

## 1. Identify and perform movement elements and dance skills K-4

### Students will:

- a. demonstrate nonlocomotor movements (such as bend, twist, stretch, swing, sway)
- b. demonstrate eight basic locomotor movements (walk, run, hop, jump, leap, gallop, slide and skip), traveling forward, backward, sideward, diagonally, and turning
- c. demonstrate understanding of spatial concepts through, for example:
  - shape-making at low, middle, and high levels
  - defining and maintaining personal space
  - demonstrating movements in straight and curved pathways
- d. demonstrate accuracy in moving to a musical beat and responding to changes in tempo
- e. identify and demonstrate basic dynamic contrasts (slow/quick, gentle/strong)
- f. demonstrate kinesthetic awareness and concentration in performing movement skills
- g. demonstrate accuracy in memorizing and reproducing simple movement phrases
- h. observe and describe the movement elements (action, space, dynamics) in a brief movement study

### Grade 2 Students:

1.2.1 demonstrate nonlocomotor movements while improvising on a theme and observe and describe the movement elements e.g. Students improvise the rising and sinking of the ocean, a balloon being blown up and bursting, or a flower growing, in a teacher-led discussion. (a & h).

1.2.2 demonstrate understanding of spatial concepts and locomotor movements e.g. Students make curved and straight floor pathways while walking, skipping, running, without bumping into each other. (b & c)

1.2.3 demonstrate changing locomotive movements, levels and dynamic qualities using dramatic imagery to inspire the changes e.g. Students create locomotion for a magic journey on a flying carpet, wading in water, stuck in a swamp, or floating in space. (b, c & e)

1.2.4 demonstrate understanding of spatial concepts e.g. Students demonstrate the ability to define and maintain personal space through the use of hoops— jumping in and out of the hoop, establishing “home” in the hoop, and dancing around the perimeter of the hoop.(c)

1.2.5 demonstrate accuracy in moving to a musical beat e.g the students become a marching band playing imaginary instruments; or jumping —imitating popcorn popping — in response to a regular or changing rhythm. (d)

1.2.6 demonstrate kinesthetic awareness and concentration e.g. Students “mirror” the teacher’s or partner’s movements. (f)

1.2.7 demonstrate accuracy in memorizing and reproducing simple movement phrases e.g. Students perform the five basic foot positions in ballet in a specified sequence, or a combination of simple jumps. (g)

### Grade 4 Students:

1.4.1 demonstrate nonlocomotor movement, with kinesthetic awareness and concentration in performing movement skills e.g. Students perform a sequence of movements as a technical exercise — swinging and stretching. (a & f)

1.4.2 demonstrate locomotor movements and understanding of the spatial concepts group shape and floor pattern e.g. In a large group dance, the whole class runs/ walks/ skips in large circle which subdivides into “snakes” and then into smaller and smaller circles.( The process can then be reversed) (b & c)

1.4.3 demonstrate understanding of the spatial concepts of body shape and air pattern e.g. Students make letters with body shapes and write letters in the air, spelling out their names.(c)

1.4.4 demonstrate accuracy in moving to a musical beat and responding to changes in tempo e.g. Students respond to different kinds of music through improvisation. (d)

1.4.5 identify and demonstrate basic dynamic contrasts e.g. Students interpret a dramatic idea— a journey through an imaginary obstacle course involving difficult and easy obstacles, or passing an imaginary object which changes in size and weight. (e)

1.4.6 demonstrate accuracy in memorizing and reproducing simple movement patterns, kinesthetic awareness and concentration e.g. through a “name” game— the whole class builds an accumulative sequence by adding each student’s personal movement phrase (“name”) and whole group memorizes and performs the complete sequence (g & f)

1.4.7 demonstrate accuracy in memorizing basic step patterns and observe and describe them through teacher-led discussion e.g. Students perform combinations of steps, hops, skips, & jumps, using different floor patterns — triangles, squares, circles — and describe the combinations in discussion.(g & h)

## 1. Identify and perform movement elements and dance skills 5-8

### **Students will:**

- a. demonstrate the following movement skills and explain the underlying principles: alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing
- b. identify and demonstrate longer and more complex steps and patterns
- c. transfer a spatial pattern from the visual to the kinesthetic
- d. transfer a rhythmic pattern from sound to movement
- e. identify and demonstrate a range of dynamics/movement qualities
- f. demonstrate increasing kinesthetic awareness, concentration, and focus in performing a range of movement skills
- g. memorize and reproduce movement sequences and dances
- h. describe the movement elements observed in a dance, using appropriate movement/dance vocabulary

### **Grade 6 Students:**

- 1.6.1 demonstrate understanding of alignment e.g. Students hang from imaginary strings to demonstrate correct alignment — in place or across the floor with music. The “strings” to different parts of then body are cut and students demonstrate improper alignment. (a)
- 1.6.2 demonstrate skills of shifting weight with kinesthetic awareness and concentration e.g. Working with a partner, students explore ways of taking and supporting each other’s weight. They build a sequence — passing each other’s weight to and fro with smooth transitions (a & f)
- 1.6.3 demonstrate the skills of initiating movement with kinesthetic awareness, concentration and focus e.g. Students use breath to initiate movements in different parts of the body (a & f)
- 1.6.4 transfer spatial patterns from the visual to the kinesthetic, and describe the movement elements observed e.g. students create three dimensional group sculptures that illustrate and use the three levels (high, medium and low) and three planes (saggetal, frontal and horizontal), and describe the spatial elements of each others’ sculptures. (c & h)
- 1.6.5 transfer a rhythmic pattern from sound to movement e.g students create two different clapping rhythms, one in duple time and one in triple time and repeat each rhythm different ways with the body.(d)
- 1.6.6 identify and demonstrate a range of dynamic qualities. e.g. After creating a dramatic movement study to a poem, students coach each other, with teacher guidance, to improve the dramatic qualities of their performance (e)
- 1.6.7 identify and demonstrate longer and more complex steps and patterns, and describe the movement elements using the appropriate vocabulary. e.g. In pairs, students create a sequence of varied jumps and turns and, after practicing it, they teach it to another pair, accurately describing the movement. ( b & h)

### **Grade 8 Students:**

- 1.8.1 demonstrate movement skills and explain their underlying principles, and memorize and reproduce movement sequences e.g. Students learn a sequence of basic technical elements for the start of each class which they practice, improve and perform, and for which they can explain the purpose. (a & g)
- 1.8.2 transfer a spatial pattern from the visual to the kinesthetic e.g. Students demonstrate their understanding of the dimensions in space (forwards/backwards, side/side, up/down) in a movement sequence; or demonstrate group formations which blend smoothly from one formation to another. (c)
- 1.8.3 transfer a rhythmic pattern from sound to movements, and identity and demonstrate longer and more complex steps and patterns e.g. Students listen to a variety of dance rhythms, choose one and create a rhythmically accurate complex dance sequence. (b & d)
- 1.8.4 identify and demonstrate a range of dynamic qualities e.g. In a circle, students pass round everyday movement gestures performed with changes in the use of “time” (in regular time, slow motion and sped up ) and then discuss the expressive meaning of these changes. (e)
- 1.8.5 demonstrate increasing kinesthetic awareness, concentration and focus in performing a range of performance skills e.g. Working in groups, students travel through “obstacle courses” established by other groups ( f )
- 1.8.6 describe the movement elements observed in a dance using appropriate movement/dance vocabulary e.g. Students watch a dance, live or on video, and describe the dance verbally or in written form. (h).

## 1. Identify and perform movement elements and dance skills 9-12

### Students will:

- a. demonstrate appropriate skeletal alignment, body-part articulation, strength, flexibility, agility, and coordination in locomotor and nonlocomotor movements with consistency and reliability
- b. identify and perform basic dance steps, positions, and patterns for dance from two different styles or traditions, demonstrating clarity and stylistic accuracy
- c. use spatial awareness to heighten artistic expression
- d demonstrate rhythmic acuity and musicality
- e. create and perform combinations and variations in a broad dynamic range
- f. perform dances confidently, communicating the artistic intention of the choreographer
- g. memorize and perform a varied repertoire of dances
- h. describe the characteristics of a particular choreographer's movement vocabulary

### Grade 10 Students :

- 1.10.1 demonstrate appropriate skeletal alignment for standing posture e.g. 1) Students demonstrate and explain skeletal alignment using their own posture and a skeleton (or a picture of a skeleton).  
2) Students demonstrate strength, flexibility, agility and coordination with consistency and reliability e.g. Students demonstrate these skills on the floor, standing, turning and travelling. (a)
- 1.10.2 identify and perform basic dance steps, positions, and patterns for dance from two different styles or traditions, demonstrating clarity and stylistic accuracy e.g. Students identify and perform movements in *turnout* as in classical ballet, and *parallel* leg lines as in modern dance (b)
- 1.10.3 use spatial awareness to heighten artistic expression e.g. Students demonstrate and describe the spatial concept of "line" in the successful performance of a particular dance.(c )
- 1.10.4 perform dances confidently, communicating the artistic intention of the choreographer, with rhythmic acuity and a broad range of movement dynamics e.g. Students perform their own choreography or their teacher's (d, e & f)
- 1.10.5 memorize and perform a varied repertoire of dances e.g., participate in a dance recital memorizing several different dances (g )
- 1.10.6 describe the characteristics of a particular choreographer's movement vocabulary e.g. describe and demonstrate the use of the spine in classical ballet and compare it with its use in the Martha Graham technique. (h)

### Grade 12 Students:

- 1.12.1 demonstrate specific movement skills and describe how these are used in a particular choreographer's movement vocabulary e.g. Students demonstrate the use of gravity in fall and recovery, swings, and drop and rebound, and the use of these principles in the technique of Merce Cunningham. (a & h)
- 1.12.2 identify and perform basic dance steps, positions and patterns from two different styles or traditions e.g. Students demonstrate balletic barre exercises and explain their purpose in preparation for *adage* and *allegro*; similarly demonstrate and explain jazz dance exercises in preparation for jazz combinations. (b)
- 1.12.3 use spatial awareness to heighten artistic expression e.g. Students fully use the performance space when performing a dance. (c)
- 1.12.4 demonstrate rhythmic acuity and musicality e.g. Students improvise to musical accompaniment. (d)
- 1.12.5 memorize and perform a varied repertoire of dances in a broad dynamic range e.g. Students participate in a dance recital, sustaining a range of dances and dance styles (e & g)
- 1.12.6 perform dances confidently, communicating the artistic intention of the choreographer, and describe the characteristics of the choreographer's movement vocabulary e.g. Students learn and perform a dance from the repertory of a particular choreographer, and describe the dance. (f & h)

## 2. Understand choreographic principles, processes and structures K-4

### Students will:

- a. use improvisation to discover and invent movement and to solve movement problems
- b. create a sequence or simple dance with a beginning, middle and end, both with and without a rhythmic accompaniment; identify each of these parts of the sequence
- c. create a dance phrase, repeat it, and then vary it (making changes in the time, space, and/or force/energy)
- d. demonstrate the ability to work effectively alone and with a partner
- e. demonstrate the following partner skills: copying, leading and following, mirroring
- f. improvise, create, and perform simple dances based on concepts suggested by the teacher and their own feelings and ideas.
- g. identify and describe the choreographic structure of their own dances in simple terms

### Grade 2 Students:

2.2.1 use improvisation to discover and invent movement and to solve movement problems e.g. 1) Students pass a simple movement around a circle, changing the level of the movement; 2) Students move appropriately to illustrate a range of animal characteristics and movement qualities — slithering like a snake, jumping like a frog. (a)

2.2.2 create a dance phrase or sequence with a beginning, middle and end, and identify and describe each of the parts e.g. Students create a dance phrase for a simple sentence — *The snow is falling gently to the ground* — and explain their movement choices. (b & g)

2.2.3 create a dance phrase, repeat it and vary it in terms of time and force e.g. Students create a locomotor phrase and vary it according to different moods or feelings – lazy, joyful, anxious. (c)

2.2.4 demonstrate the ability to work effectively with a partner, and improvise, create, and perform a simple dance based on a concept suggested by the teacher e.g. Students work with a partner and link body shapes together to create a simple duet. (d & f)

2.2.5 improvise, create, and perform simple dances (working alone) based on concepts suggested by the teacher and their own feelings and ideas, showing a beginning, middle and end, and identifying these parts of the sequence. e.g. Students improvise a simple cyclical story from the natural world — the life cycle of a butterfly, bird, or flower — showing beginning, middle end. In class discussion, they describe the movements they used and the structure of the dance. (b, d, f & g)

2.2.6 demonstrate the partner work skills of copying, mirroring, leading and following e.g. Students explore “reflections” and “shadows” (e&a)

### Grade 4 Students:

2.4.1 use improvisation to discover and invent movement and to solve movement problems e.g. 1) Students pass a dance phrase (created by a student) round a circle showing changes in level, timing and force 2) Students build a whole group sculpture (one student at a time) with abstract or literal themes (e.g. a scene from a nightmare) 3) Students demonstrate expressive response to a range of contrasting music through improvisation —showing understanding of mood, emotion and feeling. (a)

2.4.2 improvise, create, and perform simple dances with a beginning, middle, and end, based on concepts suggested by the teacher and their own feelings and ideas, and identify and describe the choreographic structure of their own dances in simple terms e.g. Students choose and use appropriate movement actions and qualities to make a dance expressing simple emotional changes — happy, sad, angry, pleased, bored. In discussion with the teacher, students describe their dances explaining their movement choices and the structure of dance. (b, f, & g)

2.4.3 demonstrate the ability to work effectively alone and with a partner, and demonstrate partner skills in the creation of a simple dance based on concepts suggested by the teacher e.g. Working with a partner, students are given the beginning and end of a dance called *Partnership* and, working together, they create a dance which connects them. (d, e & f)

2.4.4 identify and describe the choreographic structure of their own dances in simple terms e.g. Students make a “dance map” — on paper— for a specific dance. (g)

## 2. Understand choreographic principles, processes, and structures 5-8

### Students will:

- a. use improvisation to generate movement for choreography
- b. create sequences and simple dances that demonstrate the principles of, for example, repetition, contrast, transition and climax
- c. demonstrate successfully the structures or forms of AB, ABA, canon, call and response, and narrative
- d. demonstrate the ability to work cooperatively in pairs and small groups during the choreographic process
- e. demonstrate the following partner skills: creating contrasting and complementary shapes, taking and supporting weight, balance and counter balance
- f. describe and analyze the choreographic structure of dance viewed in class, in the theater, or on video

### Grade 6 Students:

2.6.1 use improvisation to generate movement for choreography; demonstrate the ability to work cooperatively in pairs during the choreographic process; demonstrate the skills of taking and supporting weight balance and counter balance e.g. Students explore “contact” with a partner through improvisation and create a duet with a dramatic theme — a power struggle, a fight, or a loving relationship. (a, d, e)

2.6.2 create sequences and simple dances that demonstrate the principles of, for example, repetition, contrast, transition and climax e.g. Students create a simple rhythmic movement phrase and develop it through repetition and increasing speed to a dance climax. (b)

2.6.3 demonstrate successfully the structures or form of *call and response* e.g. Students create a simple dance that represents a “conversation” in movement. (c)

2.6.4 use improvisation to generate movement for choreography, and describe and analyze the dance when completed e.g. 1) Students create a “victory” dance after an imaginary win, and, afterwards, describe and explain the movement choices in discussion with fellow students 2) create simple dances using a poem — possibly their own — which illustrate the poem’s meaning and structure. (a & f)

2.6.5 describe and analyze the choreographic structure of a dance viewed live or on video e.g. Students create their own small group dances and describe the structure of the dance in a graphic form — a diagram, “map”, or stage plan including all the dancers — demonstrating understanding of that structure ( f, c & d)

### Grade 8 Students:

2.8.1 use improvisations to generate movement for choreography e.g. Students create movement “character” studies from improvisation based on characters in novels or movies (a)

2.8.2 create sequences and simple dances that demonstrate the principles of repetition, contrast, transition and climax e.g. Students create duets based on “parent and child” to include a repetition, a moment of contrast, and a climax (b)

2.8.3 use improvisation to generate movement for choreography, demonstrate the ability to work collaboratively with a partner or small group, and describe and analyze the completed choreographic structure e.g. With a partner or small group, students create a dance called “Trapped in a Maze” (after discussing the concept of a maze), and when completed, draw the stage plan (floor pattern) of the dance indicating all dancers. (a, d & f)

2.8.4 demonstrate successfully canon form e.g. Students create their own dances in small groups demonstrating the use of canon form using a dance phrase presented by the teacher (c)

2.8.5 demonstrate the partner skills of taking and supporting weight, and balance and counter balance; the ability to work cooperatively in the creation of a simple dance demonstrating the principle of transition. e.g. Students explore ways of taking their partner’s weight, and choose different ways to build these into a sequence, passing each other’s weight to and fro with smooth transitions. (d & e)

2.8.6 demonstrate successfully the use of dance form inspired by form of a poem e.g. Students choreograph a dance inspired by the structure of a poem, *Still I Rise* by Maya Angelou (b)

## 2. Understand choreographic principles, processes and structures 9-12

### Students will:

- a. use effectively a range of choreographic processes
- b. choreograph dances which effectively demonstrate a range of choreographic principles
- c. demonstrate understanding of structures or forms (such as theme and variation, rondo, round, structured improvisation, and chance) through brief dance studies
- d. choreograph duets and small group dances demonstrating an understanding of choreographic principles, processes, and structures both in collaborative groups and as choreographer/director
- e. develop an idea independently from initial inception through to presentation for an audience
- f. describe how a choreographer manipulated and developed the basic movement content in a dance

### Grade 10 Students:

2.10.1 use effectively a range of choreographic processes

e.g.1) In a circle, students pass round a movement – repeating the phrase they receive and then adding to it; 2) Students create a movement study with two contrasting qualities such as percussive and sustained movement 3) Students create a dance that demonstrates understanding of symmetry and asymmetry in shape, space and time 4) Students perform a structured improvisation with a partner that includes specific limitations or directions — working very close but with no body contact, particular floor patterns, or with moments of stillness. (a)

2.10.2 choreograph duets demonstrating and understanding of choreographic processes and principles, demonstrating understanding of structures or forms e.g. Students work with a partner and use common verbal phrases and metaphors about relationships and the body — *face to face, underhand, went behind her back, over my dead body*, and create a duet based on a selection from these, and demonstrate the understanding of “theme and variations” (a, b, c & d)

2.10.3 choreograph duets and small group dances demonstrating an understanding of choreographic principles, processes, and as choreographer/ director e.g. Students work as directors, choreographing dances for classmates (d)

2.10.4 develop an idea independently from initial inception through to presentation for an audience, and describe how they manipulated and developed the basic movement content in the dance e.g. Students create solos based on a characters from books, plays or movies, and describe the movement content used and the structural form. (e, & f)

### Grade 12 Students:

2.12.1 use effectively a range of choreographic processes;

choreograph dances which effectively demonstrate a range of choreographic principles; develop an idea independently from initial inception through to presentation for an audience; describe how a choreographer manipulated and developed the basic movement content of the dance e.g. Students create a dance, using themes from their own lives, which is a personal ID. They also create a journal which documents this study using visual and written material. When the solo is performed, the student describes the whole process of creation referring to the journal. (a, b, e & f)

2.12.2 use effectively a range of choreographic processes and demonstrate understanding of structures or forms e.g. Students create a dance with some random/chance components — in certain sections dancers will make personal choices as to what they will do next. For example, dancers choose out of three “beginnings”, or three “endings”. (a & c)

2.12.3 use effectively a range of choreographic processes and principles and describe the processes and principles involved e.g. Students use abstract, visual, or dramatic themes to choreograph movement studies and dances. They then explain how that theme was used and transformed in the process of choreography. (a, b, & f)

2.12.4 describe how a choreographer manipulated and developed the basic movement content in dance and, inspired by that, develop an idea independently from initial inception through to presentation for an audience e.g. 1) Students view Bill T. Jones’s *Last Supper at Uncle Tom’s Cabin/The Promised Land* or *Still Here* and describe

2.12.5 the choreographic content; they then create their own dances about a specific personal or contemporary issue.

2) Students describe how Loie Fuller and Martha Graham used props and costumes to develop and enhance movement content; they then choreograph their own dances using a prop to extend and enhance the movement. When the dances are completed, the students describe and explain the use of their “prop” and the ways in which it enhanced their choreography (e & f)

### 3. Understand how dance creates and communicates meaning K- 4

**Students will:**

- a. observe and discuss how dance is different from other forms of human movement (such as sports, everyday gestures)
- b. take an active role in a class discussion about interpretations of and reactions to dances that are either produced in class or viewed in the theater or on video
- c. present their own dances to peers and discuss their meanings with confidence

**Grade 2 Students:**

- 3.2.1 observe and discuss how dance is different from other forms of human movement e.g Students observe photographs of examples of how people’s movement and posture is affected by moods and feelings and describe what they see in class discussion . They then create body shapes (“statues”) to communicate moods — boredom, sadness, anger — and then create “statues” which move and change showing changes in mood and feeling (a)
- 3.2.2 take an active role in a class discussion about interpretations of and reactions to dance e.g. 1) Students interpret the mood or feeling of their classmates’ body or group shapes 2) Students run and step, jump or climb over imaginary “obstacles” while other children guess what the “obstacles” are. (b)
- 3.2.3 present their own simple dances to their peers and explain their meanings e.g 1) Students create a dance about balloons, being blown up and bursting explosively or slowly emptying; they watch each other and discuss the results. 2) Students perform simple “happy” and “sad” dances and communicate the feelings with the appropriate expressive movement. Then they explain their movement choices in discussion. (b & c)
- 3.2.4 present their own simple dances to their peers and explain their meanings e.g. Students create a dance about “making friends”, finding gestures to bond the members of the group such as shaking hands, leaning on each other, supporting each other, and discuss the most effective movement “friendships” (a, b, )

**Grade 4 Students:**

- 3.4.1 observe and discuss how dance is different from other forms of human movement e.g. 1) Students watch a dance based on an every day idea— sports, travel, shopping — and discuss what has happened to the original movement idea. 2) Students develop mime gestures for different parts of their daily routine and develop them into a dance phrase or sequence. 3) Students create dance movements from sports actions; 4) Students explore and discuss how gravity affects everyday movement and then experiment with ways to “play” with gravity to create an illusion. Students move as if there is no gravity which allows them to float, or too much gravity which pulls them to ground; students watch each other and discuss the success of the illusion. (a & b)
- 3.4.2 take an active role in a class discussion about interpretations of and reactions to dances that are either produced in class or viewed in the theater or on video. e.g After watching a video of a professional dance company, students answer questions about the meaning of the piece. (b)
- 3.4.3 present their own dances to peers and discuss their meaning with confidence e.g 1) Students travel at different levels and in different ways to create a narrative — moving through enemy territory, a swamp, or wading through water. After watching each other, the students deduce the narrative based on the movement performed. 2) Students create small group dances and perform them for their peers. For example, from the natural world—a wind storm approaching. In class discussion the students describe their reactions to the dances. 3) Students, working in small groups, create architectural forms which after discussion, they put together to “build” a “human city” (a, b, c)

### 3. Understand how dance creates and communicates meaning 5-8

**Students will:**

- a. effectively demonstrate the difference between pantomiming and creating abstract meaning through dance movement
- b. observe and explain how different accompaniment (such as sound, music, spoken text) can affect the meaning of a dance
- c. demonstrate and/or explain how lighting and costuming can contribute to the meaning of a dance
- d. explain the meaning of one of their own dances

**Grade 6 Students:**

3.6.1 effectively demonstrate the difference between pantomiming and creating abstract meaning through dance movement e.g. 1) Students study body language of people in different situations and discuss the essential movement qualities in each situation. For example, waiting for the bus or dentist, in a sports crowd, watching a horror movie. 2) Students demonstrate an everyday movement gesture and turn it into a dance phrase that varies with different musical accompaniment. For example, “meeting and greeting” (a)

3.6.2 explain how different accompaniment (such sound music spoken text) can affect the meaning of a dance  
e.g. 1) Students create a movement study and discuss how it changes when performed with and without music;  
2) Students create movement phrases to communicate the meaning of a poem — *Choose* by Carl Sandberg— and experiment with the use of the text as accompaniment. (b)

3.6.3 demonstrate and/or explain how lighting and costuming can contribute to the meaning of a dance e.g. Students view a dance, live or on video, and describe how the lighting and costuming contributed to the meaning of a dance. (c)

3.6.4 explain the meaning of one of their dances e.g.  
1.) Students create a dance — in small groups — from a real-life situation — such as a victory dance after an imaginary win — and perform it for fellow classmates. The “audience” asks the dancers questions about the meaning of the dance. 2) Students build group sculptures that express different ideas — “harmony”, “antagonism”, “suspicion”, “despair” — and explain the decisions they made in the creation of the group sculptures. (d)

**Grade 8 Students:**

3.8.1 effectively demonstrate the difference between pantomiming and creating abstract meaning through dance movement e.g. 1) Students explore a range of every day actions and transform them into complex dance phrases. 2) Students pass a simple everyday movement round a circle and, one by one, they add to it with variations created through changes in time, weight, size of movement, and the use of repetition, and gradually build an accumulative sequence. (a)

3.8.2 explain the meaning of one of their own dances e.g  
Students build a series of group sculptures which tell an evolving story and then explain it. For example, “fear” into “aggression” into “triumph” into “exhaustion”. (a & d)

3.8.3 effectively create abstract meaning through dance movement; demonstrate how costume design and accompaniment can contribute to the meaning of a dance. e.g. 1) Students extract the main ideas from a newspaper article and create a dance which communicate these main ideas. They choose the accompaniment for the dance and design costumes.  
2) Students choreograph a dramatic dance about Anne Frank trapped in the attic and fearing for her life. They choose accompaniment — possibly part of the text of Anne’s diary, spoken by a classmate — and design a costume. (a, b & c)

### 3. Understand how dance creates and communicates meaning 9-12

**Students will:**

- a. formulate and answer questions about how movement choices communicate abstract ideas in dance
- b. examine the ways in which a dance creates and conveys meaning by considering the dance from different cultural perspectives
- c. compare and contrast how meaning is communicated in two of their own dances
- d. create a dance that effectively communicates a contemporary social theme or a topic of personal significance

**Grade 10 Students:**

3.10.1 formulate and answer questions about how movement choices communicate abstract ideas in dance e.g. In pairs, students create “interviews” for their classmates for use after watching each others’ choreography. These “interviews” can prepare the students for a written assignment about the dances (a)

3.10.2 examine the ways in which dance creates and conveys meaning by considering the dance from different cultural perspectives e.g. 1) Students view dances from different cultures, live or on video, and discuss the different kinds of ideas which are communicated. For example, celebratory social dances compared with mystical ritual dances. 2) Students study the meanings of gestural movement from a culture other than their own , such as Bharata Natyam from South India (b)

3.10.3 examine the ways in which dance creates and conveys meaning by considering the dance from different cultural perspectives and, using a particular cultural characteristic of form or content, students choreograph their own dances communicating their own ideas. e.g. After viewing Russian folk dances and discussing a use of whole group patterns, students explore the expressive use of these patterns. Using the following: a circle facing inwards and then outwards, a line of dancers facing upstage, a line of dancers linked in a chain, a tight huddle — students choreograph a dance which communicates the feelings in their own group. (b, d)

c 3.10.4 compare and contrast how meaning is communicated in two of their own dances e.g. In a written assignment, the students compare and contrast meanings of two dances they have performed. For example, an abstract dance based on the visual concepts of parallel and intersecting lines, compared with a dramatic dance based on fear of separation.(c).

c 3.10.5 create a dance that effectively communicates a contemporary social theme or a topic of personal significance e.g. Students keep a dance journal for collecting ideas for use in their own choreography. They record any ideas from current events, or from their own lives, that might be useful source material. After a period of time, they select the most promising ideas from their journal and, using those ideas as inspiration, they choreograph a dance. (d)

**Grade 12 Students:**

3.12.1 formulate and answer questions about how movement choices communicate abstract meaning in dance e.g. 1) Students study a choreographers’ interpretation of the love between *Romeo and Juliet* and how the development of this love is expressed in movement — from the innocent first love to the tragic climax. In discussion, students ask and answer questions about the interpretation.  
2) Students create movement studies with “meaning” that they don’t disclose and perform them for their peers. The “audience” then offers interpretations of the studies and the interpretations are compared in discussion. The original meaning is then explained and classmates ask the dancer questions about his/her movement choices (a)

3.12.2 examine the ways in which a dance creates and conveys meaning by considering the dance from different cultural perspectives e.g. examine a classical ballet which includes ethnic stereotypes and discuss the issues that arise from these particular works. *Petrushka* (Fokine/Stravinsky) presents the 1911 example of the “blackamoor”. Discuss the representation of this character from the perspective of a teenager today and from the perspective of a dance historian. (b)

3.12.3 compare and contrast how meaning is communicated in two of their own dances e.g. 1) Students compare the expressive use of the performing space in two of their own dances —how the placement on the stage affects the meaning (such as downstage vs upstage or up right vs center stage) 2) Students improvise freely with a partner, watched by the rest of the class. A discussion follows with the “audience” about the meaning/ feelings/imagery communicated by the improvisation. ( Every pair has a turn) (c)

3.12.4 create a dance that effectively communicates a contemporary social theme or a topic of personal significance e.g. Students discuss current issues ( for example — homelessness, race relations, gun control, discrimination) and how they might be communicated through dance. They choose one theme for their own choreography and create solos or group dances (d)

#### 4. Apply analytical and evaluative thinking skills in dance K-4

**Students will:**

- a. generate multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for their choice
- b. observe two dances and discuss how they are similar and different in terms of one of the elements of dance (such as space) by observing body shapes, levels, pathways
- c. demonstrate appropriate audience behavior in watching dance performances; discuss their opinions about the dances with their peers in a supportive and constructive way

**Grade 2 Students:**

4.2.1 generate multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for their choice e.g. Working with a partner, students create movement phrases for a simple poem. The students then watch each other and, in discussion, decide which dancers have been most successful in their movement choices and why ( a)

4.2.2 observe two ( or more) of their own simple dances and discuss how they are similar and different in terms of one of the elements of dance e.g. 1) “growing” dances which finish in a still body shape . Viewers guess what the dancer has “grown into”. 2) Working with a partner, one dancer gets over an imaginary obstacle, and the other guesses what the obstacle is based on the method of “getting over” (jump, climb, step, slide etc) After both of these guessing games, the students discuss what they have seen in terms of the key element (*Shape* in the first example and *locomotion* in the second). (b)

4.2.3 observe two dances (live or on video) and discuss how they are similar and different in terms of one of the elements of dance; demonstrate appropriate audience behavior in watching dance performances; and discuss their opinions about the dances with their peers in a supportive and constructive way e.g. Students view each others’ dances or dance on video with concentration and focus, answer their teacher’s questions about the performances giving reasons for their answers, and listen to each others’ points of view. (b & c)

**Grade 4 Students:**

4.4.1 generate multiple solutions to a given movement problem choose their favorite solution and discuss the reasons for their choice e.g. Students work with a partner using him or her as a malleable “statue”. The “sculptors” shape and reshape the “statue” to communicate ideas or concepts —anger, sadness, joy, contentment. Each pair chooses one “statue” to share with the whole class and the “sculptor” explains its meaning. (a)

4.4.2 generate multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for their choice e.g. Students create dances based on “war and peace”. After watching all the completed dances, the class members discuss the dances offering reasoned opinions ( in a supportive and constructive way) about which are the most successful. (a & c)

4.4.3 observe two dances and discuss how they are similar and different in terms of one of the elements of dance (such as space) by observing body shapes, levels, pathways e.g. Students watch two dances on video and compare them using the appropriate spatial terminology. (b)

#### 4. Apply analytical and evaluative thinking skills in dance 5-8

**Students will:**

- a. create a movement idea and demonstrate multiple interpretations; choose the most effective and discuss the reasons for their choice
- b. compare and contrast two dance compositions in terms of space (such as shape and pathways), time (such as rhythm and tempo), and force/energy (movement qualities)
- c. identify possible aesthetic criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast, clarity of idea)

**Grade 6 Students:**

4.6.1 create a movement idea and demonstrate multiple interpretations; choose the most effective and discuss the reasons for their choice e.g. 1) Students create dance studies with two different endings and perform them for their classmates: the class then discuss how these different endings change the tone or meaning 2) Students create and perform a dance to a specific piece of music and then experiment with using different music as accompaniment. The results are video-taped and the students analyze the effect of changing the music and decide which is the most successful version and why.(a)

4.6.2 compare and contrast two dance compositions in terms of space (such as shape and pathways), time (such as rhythm and tempo), and force/energy (movement qualities) e.g. 1) Students compare and contrast two different choreographed fight scenes on video e.g. *West Side Story* and a Bruce Lee movie. 2) Students view videos of extracts from two dance works which includes the depiction of very distinctive characters and compare and contrast—using appropriate movement vocabulary — how the characters are portrayed through movement. For example, *Death* in Kurt Jooss' *Green Table*; *Odette* in *Swan Lake* Act II. (b)

4.6.3 identify possible aesthetic criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast, clarity of idea) e.g. In pairs, students make a list of “what makes a good dance good” and “what makes a good dancer good” (c)

**Grade 8 Students:**

4.8.1 create a movement idea and demonstrate multiple interpretations; choose the most effective and discuss the reasons for their choice e.g 1) Students look at prints of visual art (or visit a gallery) and through discussion, collect ideas and concepts for a dance. They then choreograph dances based on these ideas using, for example, works of Picasso, Jackson Pollack or Kandinsky as inspiration. After performing the dances, the class discusses the results and the connections with the original works of art. 2) Students create a dance and demonstrate how a range of different interpretations can be produced by changing one element of the dance. For example, by changing one dancer's direction within a group, it might appear that he or she is a non-conformist, going against the flow. After discussion, the students choose the interpretation that they consider to be the most successful, explaining their reasoning. (a)

4.8.2 compare and contrast two dance compositions in terms of space (such as shape and pathways), time (such as rhythm and tempo), and force/energy (movement qualities) e.g.1) Students view two dances live or on video, and compare the partner-work in terms of space, time and force/energy. 2) Students view two dances and compare the use of the main group formations, explaining how these are used for effect. For example, *Giselle*, Act II and Busby Berkley's *Flying Down to Rio*(b)

4.8.3 identify possible aesthetic criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast, clarity of idea) e.g. Students create a check list of appropriate criteria to evaluate a dance the class has created together (c)

#### 4. Apply analytical and evaluative thinking skills in dance 9-12

**Students will:**

- a. create a dance and revise it over time, articulating the reasons for their artistic decisions and what was lost and gained by those decisions
- b. establish a set of artistic criteria and apply it in evaluating their own work and that of others
- c. compare the work of two contrasting choreographers using a given set of artistic criteria
- d. analyze the style of a choreographer or cultural form; then create a dance study in that style and evaluate the results in discussion with peers
- e. formulate and answer their own aesthetic questions (such as: What is it that makes a particular dance that dance? What makes a successful dance successful?)

**Grade 10 Students:**

4.10.1 create a dance and revise it over time, articulating the reasons for their artistic decisions and what was lost and gained by those decisions e.g. Students record the process of choreographing a dance in a journal — from the initial inception of the idea through to the final completion and performance of the dance . (a)

4.10.2 establish a set of artistic criteria and apply it in evaluating their own work and that of others e.g. Students decide “what makes a good dance good” and list the criteria. They then apply this list to evaluate different dances, testing its effectiveness.

4.10.3 formulate and answer their own aesthetic questions (such as: What is it that makes a particular dance that dance? What makes a successful dance successful?) e.g. Students view dances which feature virtuoso performance and describe what makes an exciting performance e.g. African, classical ballet, whirling dervishes, folk dance companies (e)

4.10.4 analyze the style of a choreographer or cultural form; then create a dance study in that style and evaluate the results in discussion with peers e.g. Students view *Revelations* by Alvin Ailey on video, and describe its choreographic form and choreographic principles. They choose one choreographic idea from *Revelations* and create their own dance. After performance and discussion, they complete a written assignment on the process, describing *Revelations*, their own dance, and the connection. (d)

4.10.5 compare the work of two contrasting choreographers using a given set of artistic criteria e.g. Students discuss different dance interpretations of the same piece of music ( “the successful interpretation of the music” being the given criteria) For example, view a video of Paul Taylor’s

*Esplanade* & George Balanchine’s *Concerto Baroque* (which both use Bach’s Double Violin Concerto) and compare the interpretations (c)

**Grade 12 Students:**

4.12.1 create a dance and revise it over time, articulating the reasons for their artistic decisions and what was lost and gained by those decisions e.g. Students research the creative process of an unfamiliar choreographer and then experiment with that process in their own choreography. They record the process of making the dance in a dance journal, recording their attempts to create a dance using an unfamiliar process (a)

4.12.2 compare the work of two contrasting choreographers using a given set of artistic criteria. The students create the artistic criteria for this comparison rooted in their own research and analysis of the choreographers’ work. e.g. *The Rite of Spring*: Students compare Joffrey Ballet’s production of Nijinsky’s original choreography for Stravinsky’s *Rite of Spring* (reconstructed by Millicent Hodson) and Pina Bausch’s version for her own company. (b & c)

4.12.3 analyze the style of a cultural form; then create a dance study in that style and evaluate the results in discussion with peers, formulating and answering their own aesthetic questions e.g. Students research and analyze Japanese Kabuki and create a dance inspired by the main characteristics of the style . After performance, the dances are discussed and evaluated in terms of their use of, and relationship to Kabuki ( d & e)

4.12.4 analyze the style of a choreographer and then create a dance study in that style and evaluate the results in discussion with peers e.g. Students view two dances (at least) by a choreographer with whom they are unfamiliar, and then build a choreographic profile, either through discussion or as a written assignment. They then create a dance in the style of that choreographer and after performance, evaluate the results (d)

4.12.5 establish a set of artistic criteria and apply it in evaluating their own work and that of others. e.g. Students establish a set of artistic criteria to evaluate a familiar dance work and then apply it to another work to see if will transfer (either from the same or a different genre). Students then discuss the value of transferring evaluative criteria from one work to another , in class or as a written assignment. (b)

## 5. Demonstrate understanding of dance in various cultures and historical periods K-4

### **Students will:**

- a. perform folk dances from various cultures with competence and confidence
- b. perform a dance from a resource in their own community; describe the cultural and/or historical context (how and why this dance is/was performed)
- c. answer questions about dance in a particular culture and time period (for example: In colonial America, why and in what settings did people dance? What did the dances look like?)

### **Grade 2 Students:**

2.5.1 perform folk dances from various cultures with competence and confidence e.g. A Japanese “welcome” dance, an English Maypole dance, an English country dance, a simple Tarantella( Italian) , La Plena (Puerto Rican)

(a)

2.5.2 perform folk dances in a particular culture and time period with competence and confidence, and answer questions about the dance e.g. Students perform a dance from another historical period and explain its origins e.g a medieval *Farandole*(chain dance), taking turns as leaders and demonstrating several “snail shell” patterns (representing the story of Theseus and the Minotaur, or, going down into the underworld and returning) (a & c )

2.5.3 answer questions about dance in a particular culture and time period e.g. Students view a video of folk dances from diverse cultures and describe the dances’ obvious characteristics (in structure and content) in discussion with the teacher (c)

2.5.4 perform a dance from a resource in their own community; describe the cultural and/or historical context e.g. Students demonstrate Irish step dance, or the basic positions of classical ballet and explain their origins (in simple terms).

2.5.5 demonstrate fundamental concepts of classical ballet e.g. Students demonstrate foot and arm positions

### **Grade 4 Students:**

4.5.1 perform folk dances from various cultures with competence and confidence e.g. Students demonstrate a range of different folk dance “steps” — a *grape vine* step, *Chug*, pivot step *Allemande left* and *Dos- a- dos*. (a)

4.5.2 perform a dance from a resource in their own community; describe the cultural and/or historical context e.g. Students demonstrate fundamental concepts of classical ballet technique, such as basic foot and arm positions, *plier*, *tendue* , *relevé*, *sauter* , explaining these terms, or the basic steps of tap dance and tap’s origins. (b)

4.5.3 perform folk dances from various cultures with competence and confidence and answer questions about dance in a particular culture e.g. American square dance, a waltz, a polka, a Greek Hora, Tarantella(a & c )

4.5.4 answer questions about dance in a particular time period or culture e.g. Students view *Minuet* and *Salsa* and compare them in class discussion (c)

## 5. Demonstrate an understanding of dance in various cultures and historical periods 5-8

### **Students will:**

- a. competently perform folk traditional and/or classical dances from various cultures or time periods; describe similarities and differences in steps and movement styles
- b. competently perform folk, social, and/or theatrical dances from a broad spectrum of 20th-century America
- c. learn from resources (such as people, books, and video) in their own community a folk dance of a different culture or a social dance of a different time period and the cultural/historical context of that dance, effectively sharing the dance and its context with their peers
- d. describe the role of dance in at least two different cultures or time periods

### **Grade 6 Students:**

- 5.6.1 competently perform folk traditional and/or classical dances from various cultures or time periods; describe similarities and differences in steps and movement style e.g. Students perform African “boot” dances, American Contra dances, French dances, and explain their differences (a)
- 5.6.2 competently perform folk, social, and/or theatrical dances from a broad spectrum of 20th-century America describe similarities and differences in steps and movement styles e.g. 1) Students compare American social dance during Colonial times and the *Meringue*.  
2) Students compare the partner-work in Swing dance and *Pasa Doble*. (b & a)
- 5.6.3 learn from resources (such as people, books, and video) in their own community a folk dance of a different culture or a social dance of a different time period and the cultural/historical context of that dance, effectively sharing the dance and its context with their peers e.g.  
1) Students learn a country “line” dance from a member of the local community and teach it to their classmates explaining the origins of the dance 2) Students research famous dance personalities in their local area, or in Connecticut, and present the results of their research to their classmates. (c)
- 5.6.4 describe the role of dance in at least two different cultures or time periods e.g. temple dancing from Bali, and break dance in America.

### **Grade 8 Students:**

- 5.8.1 competently perform folk traditional and/or classical dances from various cultures or time periods; describe similarities and differences in steps and movement styles  
e.g. 1) Students compare Israeli folk dance to Irish folk dance with regard to foot patterns and rhythms.  
2)  
Students demonstrate and explain how particular European social dance (*Quadrille*) was transformed in its journey to the Caribbean (a, d)
- 5.8.2 competently perform folk, social, and/or theatrical dances from a broad spectrum of 20th-century America  
e.g. Students create a “dancing timeline” for American popular (b)
- 5.8.3 learn from resources (such as people, books, and video) in their own community a folk dance of a different culture or a social dance of a different time period and the cultural/historical context of that dance, effectively sharing the dance and its context with their peers  
e. g. 1) Students research the history of ballroom dance, classical ballet, or West African dance, and present the information in writing, with illustrations, and with practical demonstration 2) Students research and create choreographic “family trees” for CT’s choreographers and dance companies using the Internet, and share the “family trees” in class presentations (c)
- 5.8.4 describe the role of dance in at least two different cultures or time periods e.g. Students compare the role of dance at the French Court of Louis XIV and in West African traditional dance. (d)

## 5. Demonstrate an understanding of dance in various cultures and historical periods 9-12

### **Students will:**

- a. perform or discuss the traditions and technique of a classical dance form
- b. perform and describe similarities and differences between two contemporary theatrical forms of dance or two folk dance forms
- c. create a time line illustrating important dance events in the 20th century
- d. analyze historical and cultural images of the body in dance and compare these to contemporary images
- e. create and answer questions about dance and dancers prior to the 20th century

### **Grade 10 Students:**

5.10.1 perform or discuss the traditions and technique of a classical dance form e.g. Students perform a French court dance from the 17<sup>th</sup> Century and explain how the dances of this period laid the foundations for classical ballet.(a)

5.10.2 perform and describe similarities and differences between two contemporary theatrical forms of dance or two folk dance forms e.g 1) Students describe the similarities and differences between classical ballet and post modern dance 2) Students demonstrate and explain fundamental technique and dance vocabulary for two different cultural or theatrical forms such as the main ballroom dances (quickstep, waltz, foxtrot, tango); Latin American dances (rhumba, samba, cha-cha-cha, & pasa doble); classical ballet; dances from different regions of Africa; or a classical Indian dance form. 3) Students demonstrate two different folk dances from two different cultures and discuss the differences or similarities in use of rhythm and energy. For example, the differences between the Hora and the Tarantella.(b)

5.10.3 create a time line illustrating important dance events in the 20th century. (c)

5.10.4 analyze historical and cultural images of the body in dance and compare these to contemporary images e.g. Students describe ballet costumes of the European court ballets of the 17<sup>th</sup> & 18<sup>th</sup> century and compare them with the costumes worn today in neo classical ballet. (d)

5.10.5 create and answer questions about dance and dancers prior to the 20th century e.g. 1) research and create a “family tree” illustrating how different 20<sup>th</sup> century forms and/or choreographers were affected by their predecessors. For example, how 20<sup>th</sup> Century American modern dance was affected by Isadora Duncan. 2) Students research and compare the role of dance rituals in a range of different cultures - western and non-western ( war, fertility, hunting, celebration, harvest). (e)

### **Grade 12 Students:**

5.12.1 perform or discuss the traditions and technique of a classical dance form e.g. South Asian Bharata Natyam , Kathak or Odissi dance; (a)

5.12.2 perform and describe similarities and differences between two contemporary theatrical forms e.g. 1) Students research and compare modern dance from two different eras of the 20<sup>th</sup> Century — 1940s and 1960s. 2) perform examples of dance vocabulary from two different cultural forms and explain how one is derived from the other. For example, African dance and jazz dance (b)

5.12.3 analyze historical and cultural images of the body in dance and compare these to contemporary images e.g. research, compare and contrast a range of dance costumes from different theatrical and cultural traditions (including contemporary costumes) and discuss the range of attitudes to the dancer’s body (d)

5.12.4 discuss the traditions and techniques of a range of forms ; describe their similarities and differences; understand the timeline of their evolution; analyze the cultural images of the body; and create and answer questions about this evolution e.g 1) Students research and describe the evolution of classical ballet from Baroque technique to contemporary ballet; traditional Irish step dancing to *River Dance*; tap dance from its earliest forms to *Bring in da noise, Bring in da funk*. 2) Students view a video of an authentic, indigenous dance which has inspired a contemporary theatrical choreography and discuss how the original dance is observable in the new form and the changes that have been made. For example American Square dance in Agnes DeMille’s *Rodeo*, New Zealand’s Aboriginal dance in Yiri Kilyan’s *Stamping Ground*; Flamenco dance with the Spanish dance from *Nutcracker* or *Swan Lake*. (a, b, c, d & e )

## 6. Make connections between dance and healthful living K-4

### *Students will:*

- a. identify at least three personal goals to improve themselves as dancers
- b. describe the skeleton and how it works in simple terms
- c. explain how healthy practices (such as nutrition, safety) enhance their ability to dance, citing multiple examples

### **Grade 2 Students:**

6.2.1 identify at least three personal goals to improve themselves as dancers e. g. to develop more strength to control certain movements; to concentrate more intently so that they are not distracted by others: to listen more carefully to the music.(a)

6.2.2 describe the skeleton and how it works in simple terms  
e.g.1) Students identify and describe muscles and bones and explain how they work 2) In small groups, students create and describe a fantasy creature and determine its mode of locomotion, describing the creature and its locomotion anatomically. 3) In small groups, students create shapes that are interconnected and represent different parts of the skeleton. For example, “hinge” joints, or the spine’s vertebrae. (b)

6.2.3 explain how healthy practices enhance their ability to dance e. g, Students demonstrate understanding and control of their own breathing and explain its importance ; demonstrate correct alignment of body when standing and sitting. (c)

### **Grade 4 Students:**

6.4.1 identify at least three goals to improving themselves as dancers (after watching themselves dancing on video) e. g. to develop more strength to control certain movements; to develop more clarity of “line” in the body; to be more responsive to fellow dancers. (a)

6.4.2 describe the skeleton and how it works in simple terms e.g. In groups, students create dance studies which demonstrate an aspect of how the body works. For example, a dance built around movements of the spine —flexing, extending and rotating. (b)

6.4.3 explain how healthy practices enhance their ability to dance e.g. 1) Students describe and demonstrate basic warm-up stretches; explain why it is so important to take care — and to look where you are going — when you are dancing in a group. 2) Students create dances that demonstrate their understanding of healthy practices: dances about food groups and their relationships; or dances that demonstrate good social skills, with the dancers depending on each other in different ways. (c)

## 6. Make connections between dance and healthful living 5-8

### *Students will:*

- a. identify at least three personal goals to improve themselves as dancers and steps they are taking to reach those goals
- b. identify major muscle groups and how they work together to produce movement
- c. create their own warm-up and discuss how that warm-up prepares the body and mind for expressive purposes
- d. explain strategies to prevent dance injuries

### **Grade 6 Students:**

6.6.1 identify at least three personal goals to improve themselves as dancers and the steps they are taking to reach those goals e.g. 1) Students identify three personal goals and monitor their own progress in a journal — recording accomplishments and the need for improvement. 2) Students identify nutritional goals and keep a food journal to keep a record of their progress toward those goals. For example, a goal might be to avoid high fat foods. 3) Students identify goals related to working with others and demonstrate confidence in that area. For example, demonstrating a range of “trust” exercises with a partner, “giving” his/her body weight to a partner. (a)

6.6.2 identify major muscle groups and how they work together to produce movement e.g. identify muscles used for jumping. (b)

6.6.3 identify major muscle groups and how they work together to produce movement; create their own warm-up and discuss how that warm-up prepares the body and mind for expressive purposes e.g. in small groups, choose a particular major muscle group and devise and demonstrate a warm up sequence focusing on that muscle group. (b & c)

6.6.4 explain strategies to prevent dance injuries e.g. nourishing diets, appropriate warm-ups. (c)

### **Grade 8 Students:**

6.8.1 identify at least three personal goals to improve themselves as dancers and steps they are taking to reach those goals e.g. Students create three personal “healthy life-style” goals and monitor progress in a journal. For example, to eat a well balanced diet, to not smoke, to get sufficient rest. (a)

6.8.2 identify major muscle groups and how they work together to produce movement e.g. Students explain how muscles are used in different parts of a dance class e.g in a ballet class from barre exercises to *allegro*, or in a modern dance class from floor-work to travelling across the floor. (b)

6.8.3 create their own warm-up and discuss how that warm-up prepares the body and mind for expressive purposes e.g. Students create and demonstrate their own warm-up and discuss how this warm-up focuses the dancer’s mind on the dance to be danced, and how the use of breath in the warm up has a calming function. (c)

6.8.4 explain strategies to prevent injuries e.g. Students explain a diet that maximizes the body’s efficiency; demonstrate and explain aerobic and anaerobic activities. (d)

## 6. Make connections between dance and healthful living 9-12

### **Students will:**

- a. reflect upon their own progress and personal growth during their study of dance
- b. create and demonstrate movement sequences which stretch and strengthen the main muscle groups
- c. analyze historical and cultural images of the body in dance and compare these to images of the body in contemporary media
- d. effectively communicate how lifestyle choices affect the dancer

### **Grade 10 Students:**

- 6.10.1 reflect upon their own progress and personal growth during their study of dance e.g. in a dance journal, in discussion with the teacher, or in an essay. (a)
- 6.10.2 create and demonstrate movement sequences which stretch and strengthen the main muscle groups e.g. Students
- 6.10.3 create warm-up exercises that demonstrates knowledge of main muscle groups and joints and explain the benefit of each exercise. (b)
- 6.10.4 analyze historical and cultural images of the body in dance and compare these to images of the body in contemporary media e.g. Students collect images of the body and make a collage that presents contrasting cultural images of the body. (c)
- 6.10.5 effectively communicate how lifestyle choices can affect the dancer e.g. Students explain how meditation exercises can relieve stress and tension; how smoking can damage breathing capacity; the effects of chemical abuse; the importance of rest when putting the body through a rigorous agenda. (d)

### **Grade 12 Students:**

- 6.12.1 reflect upon their own technical progress in dance and personal growth during their study of dance, and create and demonstrate movement sequences which stretch and strengthen the main muscle groups e.g. Students identify a weak aspect of their technique that needs improvement and create and demonstrate a movement sequence, or exercise, which will strengthen that weak aspect. For example, foot exercises for weak footwork; back exercises for poor postural habits. (a & b)
- 6.12.2 analyze historical and cultural images of the body in dance and compare these to images of the body in contemporary media e.g. Students view photographs of American men and women from the late 1800's to the present, and discuss the differences and similarities in their appearance; analyze historical and cultural images of the body in Western dance from the late 1800's and compare these to images of the body in dance in contemporary American dance. (c)
- 6.12.3 effectively communicate how lifestyle choices affect the dancer e.g. 1) Students explain complementary and non-complementary sports to dance; common dance injuries and how to prevent them, or recover from them; the role of food and choices that replenish, strengthen and support a dancer's body. 2) Students effectively communicate how lifestyle choices affect the dancer. For example, discuss AIDS awareness after viewing and discussing Bill T. Jones' *Still Here* and AIDS as a theme for choreography. (d)

## 7. Make connections between dance, other disciplines, and daily life K-4

### *Students will:*

- a. create a dance project that reveals understanding of a concept or idea from another discipline (such as pattern in dance and science)
- b. respond to a dance using another art form; explain the connections between the dance and their response to it (for example, making a painting about a dance and describing the connections)
- c. video record a simple dance (after collaborative planning in small groups) which successfully shows the concept or idea that drives the dance

### **Grade 2 Students:**

7.2.1 create a dance project that reveals understanding of a concept or idea from another discipline e.g. Students create a dance based on 1) a story being read in language arts 2) using mathematical concepts such as shape and number 3) using themes from science such the weather, the environment, the age of dinosaurs, the elements of earth, air, fire and water. (a)

7.2.2 respond to a dance using another art form; explain the connections between the dance and their response to it e.g. 1) Music: students create a sound score for a student dance demonstrating understanding of dance and music through (for example) use of pulse and rhythm, crescendo and diminuendo, changes in tempi 2) Visual art: students create a mural of the class's dance showing its different sections or components. (b)

7.2.3 video record a simple dance (after collaborative planning in small groups) which successfully shows the concept or idea that drives the dance (connecting with technology) e.g. Students make simple choices for camera angles. (c)

### **Grade 4 Students:**

7.4.1 create a dance project that reveals understanding of a concept or idea from another discipline e.g. connecting with:  
1) language arts; students base a dance on a story being read in class or one of their own;  
2) language arts; using writing prompts, students describe in writing the structure and/or meaning of a dance  
3) math; students create and change movement sequence using addition and subtraction;  
4) science; students create a dance about an electrical circuit, magnetism, weather, environmental hazards or change;  
5) geography; students create dance "maps" (on paper) of floor patterns;  
6) social studies; a) Students create dances using themes such as democracy, power, immigration, conflict, war and peace; b) students explore the concepts of "exploration" and "encounter" in movement to create a dance about Columbus and the Native Americans. (a)

7.4.2 respond to dance using another art form; explain the connections between the dance and their response to it e.g. Students explore the "elements of design" of visual art through movement, and demonstrate understanding of these terms by watching a dance and identifying the elements of design in the dance. (This can be a class dance or a dance viewed on video. (b)

7.4.3 video record a simple dance (after collaborative planning in small groups) which successfully shows the interdisciplinary concept or idea that drives the dance e.g. Students video tape their own dance, introducing it (on camera) with an explanation of the interdisciplinary connection. (c)

## 7. Make connections between dance, other disciplines, and daily life 5-8

### **Students will:**

- a. cite examples of concepts used in dance and another discipline outside the arts (such as balance, shape, pattern)
- b. create a dance project that explores and expresses important ideas from another arts discipline (such as foreground and background, or color, in visual art)
- c. video record a dance produced in class, intensifying or changing the meaning of the dance through the recording process

### **Grade 6 Students:**

7.6.1 cite examples of concepts used in dance and another discipline outside the arts e.g. pattern in science; levels and dimensions in three dimensional design; cultural customs in social studies; harmony in choreographic design and in music. (a)

7.6.2 create a dance project that explores and expresses important ideas from another arts discipline e.g.

- 1) Students explore rhythm in art and music;
- 2) Students explore themes or concepts from a particular visual artist's work. For example, students create a dance inspired by Picasso's *Guernica* ;
- 3) Using designs in architecture, students create group shapes to build a "city";
- 4) Using a poem, students create a dance which communicates the feeling, meaning, or structural form of the poem. (b)

7.7.3 video record a dance produced in class, intensifying or changing the meaning of the dance through the recording process e.g. Students videotape the same dance from two different points of view and compare their effectiveness and decide which is the better of the two. (c)

### **Grade 8 Students:**

7.8.1 cite examples of concepts used in dance and another discipline outside the arts e.g. Students study the dances of a culture that they are studying in social studies and explain how the cultural context informs the dance. (a)

7.8.2 create a dance project that explores and expresses important ideas from another arts discipline

e.g. Connecting with:

- 1) music; students research the life and works of a composer (for example, Igor Stravinsky) who composed for dance,
- 2) visual art; students use abstract paintings to inspire choreography. For example, the paintings of Kandinsky, Jackson Pollack or Mondrian
- 3) math; students use mathematical patterns to create movement patterns
- 4) social studies; students choreograph a dance that expresses how Anne Frank felt being trapped in the attic and fearing for her life. The dance could be accompanied by a student reading a diary passage s/he wrote in the "voice" of Anne Frank. (b)

7.8.3 video record a dance produced in class, intensifying or changing the meaning of the dance through the recording process e.g. Students video-tape one of their dances and intensify the meaning through simple editing techniques. (c)

**7. Make connections between dance, other disciplines, and daily life 9-12**

**Students will:**

- a. create an interdisciplinary project based on a theme identified by the student, including dance and two other disciplines
- b. identify commonalities and differences between dance and other disciplines with regard to fundamental concepts such as materials, elements, and ways of communicating meaning
- c. create an interdisciplinary project using media technologies (such as video, computer) that presents dance in a new or enhanced form (such as video dance, video/computer-aided live performance, or animation)

**Grade 10 Students:**

**7.10.1 create an interdisciplinary project based on a theme identified by the students, including dance and two other disciplines e.g.**

- 1) Students interpret a myth being studied in social studies or language arts through their own choreography and design costumes which reflect the original culture of the myth. For example, the Greek story of Icarus.
- 2) Using geometric shapes and patterns, in small groups, students create 3D shapes that continuously change. They also design a visual representation of 3D shapes for a stage back-cloth.
- 3) Students create collages from media images that address a particular theme or issue and then create dances that speak to the messages in the collages. (a)

7.10.2 identify commonalities and differences between dance and other disciplines with regard to fundamental concepts such as materials, elements, and ways of communicating meaning e.g. Students create collaborative projects with peers from other arts disciplines. For example, students of music and dance work together to interpret the same theme with original choreography and music. (b)

7.10.3 create an interdisciplinary project using media technologies (such as video, computer) that presents dance in a new or enhanced form e.g. Students video-tape a dance using two or three cameras and edit the tapes to produce a version that enhances the meaning of the original dance. (c)

**Grade 12 Students:**

7.12.1 create an interdisciplinary project based on a theme identified by the student, including dance and two other disciplines e.g. Students create a self-portrait in another artistic medium (other than dance), a piece of autobiographical writing, and a self-portrait in dance. Students then present these three “self portraits” to the class and describe and explain their connections. (a)

7.12.2 identify commonalities and differences between dance and other disciplines with regard to fundamental concepts such as materials, elements, and ways of communicating meaning e.g. 1) Students study a work of literature that has been interpreted through dance and then describe how the dance presents the narrative. (Examples: students read Shakespeare’s *Othello* and view Jose Limon’s interpretation through dance, *The Moor’s Pavane*; students read Sophocles’ *Oedipus the King*, and view Martha Graham’s *Night Journey*; students read Aeschylus’ *Oresteia* Trilogy and view Martha Grahams’ *Clytemnestra*)  
2) Students study Romanticism, Classicism, Modernism or Post Modernism across the arts, and write a paper describing how dance and one other art form were affected by that “ism”. (b)

7.12.3 create an interdisciplinary project using media technologies (such as video, computer) that presents dance in a new or enhanced form e.g. Students create a multi-media lecture-demonstration on dance that can be presented to an organization in the community or within the school. (c)

STANDARDS FOR DANCE K—12

# TRACE MAP

February 1999