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MISSISSIPPI
College- and Career-Readiness
Arts Learning Standards
for **DANCE**
2017



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PURPOSE OF THE ARTS LEARNING STANDARDS

The Mississippi College- and Career-Readiness Arts Learning Standards in all the arts (dance, media arts, music, theatre, and visual arts) are designed to empower and inspire arts educators and their students to explore the many facets of the arts and prepare them for a lifetime of engagement with art forms. The Mississippi Department of Education is dedicated to student success, improving student achievement in the arts, equipping citizens to solve complex problems, and establishing fluent communication skills within a technological environment. The Mississippi College- and Career-Readiness Arts Learning Standards for Dance, Media Arts, Music, Theatre, and Visual Arts are designed to be robust and relevant to the real world, reflecting the knowledge and skills that students need for success in college and careers and to compete in the global economy.

The purposes of education standards are to identify the learning that we want for all of our students and to drive improvement in the system that delivers that learning. Standards, therefore, should embody the key concepts, processes and traditions of study in each subject area, and articulate the aspirations of those invested in our schools—students, teachers, administrators, and the community at large. To realize that end goal, these Mississippi Arts Learning Standards are framed by artistic literacy, as outlined in philosophical foundations, lifelong goals, and artistic processes; articulated as anchor and performance standards that students should attain. The connective threads of this conceptual framework are designed to be understood by all stakeholders and, ultimately, to ensure success for both educators and students.

The Mississippi College- and Career-Readiness Arts Learning Standards are aligned with the National Arts Standards which were launched in 2014. The National Standards for all the arts engaged 130 arts educators as writers and 6,000 as reviewers. In addition, the national arts organizations and state directors in dance, media arts, music, theatre, and visual arts participated in the creation and editing of these documents. Under the guidance of the State Education Agency Directors of Arts Education, each state has the flexibility to adopt and adapt the National Standards to align with their own. Using advisory boards with state leaders and exemplary teachers in each of the arts, the state of Mississippi worked for over two years to align with the National Standards and create the Mississippi College- and Career-Readiness Arts Learning Standards.

MISSION OF ARTS EDUCATION

The mission of arts education in Mississippi is to ensure that students know and experience the uniqueness of the arts, understand themselves and their world by creating, expressing, and communicating meaning through the arts, and value the arts as humanity's most essential and universal language transcending culture, time, and place.

ARTS INTEGRATION

The Mississippi Department of Education values Arts Integration which is an approach to teaching in which students construct and demonstrate understanding through an art form in all subject areas. According to the Kennedy Center, Arts Integration promotes student engagement in a creative process in subjects outside the arts. This integration connects an art form and another subject area and meets evolving objectives in both.

ARTISTIC LITERACY

The knowledge and understanding required to participate authentically in the arts is Artistic Literacy. Fluency in the languages of the arts is the ability to create, perform/produce/present, respond, and connect through symbolic and metaphoric forms that are unique to the arts. It is embodied in specific philosophical foundations and lifelong goals that enable an artistically literate person to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts.

To be literate in the arts, students need specific knowledge and skills in a particular arts discipline to a degree that allows for fluency and deep understanding. In all the arts this means discovering the expressive elements and knowing the terminology that is used to comprehend an art form. Students should also have a clear sense of embodying that form and be able to reflect, critique, and connect personal experience to the arts.

OVERVIEW OF THE ARTS LEARNING STANDARDS

The primary purpose of the 2017 Mississippi College- and Career-Readiness Arts Learning Standards is to provide a basis for curriculum development for grades Pre-Kindergarten-12th arts (dance, media arts, music, theatre, and visual arts) teachers in Mississippi.

This document describes what students should know and be able to do by the end of each grade level in preparation for college and career. These standards provide guidance in:

- Defining artistic literacy through a set of overarching Philosophical Foundations and Lifelong Goals that clarify long-term expectations for arts learning.
- Placing Artistic Processes and Anchor Standards as the focus of the work.
- Identifying Creative Practices in the application of the Artistic Processes across all learning.
- Specifying Enduring Understandings and Essential Questions that provide conceptual connections and articulate value and meaning within and across the art discipline.

BENEFITS OF THE ARTS IN EDUCATION

The arts have always served as the distinctive vehicle for discovering who we are. Providing ways of thinking as disciplined as science or math and as disparate as philosophy or literature, the arts are used by and have shaped every culture and individual on earth. They continue to infuse our lives on nearly all levels—generating a significant part of the creative and intellectual capital that drives our economy. The arts inform our lives with meaning every time we experience the joy of a well-remembered song, experience the flash of inspiration that comes with immersing ourselves in an artist’s sculpture, enjoying a sublime dance, learning from an exciting animation, or being moved by a captivating play.

The fact that the arts provide important touchstones confirms their value to the development of every human being. Nurturing our children, then, necessarily means that we must provide all of them with a well-rounded education that includes the arts. By doing so, we are fulfilling the college and career readiness needs of our students, laying the foundations for the success of our schools and, ultimately, the success of our state and nation.

FOUNDATIONS AND GOALS

The following philosophical foundations and lifelong goals establish the basis for the Mississippi College- and Career-Readiness Arts Learning Standards and illuminate artistic literacy by expressing the overarching common values and expectations for learning in arts education across the five arts disciplines.

THE ARTS AS COMMUNICATION	
PHILOSOPHICAL FOUNDATION	LIFELONG GOALS
In today's multimedia society, the arts are the media, and therefore provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing).	Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.

THE ARTS AS CREATIVE PERSONAL REALIZATION	
PHILOSOPHICAL FOUNDATION	LIFELONG GOALS
Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.	Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.

THE ARTS AS CULTURE, HISTORY, AND CONNECTORS	
PHILOSOPHICAL FOUNDATION	LIFELONG GOALS
Throughout history the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings and deepest beliefs. Each discipline shares common goals, but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals' own and others' cultures and societies, while also providing opportunities to access, express, and integrate meaning across a variety of content areas.	Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

THE ARTS AS MEANS TO WELLBEING

PHILOSOPHICAL FOUNDATION	LIFELONG GOALS
Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing.	Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts.

THE ARTS AS COMMUNITY ENGAGEMENT

PHILOSOPHICAL FOUNDATION	LIFELONG GOALS
The arts provide means for individuals to collaborate and connect with others in an enjoyable inclusive environment as they create, prepare, and share artworks that bring communities together.	Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

UNDERSTANDING THE ARTS LEARNING STANDARDS

The Mississippi College- and Career-Readiness Arts Learning Standards in dance, media arts, music, theatre, and visual arts are rooted in a creative approach to teaching and learning. They describe expectations for learning in the arts (dance, media arts, music, theatre, and visual arts) regardless of culture, style or genre and impart the breadth and depth of the arts experience through the art-making processes. Four artistic processes organize the standards across the arts disciplines: Creating, Performing/Presenting/Producing, Responding, and Connecting. Each artistic process includes a set of overarching anchor standards. The anchor standards are consistent among the arts disciplines.

Each anchor standard in the arts (dance, media arts, music, theatre, and visual arts) is supported by a process component, an enduring understanding, and an essential question. These additional features will benefit educational leaders and teachers as they consider curricular models and structure lessons aligned to the Mississippi College-and-Career-Readiness Arts Learning Standards. Performance standards describe more specifically what students should know and be able to do in the arts and are expressed as measurable outcomes across the grades Pre-Kindergarten to eighth grade and into high school at three levels of proficiency. The performance standards are the substantive portion of the work and represent the depth of study in the arts (dance, media arts, music, theatre, and visual arts).

Of significance is that the four artistic processes are addressed linearly in written standards, but are envisioned to occur simultaneously in the actual practice of the arts (dance, media arts, music, theatre, and visual arts). In dance, for example, a dancer imagines, envisions, or improvises movements (creating), executes the movements (performing), reflects on them (responding), and connects the experience to all other contexts of meaning or knowledge (connecting). As a result, one lesson can address many standards at the same time. In a single class, students can learn by solving problems, showing their ideas through an art form, thinking critically about them, and relating them to other ideas, experiences, contexts, and meanings.

Mississippi College- and Career-Readiness Arts Learning Standards			
ARTISTIC PROCESSES			
Cr— CREATING	Pr— PERFORMING/ PRESENTING/ PRODUCING	Re— RESPONDING	Cn— CONNECTING
DEFINITION	DEFINITION	DEFINITION	DEFINITION
Conceiving and developing new artistic ideas and work.	<p>PERFORMING (dance, music, theatre): Realizing artistic ideas and work through interpretation and presentation.</p> <p>PRESENTING (visual arts): Interpreting and sharing artistic work.</p> <p>PRODUCING (media arts): Realizing and presenting artistic ideas and work.</p>	Understanding and evaluating how the arts convey meaning.	Relating artistic ideas and work with personal meaning and external context.
ANCHOR STANDARDS			
STUDENTS WILL	STUDENTS WILL	STUDENTS WILL	STUDENTS WILL
<ol style="list-style-type: none"> 1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work. 	<ol style="list-style-type: none"> 4. Select, analyze, and interpret artistic work for presentation. 5. Develop and refine artistic techniques and work for presentation. 6. Convey meaning through the presentation of artistic work. 	<ol style="list-style-type: none"> 7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work. 	<ol style="list-style-type: none"> 10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

CREATING	Performance Standards	Anchor Standard	Process Component
	Artistic Process	DA: Cr1.1.PK	EXPLORE
		Generate and conceptualize artistic ideas and work.	
		<ul style="list-style-type: none"> a. Respond in movement to a variety of sensory stimuli (for example, music/sound, visual, tactile). b. Find a different way to do several basic locomotor and non-locomotor movements. 	
	ENDURING UNDERSTANDING	ESSENTIAL QUESTION(S)	
	Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	Where do choreographers get ideas for dances?	

Performance Standards

Performance Standards are discipline-specific, grade-by-grade articulations of student achievement toward developing the enduring understandings in Pre-Kindergarten-8th grade and at three proficiency levels in high school (proficient, accomplished and advanced). The three high school levels are listed below with their definitions. As such, the Performance Standards translate the enduring understandings into specific, measurable learning goals. Each district is responsible for determining how they will measure student growth in meeting these expectations.

- **HS - Proficient**
 Students at the Proficient level have developed the foundational technical and expressive skills and understandings in all the arts (dance, media arts, music, theatre, and visual arts) necessary to solve assigned problems or prepare assigned repertoire; make appropriate choices with some support; and may be prepared for active engagement in their community. They understand the arts to be an important form of personal realization and well-being, and can make connections between the arts, history, culture and other learning.
- **HS - Accomplished**
 Students at the Accomplished level are - with minimal assistance - able to identify or solve arts (dance, media arts, music, theatre, and visual arts) problems based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine arts products that demonstrate technical proficiency, personal communication and expression. They use the arts for personal realization and well-being, and have the necessary skills for and interest in participation in an arts activity beyond the school environment.
- **HS - Advanced**
 Students at the Advanced level independently identify challenging problems in the arts (dance, media arts, music, theatre, and visual arts) based on their interests or for specific purposes, and bring creativity and insight to finding artistic solutions. They can use at least one art form as an effective avenue for personal communication, demonstrating a high level of technical and expressive proficiency characteristic of honors or college level work. They exploit their personal strengths and apply strategies to overcome personal challenges as arts learners. They are capable of taking a leadership role in the arts activities within and beyond the school environment.

Anchor Standard

Each artistic process branches into two or three Anchor Standards. Anchor Standards describe the overarching knowledge and understandings that all the arts (dance, media arts, music, theatre, and visual arts) address through instruction. They bind all the arts and demonstrate the knowledge and understandings that the arts address through instruction. They work as subsets of the processes. These Anchor Standards are parallel across all the arts disciplines and grade levels and serve as the tangible educational expression of artistic literacy. There are eleven Anchor Standards. If a standard has an “a” or “b” listed below the anchor standard, it means that the standard at that grade has more than one part. Words in red are defined in the Glossary.

Process Component

Each artistic process branches into Process Components. Process Components are the actions artists carry out as they complete each artistic process. Students’ ability to carry out these operational verbs empowers them to work through the artistic process independently. The Process Components serve as the action verbs that collectively build toward the artistic processes.

Enduring Understandings

Enduring Understandings are statements summarizing important ideas and core processes that are central to a discipline and have lasting value beyond the classroom. They synthesize what students should come to understand as a result of studying a particular content area. Moreover, they articulate what students should value about the content area over the course of their lifetimes. Enduring Understandings should also enable students to make connections to other disciplines beyond the arts. A true grasp of an Enduring Understanding mastered through a variety of activities is demonstrated by the student’s ability to explain, interpret, analyze, apply and evaluate its core elements. The Enduring Understandings set the standards for quality arts education.

Essential Questions

Essential Questions are questions that are not answerable with finality in a brief sentence. Their aim is to stimulate thought, to provoke inquiry, and to spark more questions, including thoughtful student questions. Instead of thinking of content as something to be covered, consider knowledge and skill as the means of addressing questions central to understanding key issues in a subject. Essential Questions also guide students as they uncover enduring understandings. Wiggins and McTighe (2005) assert that Essential Questions are those that encourage, hint at, even demand transfer beyond the particular topic in which students first encounter them, and therefore, should recur over the years to promote conceptual connections and curriculum coherence.

INTRODUCTION TO THE ARTS LEARNING STANDARDS FOR DANCE

The Mississippi College- and Career-Readiness Arts Learning Standards for Dance are designed to enable students to achieve dance literacy. To be literate in the arts, students need specific knowledge and skills in a particular arts discipline to a degree that allows for fluency and deep understanding. In dance, this means discovering the expressive elements of dance; knowing the terminology that is used to comprehend dance; having a clear sense of embodying dance; and being able to reflect, critique, and connect personal experience to dance.

Dance, the art of human movement, is a perfect educational model for learning to be perceptive and expressing thoughts, sensations, feelings and ideas, all essential for the development of communication and a construct for learning the creative process.

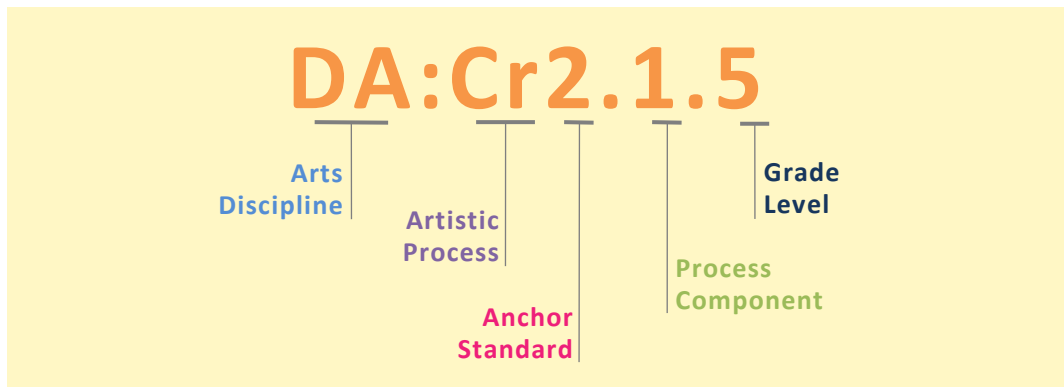
Students studying dance learn an awareness that guides the logical sensory execution of movement. They learn to recognize and distinguish human energy that is turned into the performance of illusions and the language of metaphors that transform through time and space into art. The training and study of dance enhances the scope and diversity of learning about life and the human experience.

Dance creates community and is celebrated throughout the world. No matter where one goes, the phenomenon of dance is celebrated and its repertoires are a dynamic part of every culture. Dance is a form of theatre that ranges from the ecstatic and lively, to the tender and gentle telling of matters of the heart. In many cultures, dance is an expression of a life force and a description of peoples' spirits and beliefs. Dance communicates in ways which words cannot. It can explain the inexplicable, and can awaken our social consciousness. Dance is the expression of the myths, symbols, and rituals of a culture, told through stories that can be a narrative of life.

Building understanding through the dance experience requires learning to intelligently translate dance into meaning through the interpretation of the dances of an individual choreographer or of an entire nation. As a means to self-discovery, students learn to make their own dances. They become involved in various aspects of technical production and come to understand others by learning dances of their ancestors and friends in the community. The Dance section of the Mississippi College- and Career-Readiness Arts Learning Standards for Dance offers a program of study that is developmentally and sequentially balanced to assist with Pre-Kindergarten-12th grade dance curriculum development at the local and district level.

GUIDE TO THE ARTS LEARNING STANDARDS NOTATION

Each Performance Standard employs a notation system for identification purposes as seen in the example below. The notation provides a quick and easy reference to a particular standard within each artistic process. In sequence, the system references Arts Discipline, Artistic Process, Anchor Standard, Process Component, and Grade Level.



Arts Discipline The first two letters are codes for the arts discipline notation: **DA** = for Dance

Artistic Process The next two letters after the colon are the artistic process:
Cr = Creating **Pr** = Performing **Re** = Responding **Cn** = Connecting

Anchor Standard The next number is the anchor standard, numbers 1 to 11.

Process Component The next number after the period is the process components which may have more than one standard indicated with an a or b. Process components are actions artists carry out as they engage in each artistic process.

Grade Level The next number is the grade level. (Pre-Kindergarten (PK) and Kindergarten (K); grades 1-8; I, II, III, high school proficient, accomplished, advanced)

Below are a few examples of how to read the numbering system for Dance:

DA:Cr1.1.PK				
DA	Cr	1	1	PK
Arts discipline of Dance	Artistic process of Creating	Anchor standard one	Process component	Pre-Kindergarten

DA:Pr5.1.4				
DA	Pr	5	1	4
Arts discipline of Dance	Artistic process of Performing	Anchor standard five	Process component	Grade four

DA:Re8.1.6				
DA	Re	8	1	6
Arts discipline of Dance	Artistic process of Responding	Anchor standard eight	Process component	Grade six

DA:Cn10.1.II				
DA	Cn	10	1	II
Arts discipline of Dance	Artistic process of Connecting	Anchor standard ten	Process component	Roman numeral II is the high school level accomplished

Pre-Kindergarten
THROUGH
8th Grade
[DANCE]





Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

CREATING	DA: Cr1.1.PK	Generate and conceptualize artistic ideas and work.	EXPLORE
		<ul style="list-style-type: none">a. Respond in movement to a variety of sensory stimuli (for example, music/sound, visual, tactile).b. Find a different way to do several basic locomotor and non-locomotor movements.	
	ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?	
	DA: Cr2.1.PK	Organize and develop artistic ideas and work.	PLAN
		<ul style="list-style-type: none">a. Improvise dance that starts and stops on cue.b. Engage in dance experiences moving alone or with a partner.	
	ENDURING UNDERSTANDING The elements of dance , dance structures , and choreographic devices serve as both a foundation and a departure point for choreographers.	ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?	
	DA: Cr3.1.PK	Refine and complete artistic work.	REVISE
		<ul style="list-style-type: none">a. Respond to suggestions for changing movement through guided improvisational experiences.b. Identify parts of the body and document a body shape or position by drawing a picture.	
	ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?	
PERFORMING	DA: Pr4.1.PK	Select, analyze, and interpret artistic work for presentation.	EXPRESS
		<ul style="list-style-type: none">a. Identify and demonstrate directions for moving the body in general space (for example, forward, backwards, sideways, up, down, and turning) and finding and returning to a place in space.b. Identify speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi.c. Move with opposing characteristics (for example, loose/tight, light/heavy, jerky/smooth).	
	ENDURING UNDERSTANDING Space , time , and energy are basic elements of dance.	ESSENTIAL QUESTION(S) How do dancers work with space , time and energy to communicate artistic expression?	



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

PERFORMING	DA: Pr5.1.PK	Develop and refine artistic technique and work for presentation.	EMBODY
		<ul style="list-style-type: none"> a. Demonstrate basic full body locomotor, non-locomotor movement, and body patterning with spatial relationships. b. Move in general space and start and stop on cue while maintaining personal space. c. Identify and move body parts and repeat movements upon request. 	
		ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?
	DA: Pr6.1.PK	Convey meaning through the presentation of artistic work.	PRESENT
		<ul style="list-style-type: none"> a. Dance for others in a designated area or space. b. Use a simple prop as part of a dance. 	
		ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?
RESPONDING	DA: Re7.1.PK	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> a. Identify a movement in a dance by repeating it. b. Demonstrate an observed or performed dance movement. 	
		ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S) How is a dance understood?
	DA: Re8.1.PK	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> a. Observe a movement and share impressions. 	
		ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance , dance technique , dance structure , and context.	ESSENTIAL QUESTION(S) How is dance interpreted?



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

RESPONDING	DA: Re9.1.PK	Apply criteria to evaluate artistic work.	CRITIQUE
	a. Find a movement in a dance that was fun to watch. Repeat it and explain why it is fun to watch and do.		
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?	

CONNECTING	DA: Cn10.1.PK	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
	a. Recognize an emotion expressed in dance movement that is watched or performed. b. Observe a dance work. Identify and imitate a movement from the dance, and ask a question about the dance.		
	ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?	
CONNECTING	DA: Cn11.1.PK	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
	a. Show a dance movement experienced at home or elsewhere.		
	ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?	



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

CREATING	DA: Cr1.1.K	Generate and conceptualize artistic ideas and work.	EXPLORE
		<ul style="list-style-type: none"> a. Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance). b. Explore different ways to do basic locomotor and non-locomotor movements by changing at least one of the elements of dance. 	
		<p>ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p>	<p>ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?</p>
	DA: Cr2.1.K	Organize and develop artistic ideas and work.	PLAN
		<ul style="list-style-type: none"> a. Improvise dance that has a beginning, middle, and end. b. Express an idea, feeling, or image, through improvised movement moving alone or with a partner. 	
		<p>ENDURING UNDERSTANDING The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</p>	<p>ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?</p>
DA: Cr3.1.K	Refine and complete artistic work.	REVISE	
	<ul style="list-style-type: none"> a. Apply suggestions for changing movement through guided improvisational experiences. b. Depict a dance movement by drawing a picture or using a symbol. 		
	<p>ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p>ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>	



PERFORMING	DA: Pr4.1.K	Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<ul style="list-style-type: none"> a. Make still and moving body shapes that show lines (for example, straight, bent, and curved), changes levels, and vary in size (large/small). Join with others to make a circle formation and work with others to change its dimensions. b. Demonstrate tempo contrasts with movements that match to tempo of sound stimuli. c. Identify and apply different characteristics to movements (for example, slow, smooth, or wavy). 		
	<p>ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.</p>		<p>ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?</p>
	DA: Pr5.1.K	Develop and refine artistic technique and work for presentation.	EMBODY
	<ul style="list-style-type: none"> a. Demonstrate same-side and cross-body locomotor and non-locomotor movements, body patterning movements, and body shapes. b. Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space. c. Move body parts in relation to other body parts and repeat and recall movements upon request. 		
	<p>ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.</p>		<p>ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?</p>
DA: Pr6.1.K	Convey meaning through the presentation of artistic work.	PRESENT	
<ul style="list-style-type: none"> a. Dance for and with others in a designated space. b. Select a prop to use as part of a dance. 			
<p>ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</p>		<p>ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?</p>	



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

RESPONDING	DA: Re7.1.K	Perceive and analyze artistic work.		ANALYZE	
		<ul style="list-style-type: none"> a. Find a movement that repeats in a dance. b. Demonstrate or describe observed or performed dance movements. 			
	ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.		ESSENTIAL QUESTION(S) How is a dance understood?		
	DA: Re8.1.K	Interpret intent and meaning in artistic work.		INTERPRET	
		<ul style="list-style-type: none"> a. Observe movement and describe it using simple dance terminology. 			
		ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance , dance technique , dance structure , and context.		ESSENTIAL QUESTION(S) How is dance interpreted?	
DA: Re9.1.K	Apply criteria to evaluate artistic work.		CRITIQUE		
	<ul style="list-style-type: none"> a. Find a movement that was noticed in a dance. Demonstrate the movement that was noticed and explain why it attracted attention. 				
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.		ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?		

CONNECTING	DA: Cn10.1.K	Synthesize and relate knowledge and personal experiences to make art.		SYNTHESIZE
	<ul style="list-style-type: none"> a. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience. b. Observe a work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork. 			
ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.		ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?		



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

CONNECTING	DA: Cn11.1.K	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
		a. Describe or demonstrate the movements in a dance that was watched or performed.	
	ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?	



CREATING	DA: Cr1.1.1	Generate and conceptualize artistic ideas and work.	EXPLORE
		<ul style="list-style-type: none">a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source.b. Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elements of dance.	
		ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?
	DA: Cr2.1.1	Organize and develop artistic ideas and work.	PLAN
		<ul style="list-style-type: none">a. Improvise a series of movements that have a beginning, middle, and end, and describe movement choices.b. Choose movements that express an idea or emotion, or follow a musical phrase.	
		ENDURING UNDERSTANDING The elements of dance , dance structures , and choreographic devices serve as both a foundation and a departure point for choreographers.	ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?
DA: Cr3.1.1	Refine and complete artistic work.	REVISE	
	<ul style="list-style-type: none">a. Explore suggestions to change movement from guided improvisation and/or short remembered sequences.b. Depict several different types of movements of a dance by drawing a picture or using a symbol (for example, jump, turn, slide, bend, reach).		
	ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?	



PERFORMING	DA: Pr4.1.1	Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<ul style="list-style-type: none"> a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. Find and return to place in space. Move with others to form straight lines and circles. b. Relate quick, moderate and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat. c. Demonstrate movement characteristics along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a bouncy leap, a floppy fall, a jolly jump, and joyful spin). 		
	<p style="color: #e67e22; margin: 0;">ENDURING UNDERSTANDING</p> <p>Space, time, and energy are basic elements of dance.</p>	<p style="color: #e67e22; margin: 0;">ESSENTIAL QUESTION(S)</p> <p>How do dancers work with space, time and energy to communicate artistic expression?</p>	
PERFORMING	DA: Pr5.1.1	Develop and refine artistic technique and work for presentation.	EMBODY
	<ul style="list-style-type: none"> a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, and directionality. b. Move safely in general space through a range of activities and group formations while maintaining personal space. c. Modify movements and spatial arrangements upon request. 		
	<p style="color: #e67e22; margin: 0;">ENDURING UNDERSTANDING</p> <p>Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.</p>	<p style="color: #e67e22; margin: 0;">ESSENTIAL QUESTION(S)</p> <p>What must a dancer do to prepare the mind and body for artistic expression?</p>	
PERFORMING	DA: Pr6.1.1	Convey meaning through the presentation of artistic work.	PRESENT
	<ul style="list-style-type: none"> a. Dance for others in a space where audience and performers occupy different areas. b. Explore the use of simple props to enhance performance. 		
	<p style="color: #e67e22; margin: 0;">ENDURING UNDERSTANDING</p> <p>Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</p>	<p style="color: #e67e22; margin: 0;">ESSENTIAL QUESTION(S)</p> <p>How does a dancer heighten artistry in a public performance?</p>	



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

RESPONDING	DA: Re7.1.1	Perceive and analyze artistic work.	ANALYZE	
		<ul style="list-style-type: none"> a. Find a movement that repeats in a dance to make a pattern. b. Demonstrate and describe observed or performed dance movements from a specific genre or culture. 		
	ENDURING UNDERSTANDING	Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S)	How is a dance understood?
RESPONDING	DA: Re8.1.1	Interpret intent and meaning in artistic work.	INTERPRET	
		<ul style="list-style-type: none"> a. Select movements from a dance that suggest ideas and explain how the movement captures the idea using simple dance terminology. 		
	ENDURING UNDERSTANDING	Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance , dance technique , dance structure , and context.	ESSENTIAL QUESTION(S)	How is dance interpreted?
RESPONDING	DA: Re9.1.1	Apply criteria to evaluate artistic work.	CRITIQUE	
		<ul style="list-style-type: none"> a. Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and talk about why they were chosen. 		
	ENDURING UNDERSTANDING	Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S)	What criteria are used to evaluate dance?
CONNECTING	DA: Cn10.1.1	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE	
		<ul style="list-style-type: none"> a. Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience. b. Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story. 		
	ENDURING UNDERSTANDING	As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S)	How does dance deepen our understanding of ourselves, other knowledge, and events around us?



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

CONNECTING	DA: Cn11.1.1	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
		a. Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.	
	ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?	



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Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

CREATING	DA: Cr1.1.2	Generate and conceptualize artistic ideas and work.	EXPLORE
		<ul style="list-style-type: none"> a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas. b. Combine a variety of movements while manipulating the elements of dance. 	
	ENDURING UNDERSTANDING	Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?
	DA: Cr2.1.2	Organize and develop artistic ideas and work.	PLAN
		<ul style="list-style-type: none"> a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end. b. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices. 	
	ENDURING UNDERSTANDING	The elements of dance , dance structures , and choreographic devices serve as both a foundation and a departure point for choreographers.	ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?
	DA: Cr3.1.2	Refine and complete artistic work.	REVISE
		<ul style="list-style-type: none"> a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences. b. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low). 	
	ENDURING UNDERSTANDING	Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

PERFORMING	DA: Pr4.1.2	Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<ul style="list-style-type: none"> a. Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change. b. Identify the length of time a move or phrase takes (for example, whether it is long or short). Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing. c. Select and apply appropriate characteristics to movements (for example, selecting specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics. 		
	<p style="color: #e0e0e0; margin: 0;">ENDURING UNDERSTANDING</p> <p>Space, time, and energy are basic elements of dance.</p>	<p style="color: #e0e0e0; margin: 0;">ESSENTIAL QUESTION(S)</p> <p>How do dancers work with space, time and energy to communicate artistic expression?</p>	
PERFORMING	DA: Pr5.1.2	Develop and refine artistic technique and work for presentation.	EMBODY
	<ul style="list-style-type: none"> a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways. b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space. c. Repeat movements, with an awareness of self and others in space. Self-adjust and modify movements or placement upon request. 		
	<p style="color: #e0e0e0; margin: 0;">ENDURING UNDERSTANDING</p> <p>Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.</p>	<p style="color: #e0e0e0; margin: 0;">ESSENTIAL QUESTION(S)</p> <p>What must a dancer do to prepare the mind and body for artistic expression?</p>	
PERFORMING	DA: Pr6.1.2	Convey meaning through the presentation of artistic work.	PRESENT
	<ul style="list-style-type: none"> a. Dance for and with others in a space where audience and performers occupy different areas. b. Use limited production elements (for example, hand props, simple scenery, or media projections). 		
	<p style="color: #e0e0e0; margin: 0;">ENDURING UNDERSTANDING</p> <p>Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</p>	<p style="color: #e0e0e0; margin: 0;">ESSENTIAL QUESTION(S)</p> <p>How does a dancer heighten artistry in a public performance?</p>	



2

Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

RESPONDING	DA: Re7.1.2	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> a. Find movements in a dance that develop a pattern. b. Demonstrate and describe movements in dances from different genres or cultures. 	
		ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S) How is a dance understood?
	DA: Re8.1.2	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> a. Use context cues from movement to identify meaning and intent in a dance using simple dance terminology. 	
		ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.	ESSENTIAL QUESTION(S) How is dance interpreted?
DA: Re9.1.2	Apply criteria to evaluate artistic work.	CRITIQUE	
	<ul style="list-style-type: none"> a. Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well, and explain why they work. Use simple dance terminology. 		
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?	



CONNECTING	DA: Cn10.1.2	Synthesize and relate knowledge and personal experiences to make art.		SYNTHESIZE	
		<ul style="list-style-type: none"> a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning. b. Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea. 			
	ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.		ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?		
	DA: Cn11.1.2		Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.		RELATE
			<ul style="list-style-type: none"> a. Observe a dance and relate the movement to the people or environment in which the dance was created and performed. 		
ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.		ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?			

CREATING	<p>DA: Cr1.1.3 Generate and conceptualize artistic ideas and work.</p> <p>a. Experiment with a variety of self-identified stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences) for movement.</p> <p>b. Explore a given movement problem. Select and demonstrate a solution.</p>	EXPLORE
	<p>ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p>	<p>ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?</p>
	<p>DA: Cr2.1.3 Organize and develop artistic ideas and work.</p> <p>a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures for example, AB, ABA, theme and development).</p> <p>b. Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.</p>	PLAN
<p>ENDURING UNDERSTANDING The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</p>	<p>ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?</p>	
<p>DA: Cr3.1.3 Refine and complete artistic work.</p> <p>a. Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements.</p> <p>b. Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.</p>	REVISE	
<p>ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p>ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>	

3	PERFORMING	DA: Pr4.1.3	Select, analyze, and interpret artistic work for presentation.	EXPRESS	
		<ul style="list-style-type: none"> a. Judge spaces as distance traveled and use space three-dimensionally. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus. b. Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing. c. Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent. 			
		ENDURING UNDERSTANDING	Space, time, and energy are basic elements of dance.	ESSENTIAL QUESTION(S)	How do dancers work with space , time and energy to communicate artistic expression?
3	PERFORMING	DA: Pr5.1.3	Develop and refine artistic technique and work for presentation.	EMBODY	
		<ul style="list-style-type: none"> a. Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support. b. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs. c. Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills. 			
		ENDURING UNDERSTANDING	Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S)	What must a dancer do to prepare the mind and body for artistic expression?
3	PERFORMING	DA: Pr6.1.3	Convey meaning through the presentation of artistic work.	PRESENT	
		<ul style="list-style-type: none"> a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage). b. Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a designated specific performance space. 			
		ENDURING UNDERSTANDING	Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	ESSENTIAL QUESTION(S)	How does a dancer heighten artistry in a public performance?

RESPONDING	DA: Re7.1.3	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> a. Find a movement pattern that creates a movement phrase in a dance work. b. Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another. 	
	ENDURING UNDERSTANDING	Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S) How is a dance understood?
RESPONDING	DA: Re8.1.3	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> a. Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology. 	
	ENDURING UNDERSTANDING	Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.	ESSENTIAL QUESTION(S) How is dance interpreted?
RESPONDING	DA: Re9.1.3	Apply criteria to evaluate artistic work.	CRITIQUE
		<ul style="list-style-type: none"> a. Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are alike and different. 	
	ENDURING UNDERSTANDING	Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?
CONNECTING	DA: Cn10.1.3	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
		<ul style="list-style-type: none"> a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different. b. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form. 	
	ENDURING UNDERSTANDING	As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

CONNECTING	DA: Cn11.1.3	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
		a. Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.	
	ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?	

CREATING	DA: Cr1.1.4	Generate and conceptualize artistic ideas and work.	EXPLORE
		<ul style="list-style-type: none"> a. Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences). b. Develop a movement problem and manipulate the elements of dance as tools to find a solution. 	
		<p>ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p>	<p>ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?</p>
	DA: Cr2.1.4	Organize and develop artistic ideas and work.	PLAN
		<ul style="list-style-type: none"> a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices. b. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices. 	
		<p>ENDURING UNDERSTANDING The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point or choreographers.</p>	<p>ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?</p>
	DA: Cr3.1.4	Refine and complete artistic work.	REVISE
		<ul style="list-style-type: none"> a. Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process. b. Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (for example, next to, above, below, behind, in front of). 	
		<p>ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p>ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>

PERFORMING	DA: Pr4.1.4 Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<ul style="list-style-type: none"> a. Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through focus of eyes. b. Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music. c. Analyze movements and phrases for use of energy and dynamic changes and use adverbs and adjectives to describe them. Based on the analysis, refine the phrases by incorporating a range of movement characteristics. 	
	ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.	ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?
	DA: Pr5.1.4 Develop and refine artistic technique and work for presentation.	EMBODY
	<ul style="list-style-type: none"> a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements. b. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition. c. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals. 	
	ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?
	DA: Pr6.1.4 Convey meaning through the presentation of artistic work.	PRESENT
	<ul style="list-style-type: none"> a. Consider how to establish a formal performance space from an informal setting (for example, gymnasium or grassy area). b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience. 	
	ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?



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Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

RESPONDING	DA: Re7.1.4	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> a. Find patterns of movement in dance works that create a style or theme. b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice. 	
		ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S) How is a dance understood?
	DA: Re8.1.4	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> a. Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology. 	
		ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance , dance technique , dance structure , and context.	ESSENTIAL QUESTION(S) How is dance interpreted?
	DA: Re9.1.4	Apply criteria to evaluate artistic work.	CRITIQUE
		<ul style="list-style-type: none"> a. Discuss and demonstrate the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology. 	
		ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?



CONNECTING

DA: Cn10.1.4	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
	<ul style="list-style-type: none"> a. Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one’s own experiences, relationships, ideas or perspectives. b. Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression. 	<p>ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</p>
DA: Cn11.1.4	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
	<ul style="list-style-type: none"> a. Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated. 	<p>ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>



5

Pre-Kindergarten through 8th Grade [DANCE] Words in red are defined in the Glossary.

CREATING	DA: Cr1.1.5 Generate and conceptualize artistic ideas and work.	EXPLORE
	<ul style="list-style-type: none"> a. Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events). b. Construct and solve multiple movement problems to develop choreographic content. 	
	ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?
CREATING	DA: Cr2.1.5 Organize and develop artistic ideas and work.	PLAN
	<ul style="list-style-type: none"> a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices. b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally. 	
	ENDURING UNDERSTANDING The elements of dance , dance structures , and choreographic devices serve as both a foundation and a departure point for choreographers.	ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?
CREATING	DA: Cr3.1.5 Refine and complete artistic work.	REVISE
	<ul style="list-style-type: none"> a. Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements. b. Record changes in a dance sequence through writing, symbols, or a form of media technology. 	
	ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

PERFORMING	DA: Pr4.1.5	Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<ul style="list-style-type: none"> a. Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through focus of eyes and other body parts. Convert inward focus to outward focus for projecting out to far space. b. Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time. c. Contrast bound and free-flowing movements. Motivate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy. 		
	ENDURING UNDERSTANDING	Space, time, and energy are basic elements of dance.	ESSENTIAL QUESTION(S)
How do dancers work with space, time and energy to communicate artistic expression?			
PERFORMING	DA: Pr5.1.5	Develop and refine artistic technique and work for presentation.	EMBODY
	<ul style="list-style-type: none"> a. Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement). b. Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance and injury prevention. c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals. 		
	ENDURING UNDERSTANDING	Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S)
What must a dancer do to prepare the mind and body for artistic expression?			
PERFORMING	DA: Pr6.1.5	Convey meaning through the presentation of artistic work.	PRESENT
	<ul style="list-style-type: none"> a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space. b. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces. 		
	ENDURING UNDERSTANDING	Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	ESSENTIAL QUESTION(S)
How does a dancer heighten artistry in a public performance?			



5

Pre-Kindergarten through 8th Grade [DANCE] Words in red are defined in the Glossary.

RESPONDING	DA: Re7.1.5	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> a. Find meaning or artistic intent from the patterns of movement in a dance work. b. Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one’s own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology. 	
		ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S) How is a dance understood?
	DA: Re8.1.5	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> a. Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology. 	
		ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure , and context.	ESSENTIAL QUESTION(S) How is dance interpreted?
DA: Re9.1.5	Apply criteria to evaluate artistic work.	CRITIQUE	
	<ul style="list-style-type: none"> a. Define the characteristics of dance that make a dance artistic and meaningful. Relate them to the elements of dance in genres, styles, or cultural movement practices. Use basic dance terminology to describe characteristics that make a dance artistic and meaningful. 		
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?	

CONNECTING	DA: Cn10.1.5 Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
	<p>a. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.</p> <p>b. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.</p>	
	<p>ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</p>	<p>ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p>
	DA: Cn11.1.5 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
	<p>a. Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.</p>	
	<p>ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>	<p>ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>

CREATING	DA: Cr1.1.6 Generate and conceptualize artistic ideas and work.	EXPLORE
	<ul style="list-style-type: none"> a. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events). b. Explore various movement vocabularies to transfer ideas into choreography. 	
	<p>ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p>	<p>ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?</p>
CREATING	DA: Cr2.1.6 Organize and develop artistic ideas and work.	PLAN
	<ul style="list-style-type: none"> a. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance. b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others. 	
	<p>ENDURING UNDERSTANDING The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</p>	<p>ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?</p>
CREATING	DA: Cr3.1.6 Refine and complete artistic work.	REVISE
	<ul style="list-style-type: none"> a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent. b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology. 	
	<p>ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p>ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>



PERFORMING

6	DA: Pr4.1.6	Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<ul style="list-style-type: none"> a. Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space. b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter. c. Use the internal body force created by varying tensions within one’s musculature for movement initiation and dynamic expression. Distinguish between bound and free-flowing movements and appropriately apply them to technique exercises and dance phrases. 		
	<p style="color: #f4a460; margin: 0;">ENDURING UNDERSTANDING</p> <p>Space, time, and energy are basic elements of dance.</p>	<p style="color: #f4a460; margin: 0;">ESSENTIAL QUESTION(S)</p> <p>How do dancers work with space, time and energy to communicate artistic expression?</p>	
6	DA: Pr5.1.6	Develop and refine artistic technique and work for presentation.	EMBODY
	<ul style="list-style-type: none"> a. Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions. b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing. c. Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Solve movement problems to dances by testing options and finding good results. Document self-improvements over time. 		
	<p style="color: #f4a460; margin: 0;">ENDURING UNDERSTANDING</p> <p>Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.</p>	<p style="color: #f4a460; margin: 0;">ESSENTIAL QUESTION(S)</p> <p>What must a dancer do to prepare the mind and body for artistic expression?</p>	
6	DA: Pr6.1.6	Convey meaning through the presentation of artistic work.	PRESENT
	<ul style="list-style-type: none"> a. Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and make corrections as needed and apply to future performances. b. Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and explain reasons for the decisions made using production terminology. 		
	<p style="color: #f4a460; margin: 0;">ENDURING UNDERSTANDING</p> <p>Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</p>	<p style="color: #f4a460; margin: 0;">ESSENTIAL QUESTION(S)</p> <p>How does a dancer heighten artistry in a public performance?</p>	

RESPONDING	DA: Re7.1.6	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> a. Describe or demonstrate recurring patterns of movement and their relationships in dance. b. Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices. Use genre-specific dance terminology. 	
		ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S) How is a dance understood?
	DA: Re8.1.6	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> a. Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain how these communicate the intent of the dance using genre specific dance terminology. 	
		ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure , and context.	ESSENTIAL QUESTION(S) How is dance interpreted?
DA: Re9.1.6	Apply criteria to evaluate artistic work.	CRITIQUE	
	<ul style="list-style-type: none"> a. Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and develop artistic criteria to critique the dance using genre-specific dance terminology. 		
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?	



CONNECTING	DA: Cn10.1.6	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
		<ul style="list-style-type: none"> a. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one’s attitudes and movement preferences. b. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives. 	
		<p>ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</p>	<p>ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p>
	DA: Cn11.1.6	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
		<ul style="list-style-type: none"> a. Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning. 	
		<p>ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>	<p>ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>

CREATING	DA: Cr1.1.7	Generate and conceptualize artistic ideas and work.	EXPLORE
	<ul style="list-style-type: none"> a. Compare a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) and make selections to expand movement vocabulary and artistic expression. b. Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made using genre-specific dance terminology. 		
	ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?	
CREATING	DA: Cr2.1.7	Organize and develop artistic ideas and work.	PLAN
	<ul style="list-style-type: none"> a. Use a variety of choreographic devices and dance structures to develop a dance study with a clear artistic intent. Articulate reasons for movement and structural choices. b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Articulate how the artistic criteria serve to communicate the meaning of the dance. 		
	ENDURING UNDERSTANDING The elements of dance , dance structures , and choreographic devices serve as both a foundation and a departure point for choreographers.	ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?	
CREATING	DA: Cr3.1.7	Refine and complete artistic work.	REVISE
	<ul style="list-style-type: none"> a. Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and feedback of others. Explain reasons for choices and how they clarify artistic intent. b. Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies. 		
	ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?	

PERFORMING	DA: Pr4.1.7	Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<ul style="list-style-type: none"> a. Expand movement vocabulary of floor and air pattern designs. Incorporate and modify body designs from different dance genres and styles for the purpose of expanding movement vocabulary to include differently designed shapes and movements for interest and contrast. b. Vary durational approach in dance phrasing by using timing accents and variations within a phrase to add interest kinesthetically, rhythmically, and visually. c. Compare and contrast movement characteristics from a variety of dance genres or styles. Discuss specific characteristics and use adverbs and adjectives to describe them. Determine what dancers must do to perform them clearly. 		
ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.		ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?	
PERFORMING	DA: Pr5.1.7	Develop and refine artistic technique and work for presentation.	EMBODY
	<ul style="list-style-type: none"> a. Apply body-use strategies to accommodate physical maturational development to technical dance skills (for example, functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility/range of motion). b. Utilize healthful practices and sound nutrition in dance activities and everyday life. Discuss benefits of practices and how choices enhance performance. c. Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analyses (for example, view live or recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations). 		
ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.		ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?	

PERFORMING	DA: Pr6.1.7	Convey meaning through the presentation of artistic work.	PRESENT
		<ul style="list-style-type: none"> a. Recommend changes to and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Maintain journal documenting these efforts. Post-performance, accept notes from choreographer and apply corrections to future performances. b. Explore possibilities of producing dance in a variety of venues or for different audiences and, using production terminology, explain how the production elements would be handled in different situations. 	
		ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?
RESPONDING	DA: Re7.1.7	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> a. Compare, contrast, and discuss patterns of movement and their relationships in dance. b. Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology. 	
		ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S) How is a dance understood?
	DA: Re8.1.7	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> a. Compare the meaning of different dances. Explain how the artistic expression of each dance is achieved through the elements of dance, use of body, dance technique, and context. Use genre specific dance terminology. 	
		ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.	ESSENTIAL QUESTION(S) How is dance interpreted?
	DA: Re9.1.7	Apply criteria to evaluate artistic work.	CRITIQUE
		<ul style="list-style-type: none"> a. Compare artistic intent, content and context from dances to examine the characteristics of genre, style, or cultural movement practice. Based on the comparison, refine artistic criteria using genre-specific dance terminology. 	
		ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?

CONNECTING	DA: Cn10.1.7	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
		<ul style="list-style-type: none"> a. Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how the movement characteristics or qualities differ from one’s own movement characteristics or qualities and how different perspectives are communicated. b. Research the historical development of a dance genre or style. Use knowledge gained from the research to create a dance study that evokes the essence of the style or genre. Share the study with peers as part of a lecture demonstration that tells the story of the historical journey of the chosen genre or style. Document the process of research and application. 	
		ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?
	DA: Cn11.1.7	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
		<ul style="list-style-type: none"> a. Compare, contrast, and discuss dances performed by people in various localities or communities. Formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each social group. 	
		ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?

CREATING	DA: Cr1.1.8	Generate and conceptualize artistic ideas and work.	EXPLORE
	<ul style="list-style-type: none"> a. Implement movement from a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) to develop dance content for an original dance study or dance. b. Identify and select personal preferences to create an original dance study or dance. Use genre-specific dance terminology to articulate and justify choices made in movement development to communicate intent. 		
	ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?	
CREATING	DA: Cr2.1.8	Organize and develop artistic ideas and work.	PLAN
	<ul style="list-style-type: none"> a. Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent. Articulate the group process for making movement and structural choices. b. Define and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning. Discuss how the criteria clarify or intensify the meaning of the dance. 		
	ENDURING UNDERSTANDING The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.	ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?	
CREATING	DA: Cr3.1.8	Refine and complete artistic work.	REVISE
	<ul style="list-style-type: none"> a. Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent. b. Experiment with aspects of a recognized system to document a section of a dance by using words, symbols, or media technologies. 		
	ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?	

PERFORMING	DA: Pr4.1.8 Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<ul style="list-style-type: none"> a. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Use focus of eyes during complex floor and air patterns or direct and indirect pathways. b. Analyze and select metric, kinetic, and breath phrasing and apply appropriately to dance phrases. Perform dance phrases of different lengths that use various timings within the same section. Use different tempi in different body parts at the same time. c. Direct energy and dynamics in such a way that movement is textured. Incorporate energy and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements. 	
	ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.	ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?
	DA: Pr5.1.8 Develop and refine artistic technique and work for presentation.	EMBODY
	<ul style="list-style-type: none"> a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases. b. Evaluate personal healthful practices in dance activities and everyday life including nutrition and injury prevention. Discuss choices made, the effects experienced, and methods for improvement. c. Collaborate with peers to discover strategies for achieving performance accuracy, clarity, and expressiveness. Articulate personal performance goals and practice to reach goals. Document personal improvement over time (for example, journaling, portfolio, or timeline). 	
	ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?

PERFORMING	DA: Pr6.1.8	Convey meaning through the presentation of artistic work.	PRESENT
	<p>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept notes from choreographer and apply corrections to future performances.</p> <p>b. Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Explain reasons for choices using production terminology.</p>		
ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.		ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?	
RESPONDING	DA: Re7.1.8	Perceive and analyze artistic work.	ANALYZE
	<p>a. Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of artistic intent.</p> <p>b. Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.</p>		
ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.		ESSENTIAL QUESTION(S) How is a dance understood?	
DA: Re8.1.8	Interpret intent and meaning in artistic work.		INTERPRET
<p>a. Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Cite evidence in the dance to support your interpretation using genre specific dance terminology.</p>			
ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.		ESSENTIAL QUESTION(S) How is dance interpreted?	

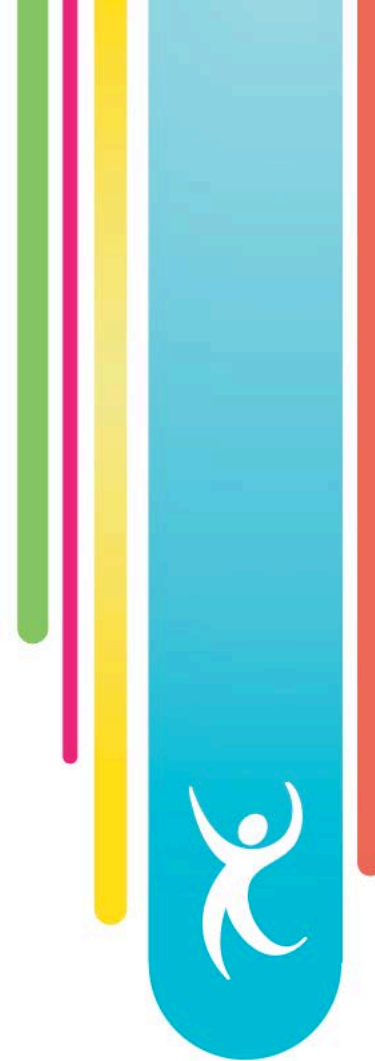


RESPONDING	DA: Re9.1.8 Apply criteria to evaluate artistic work.	CRITIQUE
	<p>a. Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.</p>	
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?

CONNECTING	DA: Cn10.1.8 Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
	<p>a. Relate connections found between different dances and discuss the relevance of the connections to the development of one’s personal perspectives.</p> <p>b. Investigate two contrasting topics using a variety of research methods. Identify and organize ideas to create representative movement phrases. Create a dance study exploring the contrasting ideas. Discuss how the research informed the choreographic process and deepens understanding of the topics.</p>	
	ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?
CONNECTING	DA: Cn11.1.8 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
	<p>a. Analyze and discuss, how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.</p>	
	ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?

High School

PROFICIENT
ACCOMPLISHED
ADVANCED
[DANCE]





CREATING	DA: Cr1.1.I HS PROFICIENT	Generate and conceptualize artistic ideas and work.	EXPLORE
		a. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study . Analyze the process and the relationship between the stimuli and the movement. b. Experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance study or dance.	
		ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?
CREATING	DA: Cr2.1.I HS PROFICIENT	Organize and develop artistic ideas and work.	PLAN
		a. Collaborate to design a dance using choreographic devices and dance structures to support an artistic intent . Explain how the dance structures clarify the artistic intent . b. Develop an artistic statement for an original dance study or dance. Discuss how the use of movement elements , choreographic devices and dance structures serve to communicate the artistic statement .	
		ENDURING UNDERSTANDING The elements of dance , dance structures , and choreographic devices serve as both a foundation and a departure point for choreographers.	ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?
CREATING	DA: Cr3.1.I HS PROFICIENT	Refine and complete artistic work.	REVISE
		a. Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process. b. Compare recognized systems to document a section of a dance using writing, symbols, or media technologies.	
		ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?



PERFORMING

DA: Pr4.1.I HS PROFICIENT	Select, analyze, and interpret artistic work for presentation.		EXPRESS
	<ul style="list-style-type: none"> a. Develop partner and ensemble skills that enable contrasting level changes through lifts, balances, or other means while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases. Establish and break relationships with others as appropriate to the choreography. b. Use syncopation and accent movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath phrasing with metric and kinesthetic phrasing. c. Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness so that movement phrases demonstrate variances of energy and dynamics. 		
ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.		ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?	
DA: Pr5.1.I HS PROFICIENT	Develop and refine artistic technique and work for presentation.		EMBODY
	<ul style="list-style-type: none"> a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to retain and execute dance choreography. b. Develop a plan for healthful practices in dance activities and everyday life including nutrition and injury prevention. Discuss implementation of the plan and how it supports personal performance goals. c. Collaborate with peers to establish and implement a rehearsal plan to meet performance goals. Use a variety of strategies to analyze and evaluate performances of self and others (for example, use video recordings of practice to analyze the difference between the way movements look and how they feel to match performance with visual affect). Articulate performance goals and justify reasons for selecting particular practice strategies. 		
ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.		ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?	



PERFORMING	DA: Pr6.1.I HS PROFICIENT	Convey meaning through the presentation of artistic work.	PRESENT
	<p>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.</p> <p>b. Evaluate possible designs for the production elements of a performance and select and execute the ideas that would intensify and heighten the artistic intent of the dances.</p>		
<p>ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</p>		<p>ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?</p>	
RESPONDING	DA: Re7.1.I HS PROFICIENT	Perceive and analyze artistic work.	ANALYZE
	<p>a. Analyze recurring patterns of movement and their relationships in dance in context of artistic intent.</p> <p>b. Analyze the use of elements of dance in a variety of genres, styles, or cultural movement practices within its cultural context to communicate intent. Use genre-specific dance terminology.</p>		
<p>ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.</p>		<p>ESSENTIAL QUESTION(S) How is a dance understood?</p>	
RESPONDING	DA: Re8.1.I HS PROFICIENT	Interpret intent and meaning in artistic work.	INTERPRET
	<p>a. Select and compare different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, use of body, dance technique, and context enhance meaning and support intent using genre specific dance terminology.</p>		
<p>ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.</p>		<p>ESSENTIAL QUESTION(S) How is dance interpreted?</p>	



RESPONDING	DA: Re9.1.1 HS PROFICIENT	Apply criteria to evaluate artistic work.	CRITIQUE
	a. Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology .		
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?	

RESPONDING	DA: Cn10.1.1 HS PROFICIENT	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
	a. Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact one’s own interpretation. Provide evidence to support one’s analysis. b. Collaboratively identify a dance related question or problem. Conduct research through interview, research database, text, media, or movement. Analyze and apply information gathered by creating a group dance that answers the question posed. Discuss how the dance communicates new perspectives or realizations. Compare orally and in writing the process used in choreography to that of other creative, academic, or scientific procedures.		
	ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?	
	DA: Cn11.1.1 HS PROFICIENT	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
a. Analyze and discuss dances from selected genres or styles and/or historical time periods, and formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate.			
ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?		



CREATING	DA: Cr1.1.II HS ACCOMPLISHED	Generate and conceptualize artistic ideas and work.	EXPLORE
		a. Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement . b. Apply personal movement preferences and strengths with the movement vocabulary of several dance styles or genres to choreograph an original dance study or dance that communicates an artistic intent . Compare personal choices to those made by well-known choreographers.	
		ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?
	DA: Cr2.1.II HS ACCOMPLISHED	Organize and develop artistic ideas and work.	PLAN
		a. Work individually and collaboratively to design and implement a variety of choreographic devices and dance structures to develop original dances. Analyze how the structure and final composition informs the artistic intent . b. Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement .	
		ENDURING UNDERSTANDING The elements of dance , dance structures , and choreographic devices serve as both a foundation and a departure point for choreographers.	ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?
	DA: Cr3.1.II HS ACCOMPLISHED	Refine and complete artistic work.	REVISE
		a. Clarify the artistic intent of a dance by refining choreographic devices and dance structures , collaboratively or independently using established artistic criteria , self-reflection and the feedback of others. Analyze and evaluate impact of choices made in the revision process. b. Develop a strategy to record a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).	
		ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?



PERFORMING

DA: Pr4.1.II
HS ACCOMPLISHED

Select, analyze, and interpret artistic work for presentation.

EXPRESS

- a. Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill level. Execute complex floor and air sequences with others while maintaining relationships through focus and intentionality.
- b. Perform **dance studies** and compositions that use **time** and **tempo** in unpredictable ways. Use internal rhythms and kinetics as phrasing tools. Dance “in the moment.”
- c. Initiate movement phrases by applying **energy** and **dynamics**. Vary **energy** and **dynamics** over the length of a phrase and transition smoothly out of the phrase and into the next phrase, paying close attention to its movement initiation and energy.

ENDURING UNDERSTANDING

Space, time, and energy are basic elements of dance.

ESSENTIAL QUESTION(S)

How do dancers work with **space, time** and **energy** to communicate artistic expression?

DA: Pr5.1.II
HS ACCOMPLISHED

Develop and refine artistic technique and work for presentation.

EMBODY

- a. Dance with sensibility toward other dancers while executing complex spatial, rhythmic and dynamic sequences to meet performance goals.
- b. Apply **anatomical principles** and healthful practices to a range of **technical dance skills** for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.
- c. Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.

ENDURING UNDERSTANDING

Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

ESSENTIAL QUESTION(S)

What must a dancer do to prepare the mind and body for artistic expression?



PERFORMING	<p>DA: Pr6.1.II HS ACCOMPLISHED</p>	<p>Convey meaning through the presentation of artistic work.</p> <p>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Implement performance strategies to enhance projection. Post-performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.</p> <p>b. Work collaboratively to produce a dance concert on a stage or in an alternative performance venue and plan the production elements that would be necessary to fulfill the artistic intent of the dance works.</p>	PRESENT
	<p>ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</p>	<p>ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?</p>	
RESPONDING	<p>DA: Re7.1.II HS ACCOMPLISHED</p>	<p>Perceive and analyze artistic work.</p> <p>a. Analyze dance works and provide examples of recurring patterns of movement and their relationships that create structure and meaning in dance.</p> <p>b. Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.</p>	ANALYZE
	<p>ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.</p>	<p>ESSENTIAL QUESTION(S) How is a dance understood?</p>	
RESPONDING	<p>DA: Re8.1.II HS ACCOMPLISHED</p>	<p>Interpret intent and meaning in artistic work.</p> <p>a. Analyze and discuss how the elements of dance, execution of dance movement principles, and context contribute to artistic expression. Use genre specific dance terminology.</p>	INTERPRET
	<p>ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.</p>	<p>ESSENTIAL QUESTION(S) How is dance interpreted?</p>	



RESPONDING	DA: Re9.1.II HS ACCOMPLISHED	Apply criteria to evaluate artistic work.	CRITIQUE
	a. Compare and contrast two or more dances using evaluative criteria to critique artistic expression . Consider societal values and a range of perspectives. Use genre-specific dance terminology .		
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?	

RESPONDING	DA: Cn10.1.II HS ACCOMPLISHED	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
	a. Analyze a dance that is related to content learned in other subjects and research its context. Synthesize information learned and share new ideas about its impact on one’s perspective. b. Use established research methods and techniques to investigate a topic. Collaborate with others to identify questions and solve movement problems that pertain to the topic. Create and perform a piece of choreography. Discuss orally or in writing the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations.		
	ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?	
	DA: Cn11.1.II HS ACCOMPLISHED	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
a. Analyze dances from several genres or styles , historical time periods, and/or world dance forms. Discuss how dance movement characteristics , techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate.			
ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?		



CREATING

<p>DA: Cr1.1.III HS ADVANCED</p>	<p>Generate and conceptualize artistic ideas and work.</p>		<p>EXPLORE</p>
	<p>a. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.</p> <p>b. Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.</p>		
	<p>ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p>	<p>ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?</p>	
<p>DA: Cr2.1.III HS ADVANCED</p>	<p>Organize and develop artistic ideas and work.</p>		<p>PLAN</p>
	<p>a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent.</p> <p>b. Construct an artistic statement that communicates a personal, cultural and artistic perspective.</p>		
	<p>ENDURING UNDERSTANDING The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</p>	<p>ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?</p>	
<p>DA: Cr3.1.III HS ADVANCED</p>	<p>Refine and complete artistic work.</p>		<p>REVISE</p>
	<p>a. Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.</p> <p>b. Document a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).</p>		
	<p>ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p>ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>	



PERFORMING	DA: Pr4.1.III HS ADVANCED	Select, analyze, and interpret artistic work for presentation.	EXPRESS
		<ul style="list-style-type: none"> a. Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance. b. Modulate time factors for artistic interest and expressive acuity. Demonstrate time complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms (for example, contrapuntal and/or polyrhythmic) at the same time. Work with and against rhythm of accompaniment or sound environments. c. Modulate dynamics to clearly express intent while performing dance phrases and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience. 	
		ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.	ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?
	DA: Pr5.1.III HS ADVANCED	Develop and refine artistic technique and work for presentation.	EMBODY
		<ul style="list-style-type: none"> a. Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self-evaluate performances and discuss and analyze performance ability with others. b. Research healthful and safe practices for dancers and modify personal practice based on findings. Discuss how research informs practice. c. Initiate, plan, and direct rehearsals with attention to technical details and fulfilling artistic expression. Use a range of rehearsal strategies to achieve performance excellence. 	
		ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?



PERFORMING	DA: Pr6.1.III HS ADVANCED	Convey meaning through the presentation of artistic work.	PRESENT
	<p>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Enhance performance using a broad repertoire of strategies for dynamic projection. Develop a professional portfolio (resume, head shot, etc.) that documents the rehearsal and performance process with fluency in professional dance terminology and production terminology.</p> <p>b. Work collaboratively to produce dance concerts in a variety of venues and design and organize the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues.</p>		
		ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?
RESPONDING	DA: Re7.1.III HS ADVANCED	Perceive and analyze artistic work.	ANALYZE
	<p>a. Analyze dance works from a variety of dance genres and styles and explain how recurring patterns of movement and their relationships create well-structured and meaningful choreography.</p> <p>b. Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.</p>		
		ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S) How is a dance understood?
DA: Re8.1.III HS ADVANCED		Interpret intent and meaning in artistic work.	INTERPRET
		<p>a. Analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre specific dance terminology.</p>	
		ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure , and context.	ESSENTIAL QUESTION(S) How is dance interpreted?



RESPONDING	DA: Re9.1.III HS ADVANCED	Apply criteria to evaluate artistic work.	CRITIQUE
	a. Define personal artistic preferences to critique dance. Consider societal and personal values, and a range of artistic expression . Discuss perspectives with peers and justify views.		
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?	

RESPONDING	DA: Cn10.1.III HS ADVANCED	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
	a. Review original choreography developed over time with respect to its content and context and its relationship to personal perspectives. Reflect on and analyze the variables that contributed to changes in one’s personal growth. b. Investigate various dance related careers through a variety of research methods and techniques. Select those careers of most interest. Develop and implement a Capstone Project that reflects a possible career choice.		
	ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?	
RESPONDING	DA: Cn11.1.III HS ADVANCED	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
	a. Analyze dances from several genres or styles , historical time periods, and/or world dance forms. Discuss how dance movement characteristics , techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate, and how the analysis has expanded one’s dance literacy.		
	ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?	

GLOSSARY

AESTHETIC

A set of principles concerned with the nature and appreciation of beauty.

ALIGNMENT

The process of adjusting the skeletal and muscular system to gravity to support effective functionality.

ALTERNATIVE PERFORMANCE VENUE

A performance site other than a standard Western style theater (for example, classroom, site specific venue, or natural environment).

ANATOMICAL PRINCIPLES

The way the human body's skeletal, muscular and vascular systems work separately and in coordination.

ARTISTIC CRITERIA

Aspects of craft and skill used to fulfill artistic intent.

ARTISTIC EXPRESSION

The manifestations of artistic intent through dance, drama music, poetry, fiction, painting, sculpture or other artistic media. In dance, this involves the dance and the dancers within a context.

ARTISTIC STATEMENT

An artist's verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose.

BODY PATTERNING

Neuromuscular patterns (for example, core-distal, head-tail, homologous [upper-lower], homo-lateral [same-side], cross-lateral [crossing the body midline]).

BODY-MIND PRINCIPLES

Concepts explored and/or employed to support body-mind connections (for example, breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility).

BODY-USE

The ways in which movement patterns and body parts are used in movement and dance practice; descriptive method of identifying patterns.

BOUND MOVEMENT

An "effort element" from Laban Movement Analysis in which energy flow is constricted.

CAPSTONE PROJECT

A culminating performance-based assessment that determines what 12th graders should know and be able to do in various educational disciplines; usually based on research and the development of a major product or project that is an extension of the research.

CHOREOGRAPHIC DEVICES

Manipulation of dance movement, sequences or phrases (repetition, inversion, accumulation, canon, retrograde, call and response).

CODIFIED MOVEMENT

Common motion or motions set in a particular style that often have specific names and expectations associated with it.

CONTEXT CLUES

Information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole; requires seeing.

CONTRAPUNTAL

An adjective that describes the noun counterpoint; music that has at least two melodic lines (voices) played simultaneously against each other; in dance, at least two movement patterns, sequences or phrases danced simultaneously using different body parts or performed by different dancers.

CULTURAL MOVEMENT PRACTICE

Physical movements of a dance that are associated with a particular country, community, or people.

DANCE LITERACY

The total experience of dance learning that includes the doing and knowing about dance: dance skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance from different cultures, dance genres, repertory, performers and choreographers, dance companies, and dance notation and preservation.

DANCE MOVEMENT PRINCIPLES

Fundamentals related to the craft and skill with which dance movement is performed (for example, the use of dynamic alignment, breath support, core support, rotation, initiation and sequencing, and weight shift).

DANCE PHRASE

A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

DANCE STRUCTURES

The organization of choreography and movement to fulfill the artistic intent of a dance or dance study (for example, AB, ABA or theme and variation); often referred to as choreographic form.

DANCE STUDY

A short dance that is comprised of several dance phrases based on an artistic idea.

DANCE TECHNIQUES

The tools and skills needed to produce a particular style of movement.

DANCE TERMINOLOGY

Vocabulary used to describe dance and dance experiences.

SIMPLE DANCE TERMINOLOGY

(Tier 1/PreK-2): Basic pedestrian language (for example, locomotor words walk, run, tip-toe, slither, roll, crawl, jump, march, and gallop; and non-locomotor words, bend, twist, turn, open and close).

BASIC DANCE TERMINOLOGY

(Tier 2/grades 3-5): Vocabulary used to describe dance movement techniques, structures, works, and experiences that are widely shared in the field of dance (for example, stage terminology, compositional vocabulary, language defining dance structures and devices, anatomical references, dance techniques such as alignment or “line”).

GENRE-SPECIFIC DANCE TERMINOLOGY

(Tier 3/grades 6 up): Words used to describe movement within specific dance forms ballet, contemporary, culturally-specific dance, funk, hip-hop, jazz, modern, tap, and others (for example, in Polynesian dance (Hula), auwana, kahiko, halau, kaholo, uwehe, ami); in ballet: glissade, pas de bouree, pas de chat, arabesque; in jazz: kick ball change, pencil turn, jazz walk, jazz run; in modern: contraction, triplets, spiral, pivot turn; and in tap: shuffle-step, cramp roll, riff, wing, time step.

DANCE WORK

A complete dance that has a beginning, middle (development), and end.

DYNAMICS

The qualities or characteristics of movement which lend expression and style; also called “efforts,” or “energy (for example, lyrical, sustained, quick, light, or strong).

ELEMENTS OF DANCE

The key components of movement; movement of the body using space, time, and energy; often referred to as the elements of movement; see Elements of Dance Organizer by Perpich Center for Arts Education (used with permission).

EMBODY

To physicalize a movement, concept, or idea throughout the body.

ENERGY

The dynamic quality, force attach, weight, and flow of movement.

EVALUATIVE CRITERIA

The definition of values and characteristics with which dance can be assessed; factors to be considered to attain an aesthetically satisfying dance composition or performance.

EXPLORE

Investigate multiple movement possibilities to learn more about an idea.

FREE FLOWING MOVEMENT

An “effort element” from Laban Movement Analysis in which energy is continuous.

FUNCTIONAL ALIGNMENT

The organization of the skeleton and musculature in a relationship to gravity that supports safe and efficient movement while dancing.

GENERAL SPACE

Spatial orientation that is not focused towards one area of a studio or stage.

GENRE

A category of dance characterized by similarities in form, style, purpose, or subject matter (for example, ballet, hip hop, modern, ballroom, cultural practices).

KINESTHETIC AWARENESS

Pertaining to sensations and understanding of bodily movement.

LOCOMOTOR

Movement that travels from one location to another or in a pathway through space (for example, in Pre-Kindergarten, walk, run, tip-toe, slither, roll, crawl, jump, march, gallop; in Kindergarten, the addition of prance, hop, skip, slide, leap).

MOVEMENT CHARACTERISTICS

The qualities, elements, or dynamics that describe or define a movement.

MOVEMENT PHRASE

A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

MOVEMENT PROBLEM

A specific focus that requires one find a solution and complete a task; gives direction and exploration in composition.

MOVEMENT VOCABULARY

Codified or personal movement characteristics that define a movement style.

NEGATIVE SPACE

The area (space) around and between the dancer(s) or dance images(s) in a dance.

NON-LOCOMOTOR

Movement that remains in place; movement that does not travel from one location to another or in a pathway through space for example, in Pre-Kindergarten, bend, twist, turn, open, close; in Kindergarten, swing, sway, spin, reach, pull).

PERFORMANCE ETIQUETTE

Performance values and expected behaviors when rehearsing or performing (for instance, no talking while the dance is in progress, no chewing gum, neat and appropriate appearance, dancers do not call out to audience members who are friends).

PERSONAL SPACE

The area of space directly surrounding one’s body extending as far as a person can reach; also called the kinesphere.

POLYRHYTHMIC

In music, several rhythms layered on top of one another and played simultaneously; in dance, embodying several rhythms simultaneously in different body parts.

PRODUCTION ELEMENTS

Aspects of performance that produce theatrical effects (for example, costumes, make up, sound, lighting, props).

PRODUCTION TERMINOLOGY

Words commonly used to refer to the stage, performance setting, or theatrical aspects of dance presentation.

RHYTHM

The patterning or structuring of time through movement or sound.

SEE.THINK.WONDER

An inquiry-based Visual Thinking Strategy (VTS) used for critical analysis from Harvard Project Zero, in which children respond to simple questions (What do you see? What do you think? What do you wonder?) which enable a child to begin make meaning from an observed (dance) work of art.

SOUND ENVIRONMENT

Sound accompaniment for dancing other than music (for example, street noise, ocean surf, bird calls, spoken word).

SPACE

Components of dance involving direction, pathways, facings, levels, shapes, and design; the location where a dance takes place; the element of dance referring to the cubic area of a room, on a stage, or in other environments.

SPATIAL DESIGN

Pre-determined use of directions, levels, pathways, formations, and body shapes.

STIMULI

A thing or event that inspires action, feeling, or thought.

STYLE

Dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (for example, Graham technique is a style of Modern Dance; rhythm tap is a style of Percussive Dance; Macedonian folk dance is a style of International Folk dance; Congolese dance is a style of African Dance).

TECHNICAL DANCE SKILLS

The degree of physical proficiency a dancer achieves within a dance style or technique (for example, coordination, form, strength, speed and range).

TEMPI

Different paces or speeds of music, or underlying beats or pulses, used in a dance work or composition (singular: tempo).

TEMPO

The pace or speed of a pulse or beat underlying music or movement (plural: tempi or tempos).

THEME

A dance idea that is stated choreographically.

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MISSISSIPPI
College- and Career-Readiness
Arts Learning Standards
for **DANCE**
2017



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PURPOSE OF THE ARTS LEARNING STANDARDS

The Mississippi College- and Career-Readiness Arts Learning Standards in all the arts (dance, media arts, music, theatre, and visual arts) are designed to empower and inspire arts educators and their students to explore the many facets of the arts and prepare them for a lifetime of engagement with art forms. The Mississippi Department of Education is dedicated to student success, improving student achievement in the arts, equipping citizens to solve complex problems, and establishing fluent communication skills within a technological environment. The Mississippi College- and Career-Readiness Arts Learning Standards for Dance, Media Arts, Music, Theatre, and Visual Arts are designed to be robust and relevant to the real world, reflecting the knowledge and skills that students need for success in college and careers and to compete in the global economy.

The purposes of education standards are to identify the learning that we want for all of our students and to drive improvement in the system that delivers that learning. Standards, therefore, should embody the key concepts, processes and traditions of study in each subject area, and articulate the aspirations of those invested in our schools—students, teachers, administrators, and the community at large. To realize that end goal, these Mississippi Arts Learning Standards are framed by artistic literacy, as outlined in philosophical foundations, lifelong goals, and artistic processes; articulated as anchor and performance standards that students should attain. The connective threads of this conceptual framework are designed to be understood by all stakeholders and, ultimately, to ensure success for both educators and students.

The Mississippi College- and Career-Readiness Arts Learning Standards are aligned with the National Arts Standards which were launched in 2014. The National Standards for all the arts engaged 130 arts educators as writers and 6,000 as reviewers. In addition, the national arts organizations and state directors in dance, media arts, music, theatre, and visual arts participated in the creation and editing of these documents. Under the guidance of the State Education Agency Directors of Arts Education, each state has the flexibility to adopt and adapt the National Standards to align with their own. Using advisory boards with state leaders and exemplary teachers in each of the arts, the state of Mississippi worked for over two years to align with the National Standards and create the Mississippi College- and Career-Readiness Arts Learning Standards.

MISSION OF ARTS EDUCATION

The mission of arts education in Mississippi is to ensure that students know and experience the uniqueness of the arts, understand themselves and their world by creating, expressing, and communicating meaning through the arts, and value the arts as humanity's most essential and universal language transcending culture, time, and place.

ARTS INTEGRATION

The Mississippi Department of Education values Arts Integration which is an approach to teaching in which students construct and demonstrate understanding through an art form in all subject areas. According to the Kennedy Center, Arts Integration promotes student engagement in a creative process in subjects outside the arts. This integration connects an art form and another subject area and meets evolving objectives in both.

ARTISTIC LITERACY

The knowledge and understanding required to participate authentically in the arts is Artistic Literacy. Fluency in the languages of the arts is the ability to create, perform/produce/present, respond, and connect through symbolic and metaphoric forms that are unique to the arts. It is embodied in specific philosophical foundations and lifelong goals that enable an artistically literate person to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts.

To be literate in the arts, students need specific knowledge and skills in a particular arts discipline to a degree that allows for fluency and deep understanding. In all the arts this means discovering the expressive elements and knowing the terminology that is used to comprehend an art form. Students should also have a clear sense of embodying that form and be able to reflect, critique, and connect personal experience to the arts.

OVERVIEW OF THE ARTS LEARNING STANDARDS

The primary purpose of the 2017 Mississippi College- and Career-Readiness Arts Learning Standards is to provide a basis for curriculum development for grades Pre-Kindergarten-12th arts (dance, media arts, music, theatre, and visual arts) teachers in Mississippi.

This document describes what students should know and be able to do by the end of each grade level in preparation for college and career. These standards provide guidance in:

- Defining artistic literacy through a set of overarching Philosophical Foundations and Lifelong Goals that clarify long-term expectations for arts learning.
- Placing Artistic Processes and Anchor Standards as the focus of the work.
- Identifying Creative Practices in the application of the Artistic Processes across all learning.
- Specifying Enduring Understandings and Essential Questions that provide conceptual connections and articulate value and meaning within and across the art discipline.

BENEFITS OF THE ARTS IN EDUCATION

The arts have always served as the distinctive vehicle for discovering who we are. Providing ways of thinking as disciplined as science or math and as disparate as philosophy or literature, the arts are used by and have shaped every culture and individual on earth. They continue to infuse our lives on nearly all levels—generating a significant part of the creative and intellectual capital that drives our economy. The arts inform our lives with meaning every time we experience the joy of a well-remembered song, experience the flash of inspiration that comes with immersing ourselves in an artist’s sculpture, enjoying a sublime dance, learning from an exciting animation, or being moved by a captivating play.

The fact that the arts provide important touchstones confirms their value to the development of every human being. Nurturing our children, then, necessarily means that we must provide all of them with a well-rounded education that includes the arts. By doing so, we are fulfilling the college and career readiness needs of our students, laying the foundations for the success of our schools and, ultimately, the success of our state and nation.

FOUNDATIONS AND GOALS

The following philosophical foundations and lifelong goals establish the basis for the Mississippi College- and Career-Readiness Arts Learning Standards and illuminate artistic literacy by expressing the overarching common values and expectations for learning in arts education across the five arts disciplines.

THE ARTS AS COMMUNICATION	
PHILOSOPHICAL FOUNDATION	LIFELONG GOALS
In today's multimedia society, the arts are the media, and therefore provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing).	Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.

THE ARTS AS CREATIVE PERSONAL REALIZATION	
PHILOSOPHICAL FOUNDATION	LIFELONG GOALS
Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.	Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.

THE ARTS AS CULTURE, HISTORY, AND CONNECTORS	
PHILOSOPHICAL FOUNDATION	LIFELONG GOALS
Throughout history the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings and deepest beliefs. Each discipline shares common goals, but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals' own and others' cultures and societies, while also providing opportunities to access, express, and integrate meaning across a variety of content areas.	Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

THE ARTS AS MEANS TO WELLBEING

PHILOSOPHICAL FOUNDATION	LIFELONG GOALS
Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing.	Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts.

THE ARTS AS COMMUNITY ENGAGEMENT

PHILOSOPHICAL FOUNDATION	LIFELONG GOALS
The arts provide means for individuals to collaborate and connect with others in an enjoyable inclusive environment as they create, prepare, and share artworks that bring communities together.	Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

UNDERSTANDING THE ARTS LEARNING STANDARDS

The Mississippi College- and Career-Readiness Arts Learning Standards in dance, media arts, music, theatre, and visual arts are rooted in a creative approach to teaching and learning. They describe expectations for learning in the arts (dance, media arts, music, theatre, and visual arts) regardless of culture, style or genre and impart the breadth and depth of the arts experience through the art-making processes. Four artistic processes organize the standards across the arts disciplines: Creating, Performing/Presenting/Producing, Responding, and Connecting. Each artistic process includes a set of overarching anchor standards. The anchor standards are consistent among the arts disciplines.

Each anchor standard in the arts (dance, media arts, music, theatre, and visual arts) is supported by a process component, an enduring understanding, and an essential question. These additional features will benefit educational leaders and teachers as they consider curricular models and structure lessons aligned to the Mississippi College-and-Career-Readiness Arts Learning Standards. Performance standards describe more specifically what students should know and be able to do in the arts and are expressed as measurable outcomes across the grades Pre-Kindergarten to eighth grade and into high school at three levels of proficiency. The performance standards are the substantive portion of the work and represent the depth of study in the arts (dance, media arts, music, theatre, and visual arts).

Of significance is that the four artistic processes are addressed linearly in written standards, but are envisioned to occur simultaneously in the actual practice of the arts (dance, media arts, music, theatre, and visual arts). In dance, for example, a dancer imagines, envisions, or improvises movements (creating), executes the movements (performing), reflects on them (responding), and connects the experience to all other contexts of meaning or knowledge (connecting). As a result, one lesson can address many standards at the same time. In a single class, students can learn by solving problems, showing their ideas through an art form, thinking critically about them, and relating them to other ideas, experiences, contexts, and meanings.

Mississippi College- and Career-Readiness Arts Learning Standards			
ARTISTIC PROCESSES			
Cr— CREATING	Pr— PERFORMING/ PRESENTING/ PRODUCING	Re— RESPONDING	Cn— CONNECTING
DEFINITION	DEFINITION	DEFINITION	DEFINITION
Conceiving and developing new artistic ideas and work.	<p>PERFORMING (dance, music, theatre): Realizing artistic ideas and work through interpretation and presentation.</p> <p>PRESENTING (visual arts): Interpreting and sharing artistic work.</p> <p>PRODUCING (media arts): Realizing and presenting artistic ideas and work.</p>	Understanding and evaluating how the arts convey meaning.	Relating artistic ideas and work with personal meaning and external context.
ANCHOR STANDARDS			
STUDENTS WILL	STUDENTS WILL	STUDENTS WILL	STUDENTS WILL
<p>12. Generate and conceptualize artistic ideas and work.</p> <p>13. Organize and develop artistic ideas and work.</p> <p>14. Refine and complete artistic work.</p>	<p>15. Select, analyze, and interpret artistic work for presentation.</p> <p>16. Develop and refine artistic techniques and work for presentation.</p> <p>17. Convey meaning through the presentation of artistic work.</p>	<p>18. Perceive and analyze artistic work.</p> <p>19. Interpret intent and meaning in artistic work.</p> <p>20. Apply criteria to evaluate artistic work.</p>	<p>21. Synthesize and relate knowledge and personal experiences to make art.</p> <p>22. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</p>

CREATING	Performance Standards	Anchor Standard	Process Component
	Artistic Process	DA: Cr1.1.PK	EXPLORE
		Generate and conceptualize artistic ideas and work.	
		<ul style="list-style-type: none"> c. Respond in movement to a variety of sensory stimuli (for example, music/sound, visual, tactile). d. Find a different way to do several basic locomotor and non-locomotor movements. 	
	ENDURING UNDERSTANDING	ESSENTIAL QUESTION(S)	
	Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	Where do choreographers get ideas for dances?	

Performance Standards

Performance Standards are discipline-specific, grade-by-grade articulations of student achievement toward developing the enduring understandings in Pre-Kindergarten-8th grade and at three proficiency levels in high school (proficient, accomplished and advanced). The three high school levels are listed below with their definitions. As such, the Performance Standards translate the enduring understandings into specific, measurable learning goals. Each district is responsible for determining how they will measure student growth in meeting these expectations.

- **HS - Proficient**
 Students at the Proficient level have developed the foundational technical and expressive skills and understandings in all the arts (dance, media arts, music, theatre, and visual arts) necessary to solve assigned problems or prepare assigned repertoire; make appropriate choices with some support; and may be prepared for active engagement in their community. They understand the arts to be an important form of personal realization and well-being, and can make connections between the arts, history, culture and other learning.
- **HS - Accomplished**
 Students at the Accomplished level are - with minimal assistance - able to identify or solve arts (dance, media arts, music, theatre, and visual arts) problems based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine arts products that demonstrate technical proficiency, personal communication and expression. They use the arts for personal realization and well-being, and have the necessary skills for and interest in participation in an arts activity beyond the school environment.
- **HS - Advanced**
 Students at the Advanced level independently identify challenging problems in the arts (dance, media arts, music, theatre, and visual arts) based on their interests or for specific purposes, and bring creativity and insight to finding artistic solutions. They can use at least one art form as an effective avenue for personal communication, demonstrating a high level of technical and expressive proficiency characteristic of honors or college level work. They exploit their personal strengths and apply strategies to overcome personal challenges as arts learners. They are capable of taking a leadership role in the arts activities within and beyond the school environment.

Anchor Standard

Each artistic process branches into two or three Anchor Standards. Anchor Standards describe the overarching knowledge and understandings that all the arts (dance, media arts, music, theatre, and visual arts) address through instruction. They bind all the arts and demonstrate the knowledge and understandings that the arts address through instruction. They work as subsets of the processes. These Anchor Standards are parallel across all the arts disciplines and grade levels and serve as the tangible educational expression of artistic literacy. There are eleven Anchor Standards. If a standard has an “a” or “b” listed below the anchor standard, it means that the standard at that grade has more than one part. Words in red are defined in the Glossary.

Process Component

Each artistic process branches into Process Components. Process Components are the actions artists carry out as they complete each artistic process. Students’ ability to carry out these operational verbs empowers them to work through the artistic process independently. The Process Components serve as the action verbs that collectively build toward the artistic processes.

Enduring Understandings

Enduring Understandings are statements summarizing important ideas and core processes that are central to a discipline and have lasting value beyond the classroom. They synthesize what students should come to understand as a result of studying a particular content area. Moreover, they articulate what students should value about the content area over the course of their lifetimes. Enduring Understandings should also enable students to make connections to other disciplines beyond the arts. A true grasp of an Enduring Understanding mastered through a variety of activities is demonstrated by the student’s ability to explain, interpret, analyze, apply and evaluate its core elements. The Enduring Understandings set the standards for quality arts education.

Essential Questions

Essential Questions are questions that are not answerable with finality in a brief sentence. Their aim is to stimulate thought, to provoke inquiry, and to spark more questions, including thoughtful student questions. Instead of thinking of content as something to be covered, consider knowledge and skill as the means of addressing questions central to understanding key issues in a subject. Essential Questions also guide students as they uncover enduring understandings. Wiggins and McTighe (2005) assert that Essential Questions are those that encourage, hint at, even demand transfer beyond the particular topic in which students first encounter them, and therefore, should recur over the years to promote conceptual connections and curriculum coherence.

INTRODUCTION TO THE ARTS LEARNING STANDARDS FOR DANCE

The Mississippi College- and Career-Readiness Arts Learning Standards for Dance are designed to enable students to achieve dance literacy. To be literate in the arts, students need specific knowledge and skills in a particular arts discipline to a degree that allows for fluency and deep understanding. In dance, this means discovering the expressive elements of dance; knowing the terminology that is used to comprehend dance; having a clear sense of embodying dance; and being able to reflect, critique, and connect personal experience to dance.

Dance, the art of human movement, is a perfect educational model for learning to be perceptive and expressing thoughts, sensations, feelings and ideas, all essential for the development of communication and a construct for learning the creative process.

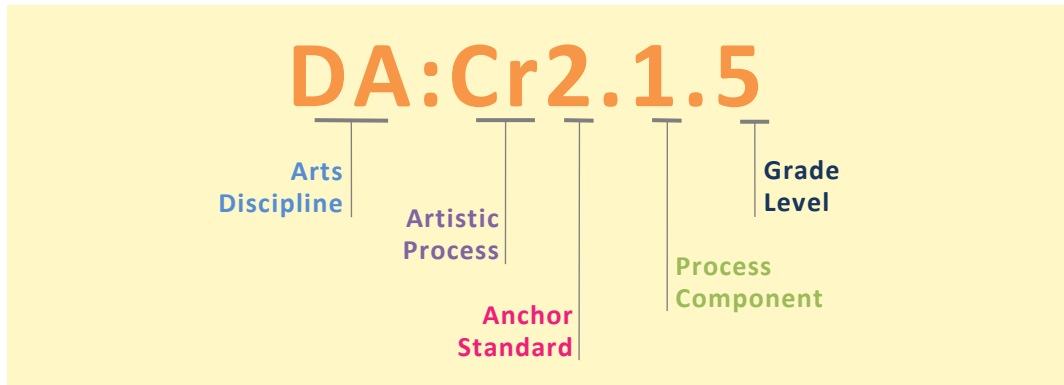
Students studying dance learn an awareness that guides the logical sensory execution of movement. They learn to recognize and distinguish human energy that is turned into the performance of illusions and the language of metaphors that transform through time and space into art. The training and study of dance enhances the scope and diversity of learning about life and the human experience.

Dance creates community and is celebrated throughout the world. No matter where one goes, the phenomenon of dance is celebrated and its repertoires are a dynamic part of every culture. Dance is a form of theatre that ranges from the ecstatic and lively, to the tender and gentle telling of matters of the heart. In many cultures, dance is an expression of a life force and a description of peoples' spirits and beliefs. Dance communicates in ways which words cannot. It can explain the inexplicable, and can awaken our social consciousness. Dance is the expression of the myths, symbols, and rituals of a culture, told through stories that can be a narrative of life.

Building understanding through the dance experience requires learning to intelligently translate dance into meaning through the interpretation of the dances of an individual choreographer or of an entire nation. As a means to self-discovery, students learn to make their own dances. They become involved in various aspects of technical production and come to understand others by learning dances of their ancestors and friends in the community. The Dance section of the Mississippi College- and Career-Readiness Arts Learning Standards for Dance offers a program of study that is developmentally and sequentially balanced to assist with Pre-Kindergarten-12th grade dance curriculum development at the local and district level.

GUIDE TO THE ARTS LEARNING STANDARDS NOTATION

Each Performance Standard employs a notation system for identification purposes as seen in the example below. The notation provides a quick and easy reference to a particular standard within each artistic process. In sequence, the system references Arts Discipline, Artistic Process, Anchor Standard, Process Component, and Grade Level.



Arts Discipline The first two letters are codes for the arts discipline notation: **DA** = for Dance

Artistic Process The next two letters after the colon are the artistic process:
Cr = Creating **Pr** = Performing **Re** = Responding **Cn** = Connecting

Anchor Standard The next number is the anchor standard, numbers 1 to 11.

Process Component The next number after the period is the process components which may have more than one standard indicated with an a or b. Process components are actions artists carry out as they engage in each artistic process.

Grade Level The next number is the grade level. (Pre-Kindergarten (PK) and Kindergarten (K); grades 1-8; I, II, III, high school proficient, accomplished, advanced)

Below are a few examples of how to read the numbering system for Dance:

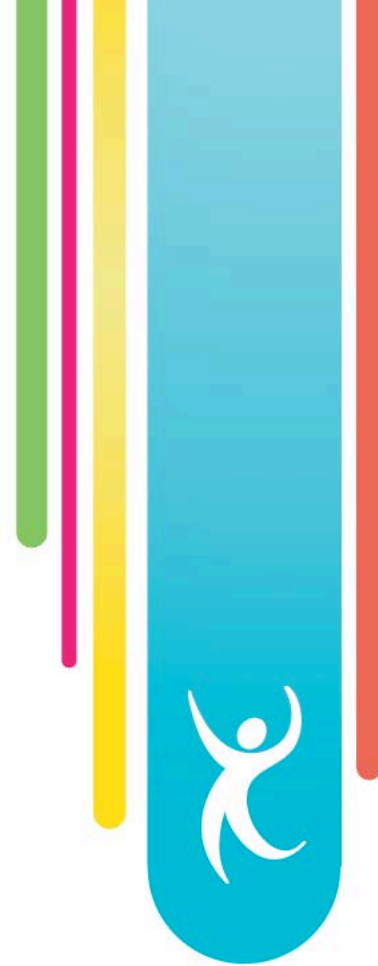
DA:Cr1.1.PK				
DA	Cr	1	1	PK
Arts disciple discipline of Dance	Artistic process of Creating	Anchor standard one	Process component	Pre- Kindergarten

DA:Pr5.1.4				
DA	Pr	5	1	4
Arts disciple discipline of Dance	Artistic process of Performing	Anchor standard five	Process component	Grade four

DA:Re8.1.6				
DA	Re	8	1	6
Arts disciple discipline of Dance	Artistic process of Responding	Anchor standard eight	Process component	Grade six

DA:Cn10.1.II				
DA	Cn	10	1	II
Arts disciple discipline of Dance	Artistic process of Connecting	Anchor standard ten	Process component	Roman numeral II is the high school level accomplished

Pre-Kindergarten
THROUGH
8th Grade
[DANCE]





CREATING	DA: Cr1.1.PK Generate and conceptualize artistic ideas and work.	EXPLORE
	<ul style="list-style-type: none"> c. Respond in movement to a variety of sensory stimuli (for example, music/sound, visual, tactile). d. Find a different way to do several basic locomotor and non-locomotor movements. 	
	<p>ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p>	<p>ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?</p>
CREATING	DA: Cr2.1.PK Organize and develop artistic ideas and work.	PLAN
	<ul style="list-style-type: none"> c. Improvise dance that starts and stops on cue. d. Engage in dance experiences moving alone or with a partner. 	
	<p>ENDURING UNDERSTANDING The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</p>	<p>ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?</p>
CREATING	DA: Cr3.1.PK Refine and complete artistic work.	REVISE
	<ul style="list-style-type: none"> c. Respond to suggestions for changing movement through guided improvisational experiences. d. Identify parts of the body and document a body shape or position by drawing a picture. 	
	<p>ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p>ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>
PERFORMING	DA: Pr4.1.PK Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<ul style="list-style-type: none"> d. Identify and demonstrate directions for moving the body in general space (for example, forward, backwards, sideways, up, down, and turning) and finding and returning to a place in space. e. Identify speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi. f. Move with opposing characteristics (for example, loose/tight, light/heavy, jerky/smooth). 	
	<p>ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.</p>	<p>ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?</p>



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

PERFORMING	DA: Pr5.1.PK	Develop and refine artistic technique and work for presentation.	EMBODY
		<ul style="list-style-type: none"> d. Demonstrate basic full body locomotor, non-locomotor movement, and body patterning with spatial relationships. e. Move in general space and start and stop on cue while maintaining personal space. f. Identify and move body parts and repeat movements upon request. 	
		ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?
	DA: Pr6.1.PK	Convey meaning through the presentation of artistic work.	PRESENT
		<ul style="list-style-type: none"> c. Dance for others in a designated area or space. d. Use a simple prop as part of a dance. 	
		ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?
RESPONDING	DA: Re7.1.PK	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> c. Identify a movement in a dance by repeating it. d. Demonstrate an observed or performed dance movement. 	
		ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S) How is a dance understood?
	DA: Re8.1.PK	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> b. Observe a movement and share impressions. 	
		ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance , dance technique , dance structure , and context.	ESSENTIAL QUESTION(S) How is dance interpreted?



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

RESPONDING	DA: Re9.1.PK	Apply criteria to evaluate artistic work.	CRITIQUE
	b. Find a movement in a dance that was fun to watch. Repeat it and explain why it is fun to watch and do.		
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?	

CONNECTING	DA: Cn10.1.PK	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
	c. Recognize an emotion expressed in dance movement that is watched or performed. d. Observe a dance work. Identify and imitate a movement from the dance, and ask a question about the dance.		
	ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?	
CONNECTING	DA: Cn11.1.PK	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
	b. Show a dance movement experienced at home or elsewhere.		
	ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?	



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

CREATING	DA: Cr1.1.K	Generate and conceptualize artistic ideas and work.	EXPLORE
		<ul style="list-style-type: none"> c. Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance). d. Explore different ways to do basic locomotor and non-locomotor movements by changing at least one of the elements of dance. 	
		<p>ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p>	<p>ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?</p>
	DA: Cr2.1.K	Organize and develop artistic ideas and work.	PLAN
		<ul style="list-style-type: none"> c. Improvise dance that has a beginning, middle, and end. d. Express an idea, feeling, or image, through improvised movement moving alone or with a partner. 	
		<p>ENDURING UNDERSTANDING The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</p>	<p>ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?</p>
DA: Cr3.1.K	Refine and complete artistic work.	REVISE	
	<ul style="list-style-type: none"> c. Apply suggestions for changing movement through guided improvisational experiences. d. Depict a dance movement by drawing a picture or using a symbol. 		
	<p>ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p>ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>	



PERFORMING	DA: Pr4.1.K	Select, analyze, and interpret artistic work for presentation.	EXPRESS
		<ul style="list-style-type: none"> d. Make still and moving body shapes that show lines (for example, straight, bent, and curved), changes levels, and vary in size (large/small). Join with others to make a circle formation and work with others to change its dimensions. e. Demonstrate tempo contrasts with movements that match to tempo of sound stimuli. f. Identify and apply different characteristics to movements (for example, slow, smooth, or wavy). 	
		ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.	ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?
	DA: Pr5.1.K	Develop and refine artistic technique and work for presentation.	EMBODY
		<ul style="list-style-type: none"> d. Demonstrate same-side and cross-body locomotor and non-locomotor movements, body patterning movements, and body shapes. e. Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space. f. Move body parts in relation to other body parts and repeat and recall movements upon request. 	
		ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?
DA: Pr6.1.K	Convey meaning through the presentation of artistic work.	PRESENT	
	<ul style="list-style-type: none"> c. Dance for and with others in a designated space. d. Select a prop to use as part of a dance. 		
	ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?	



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

RESPONDING	DA: Re7.1.K	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> c. Find a movement that repeats in a dance. d. Demonstrate or describe observed or performed dance movements. 	
		<p>ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.</p>	<p>ESSENTIAL QUESTION(S) How is a dance understood?</p>
	DA: Re8.1.K	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> b. Observe movement and describe it using simple dance terminology. 	
		<p>ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.</p>	<p>ESSENTIAL QUESTION(S) How is dance interpreted?</p>
	DA: Re9.1.K	Apply criteria to evaluate artistic work.	CRITIQUE
		<ul style="list-style-type: none"> b. Find a movement that was noticed in a dance. Demonstrate the movement that was noticed and explain why it attracted attention. 	
		<p>ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.</p>	<p>ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?</p>

CONNECTING	DA: Cn10.1.K	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
		<ul style="list-style-type: none"> c. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience. d. Observe a work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork. 	
		<p>ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</p>	<p>ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p>



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

CONNECTING	DA: Cn11.1.K	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
		b. Describe or demonstrate the movements in a dance that was watched or performed.	
	ENDURING UNDERSTANDING	Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?



CREATING	DA: Cr1.1.1	Generate and conceptualize artistic ideas and work.	EXPLORE
		<ul style="list-style-type: none"> c. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source. d. Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elements of dance. 	
		<p>ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p>	<p>ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?</p>
	DA: Cr2.1.1	Organize and develop artistic ideas and work.	PLAN
		<ul style="list-style-type: none"> c. Improvise a series of movements that have a beginning, middle, and end, and describe movement choices. d. Choose movements that express an idea or emotion, or follow a musical phrase. 	
		<p>ENDURING UNDERSTANDING The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</p>	<p>ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?</p>
	DA: Cr3.1.1	Refine and complete artistic work.	REVISE
		<ul style="list-style-type: none"> c. Explore suggestions to change movement from guided improvisation and/or short remembered sequences. d. Depict several different types of movements of a dance by drawing a picture or using a symbol (for example, jump, turn, slide, bend, reach). 	
		<p>ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p>ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>



PERFORMING	DA: Pr4.1.1 Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<ul style="list-style-type: none">d. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. Find and return to place in space. Move with others to form straight lines and circles.e. Relate quick, moderate and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat.f. Demonstrate movement characteristics along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a bouncy leap, a floppy fall, a jolly jump, and joyful spin).	
	ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.	ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?
DA: Pr5.1.1 Develop and refine artistic technique and work for presentation.	EMBODY	
<ul style="list-style-type: none">d. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, and directionality.e. Move safely in general space through a range of activities and group formations while maintaining personal space.f. Modify movements and spatial arrangements upon request.		
ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?	
DA: Pr6.1.1 Convey meaning through the presentation of artistic work.	PRESENT	
<ul style="list-style-type: none">c. Dance for others in a space where audience and performers occupy different areas.d. Explore the use of simple props to enhance performance.		
ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?	



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

RESPONDING	DA: Re7.1.1	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> c. Find a movement that repeats in a dance to make a pattern. d. Demonstrate and describe observed or performed dance movements from a specific genre or culture. 	
	ENDURING UNDERSTANDING	Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S) How is a dance understood?
RESPONDING	DA: Re8.1.1	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> b. Select movements from a dance that suggest ideas and explain how the movement captures the idea using simple dance terminology. 	
	ENDURING UNDERSTANDING	Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance , dance technique , dance structure , and context.	ESSENTIAL QUESTION(S) How is dance interpreted?
RESPONDING	DA: Re9.1.1	Apply criteria to evaluate artistic work.	CRITIQUE
		<ul style="list-style-type: none"> b. Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and talk about why they were chosen. 	
	ENDURING UNDERSTANDING	Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?
CONNECTING	DA: Cn10.1.1	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
		<ul style="list-style-type: none"> c. Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience. d. Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story. 	
	ENDURING UNDERSTANDING	As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

CONNECTING	DA: Cn11.1.1	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
		b. Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.	
	ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?	

CREATING	DA: Cr1.1.2 Generate and conceptualize artistic ideas and work.	EXPLORE
	<ul style="list-style-type: none"> c. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas. d. Combine a variety of movements while manipulating the elements of dance. 	
	ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?
CREATING	DA: Cr2.1.2 Organize and develop artistic ideas and work.	PLAN
	<ul style="list-style-type: none"> c. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end. d. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices. 	
	ENDURING UNDERSTANDING The elements of dance , dance structures , and choreographic devices serve as both a foundation and a departure point for choreographers.	ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?
CREATING	DA: Cr3.1.2 Refine and complete artistic work.	REVISE
	<ul style="list-style-type: none"> c. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences. d. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low). 	
	ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

PERFORMING	DA: Pr4.1.2	Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<ul style="list-style-type: none"> d. Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change. e. Identify the length of time a move or phrase takes (for example, whether it is long or short). Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing. f. Select and apply appropriate characteristics to movements (for example, selecting specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics. 		
	ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.	ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?	
	DA: Pr5.1.2	Develop and refine artistic technique and work for presentation.	EMBODY
	<ul style="list-style-type: none"> d. Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways. e. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space. f. Repeat movements, with an awareness of self and others in space. Self-adjust and modify movements or placement upon request. 		
	ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?	
	DA: Pr6.1.2	Convey meaning through the presentation of artistic work.	PRESENT
	<ul style="list-style-type: none"> c. Dance for and with others in a space where audience and performers occupy different areas. d. Use limited production elements (for example, hand props, simple scenery, or media projections). 		
	ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?	



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Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

RESPONDING	DA: Re7.1.2	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> c. Find movements in a dance that develop a pattern. d. Demonstrate and describe movements in dances from different genres or cultures. 	
		<p>ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.</p>	<p>ESSENTIAL QUESTION(S) How is a dance understood?</p>
	DA: Re8.1.2	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> b. Use context cues from movement to identify meaning and intent in a dance using simple dance terminology. 	
		<p>ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.</p>	<p>ESSENTIAL QUESTION(S) How is dance interpreted?</p>
DA: Re9.1.2	Apply criteria to evaluate artistic work.	CRITIQUE	
	<ul style="list-style-type: none"> b. Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well, and explain why they work. Use simple dance terminology. 		
	<p>ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.</p>	<p>ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?</p>	



2

Pre-Kindergarten through 8th Grade [DANCE] Words in *red* are defined in the Glossary.

CONNECTING	DA: Cn10.1.2	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
		<p>c. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.</p> <p>d. Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea.</p>	
		ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?
	DA: Cn11.1.2	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
		<p>b. Observe a dance and relate the movement to the people or environment in which the dance was created and performed.</p>	
		ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?



CREATING	DA: Cr1.1.3	Generate and conceptualize artistic ideas and work.	EXPLORE
	<ul style="list-style-type: none"> c. Experiment with a variety of self-identified stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences) for movement. d. Explore a given movement problem. Select and demonstrate a solution. 		
	ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?	
CREATING	DA: Cr2.1.3	Organize and develop artistic ideas and work.	PLAN
	<ul style="list-style-type: none"> c. Identify and experiment with choreographic devices to create simple movement patterns and dance structures for example, AB, ABA, theme and development). d. Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices. 		
	ENDURING UNDERSTANDING The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.	ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?	
CREATING	DA: Cr3.1.3	Refine and complete artistic work.	REVISE
	<ul style="list-style-type: none"> c. Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements. d. Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol. 		
	ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?	

PERFORMING	DA: Pr4.1.3	Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<ul style="list-style-type: none"> d. Judge spaces as distance traveled and use space three-dimensionally. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus. e. Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing. f. Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent. 		
	ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.	ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?	
DA: Pr5.1.3	Develop and refine artistic technique and work for presentation.	EMBODY	
<ul style="list-style-type: none"> d. Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support. e. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs. f. Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills. 			
ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?		
DA: Pr6.1.3	Convey meaning through the presentation of artistic work.	PRESENT	
<ul style="list-style-type: none"> c. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage). d. Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a designated specific performance space. 			
ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?		

RESPONDING	DA: Re7.1.3	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> c. Find a movement pattern that creates a movement phrase in a dance work. d. Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another. 	
	ENDURING UNDERSTANDING	Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S) How is a dance understood?
RESPONDING	DA: Re8.1.3	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> b. Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology. 	
	ENDURING UNDERSTANDING	Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance , dance technique , dance structure , and context.	ESSENTIAL QUESTION(S) How is dance interpreted?
RESPONDING	DA: Re9.1.3	Apply criteria to evaluate artistic work.	CRITIQUE
		<ul style="list-style-type: none"> b. Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are alike and different. 	
	ENDURING UNDERSTANDING	Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?
CONNECTING	DA: Cn10.1.3	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
		<ul style="list-style-type: none"> c. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different. d. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form. 	
	ENDURING UNDERSTANDING	As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?



Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

CONNECTING	DA: Cn11.1.3	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
		b. Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.	
	ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?	

CREATING	DA: Cr1.1.4	Generate and conceptualize artistic ideas and work.	EXPLORE
		<ul style="list-style-type: none"> c. Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences). d. Develop a movement problem and manipulate the elements of dance as tools to find a solution. 	
		<p>ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p>	<p>ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?</p>
	DA: Cr2.1.4	Organize and develop artistic ideas and work.	PLAN
		<ul style="list-style-type: none"> c. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices. d. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices. 	
		<p>ENDURING UNDERSTANDING The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point or choreographers.</p>	<p>ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?</p>
	DA: Cr3.1.4	Refine and complete artistic work.	REVISE
		<ul style="list-style-type: none"> c. Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process. d. Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (for example, next to, above, below, behind, in front of). 	
		<p>ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p>ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>

PERFORMING	DA: Pr4.1.4	Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<ul style="list-style-type: none"> d. Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through focus of eyes. e. Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music. f. Analyze movements and phrases for use of energy and dynamic changes and use adverbs and adjectives to describe them. Based on the analysis, refine the phrases by incorporating a range of movement characteristics. 		
	ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.	ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?	
	DA: Pr5.1.4	Develop and refine artistic technique and work for presentation.	EMBODY
	<ul style="list-style-type: none"> d. Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements. e. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition. f. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals. 		
	ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?	
	DA: Pr6.1.4	Convey meaning through the presentation of artistic work.	PRESENT
	<ul style="list-style-type: none"> c. Consider how to establish a formal performance space from an informal setting (for example, gymnasium or grassy area). d. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience. 		
	ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?	



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Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

RESPONDING	DA: Re7.1.4	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> c. Find patterns of movement in dance works that create a style or theme. d. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice. 	
		ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S) How is a dance understood?
	DA: Re8.1.4	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> b. Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology. 	
		ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance , dance technique , dance structure , and context.	ESSENTIAL QUESTION(S) How is dance interpreted?
DA: Re9.1.4	Apply criteria to evaluate artistic work.	CRITIQUE	
	<ul style="list-style-type: none"> b. Discuss and demonstrate the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology. 		
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?	



4

CONNECTING

DA: Cn10.1.4	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
	<ul style="list-style-type: none"> c. Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one’s own experiences, relationships, ideas or perspectives. d. Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression. 	
ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?	
DA: Cn11.1.4	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
	<ul style="list-style-type: none"> b. Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated. 	
ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?	



5

Pre-Kindergarten through 8th Grade [DANCE] Words in red are defined in the Glossary.

CREATING

DA: Cr1.1.5	Generate and conceptualize artistic ideas and work.	EXPLORE
	<ul style="list-style-type: none"> c. Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events). d. Construct and solve multiple movement problems to develop choreographic content. 	
	<p>ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p>	<p>ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?</p>
DA: Cr2.1.5	Organize and develop artistic ideas and work.	PLAN
	<ul style="list-style-type: none"> c. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices. d. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally. 	
	<p>ENDURING UNDERSTANDING The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</p>	<p>ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?</p>
DA: Cr3.1.5	Refine and complete artistic work.	REVISE
	<ul style="list-style-type: none"> c. Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements. d. Record changes in a dance sequence through writing, symbols, or a form of media technology. 	
	<p>ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p>ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>

PERFORMING	DA: Pr4.1.5	Select, analyze, and interpret artistic work for presentation.		EXPRESS
		<ul style="list-style-type: none"> d. Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through focus of eyes and other body parts. Convert inward focus to outward focus for projecting out to far space. e. Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time. f. Contrast bound and free-flowing movements. Motivate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy. 		
		ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.	ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?	
	DA: Pr5.1.5	Develop and refine artistic technique and work for presentation.		EMBODY
		<ul style="list-style-type: none"> d. Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement). e. Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance and injury prevention. f. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals. 		
		ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?	
	DA: Pr6.1.5	Convey meaning through the presentation of artistic work.		PRESENT
		<ul style="list-style-type: none"> c. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space. d. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces. 		
		ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?	



5

Pre-Kindergarten through 8th Grade [DANCE] *Words in red are defined in the Glossary.*

RESPONDING	DA: Re7.1.5	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> c. Find meaning or artistic intent from the patterns of movement in a dance work. d. Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one’s own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology. 	
		ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S) How is a dance understood?
	DA: Re8.1.5	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> b. Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology. 	
		ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure , and context.	ESSENTIAL QUESTION(S) How is dance interpreted?
DA: Re9.1.5	Apply criteria to evaluate artistic work.	CRITIQUE	
	<ul style="list-style-type: none"> b. Define the characteristics of dance that make a dance artistic and meaningful. Relate them to the elements of dance in genres, styles, or cultural movement practices. Use basic dance terminology to describe characteristics that make a dance artistic and meaningful. 		
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?	

CONNECTING	DA: Cn10.1.5 Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
	<p>c. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.</p> <p>d. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.</p>	
	ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?
	DA: Cn11.1.5 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
	<p>b. Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.</p>	
	ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?

CREATING	DA: Cr1.1.6 Generate and conceptualize artistic ideas and work.	EXPLORE
	<ul style="list-style-type: none"> c. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events). d. Explore various movement vocabularies to transfer ideas into choreography. 	
	ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?
CREATING	DA: Cr2.1.6 Organize and develop artistic ideas and work.	PLAN
	<ul style="list-style-type: none"> c. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance. d. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others. 	
	ENDURING UNDERSTANDING The elements of dance , dance structures , and choreographic devices serve as both a foundation and a departure point for choreographers.	ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?
CREATING	DA: Cr3.1.6 Refine and complete artistic work.	REVISE
	<ul style="list-style-type: none"> c. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent. d. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology. 	
	ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?



PERFORMING	<p>DA: Pr4.1.6 Select, analyze, and interpret artistic work for presentation.</p> <p>d. Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.</p> <p>e. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter.</p> <p>f. Use the internal body force created by varying tensions within one’s musculature for movement initiation and dynamic expression. Distinguish between bound and free-flowing movements and appropriately apply them to technique exercises and dance phrases.</p>	EXPRESS
	<p>ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.</p>	<p>ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?</p>
	<p>DA: Pr5.1.6 Develop and refine artistic technique and work for presentation.</p> <p>d. Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.</p> <p>e. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing.</p> <p>f. Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Solve movement problems to dances by testing options and finding good results. Document self-improvements over time.</p>	EMBODY
	<p>ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.</p>	<p>ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?</p>
	<p>DA: Pr6.1.6 Convey meaning through the presentation of artistic work.</p> <p>c. Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and make corrections as needed and apply to future performances.</p> <p>d. Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and explain reasons for the decisions made using production terminology.</p>	PRESENT
	<p>ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</p>	<p>ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?</p>

RESPONDING	DA: Re7.1.6	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> c. Describe or demonstrate recurring patterns of movement and their relationships in dance. d. Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices. Use genre-specific dance terminology. 	
		ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S) How is a dance understood?
	DA: Re8.1.6	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> b. Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain how these communicate the intent of the dance using genre specific dance terminology. 	
		ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure , and context.	ESSENTIAL QUESTION(S) How is dance interpreted?
DA: Re9.1.6	Apply criteria to evaluate artistic work.	CRITIQUE	
	<ul style="list-style-type: none"> b. Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and develop artistic criteria to critique the dance using genre-specific dance terminology. 		
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?	



CONNECTING	DA: Cn10.1.6	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
		<p>c. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's attitudes and movement preferences.</p> <p>d. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.</p>	
		ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?
	DA: Cn11.1.6	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
		<p>b. Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.</p>	
		ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?

CREATING	DA: Cr1.1.7	Generate and conceptualize artistic ideas and work.	EXPLORE
	<ul style="list-style-type: none"> c. Compare a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) and make selections to expand movement vocabulary and artistic expression. d. Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made using genre-specific dance terminology. 		
	ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?	
CREATING	DA: Cr2.1.7	Organize and develop artistic ideas and work.	PLAN
	<ul style="list-style-type: none"> c. Use a variety of choreographic devices and dance structures to develop a dance study with a clear artistic intent. Articulate reasons for movement and structural choices. d. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Articulate how the artistic criteria serve to communicate the meaning of the dance. 		
	ENDURING UNDERSTANDING The elements of dance , dance structures , and choreographic devices serve as both a foundation and a departure point for choreographers.	ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?	
CREATING	DA: Cr3.1.7	Refine and complete artistic work.	REVISE
	<ul style="list-style-type: none"> c. Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and feedback of others. Explain reasons for choices and how they clarify artistic intent. d. Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies. 		
	ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?	

PERFORMING	DA: Pr4.1.7 Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<ul style="list-style-type: none"> d. Expand movement vocabulary of floor and air pattern designs. Incorporate and modify body designs from different dance genres and styles for the purpose of expanding movement vocabulary to include differently designed shapes and movements for interest and contrast. e. Vary durational approach in dance phrasing by using timing accents and variations within a phrase to add interest kinesthetically, rhythmically, and visually. f. Compare and contrast movement characteristics from a variety of dance genres or styles. Discuss specific characteristics and use adverbs and adjectives to describe them. Determine what dancers must do to perform them clearly. 	
	ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.	ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?
	DA: Pr5.1.7 Develop and refine artistic technique and work for presentation.	EMBODY
	<ul style="list-style-type: none"> d. Apply body-use strategies to accommodate physical maturational development to technical dance skills (for example, functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility/range of motion). e. Utilize healthful practices and sound nutrition in dance activities and everyday life. Discuss benefits of practices and how choices enhance performance. f. Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analyses (for example, view live or recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations). 	
	ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?

PERFORMING	DA: Pr6.1.7	Convey meaning through the presentation of artistic work.	PRESENT
		<ul style="list-style-type: none"> c. Recommend changes to and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Maintain journal documenting these efforts. Post-performance, accept notes from choreographer and apply corrections to future performances. d. Explore possibilities of producing dance in a variety of venues or for different audiences and, using production terminology, explain how the production elements would be handled in different situations. 	
	ENDURING UNDERSTANDING	Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?
RESPONDING	DA: Re7.1.7	Perceive and analyze artistic work.	ANALYZE
		<ul style="list-style-type: none"> c. Compare, contrast, and discuss patterns of movement and their relationships in dance. d. Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology. 	
	ENDURING UNDERSTANDING	Dance is perceived and analyzed to comprehend its meaning.	ESSENTIAL QUESTION(S) How is a dance understood?
	DA: Re8.1.7	Interpret intent and meaning in artistic work.	INTERPRET
		<ul style="list-style-type: none"> b. Compare the meaning of different dances. Explain how the artistic expression of each dance is achieved through the elements of dance, use of body, dance technique, and context. Use genre specific dance terminology. 	
ENDURING UNDERSTANDING	Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.	ESSENTIAL QUESTION(S) How is dance interpreted?	
	DA: Re9.1.7	Apply criteria to evaluate artistic work.	CRITIQUE
		<ul style="list-style-type: none"> b. Compare artistic intent, content and context from dances to examine the characteristics of genre, style, or cultural movement practice. Based on the comparison, refine artistic criteria using genre-specific dance terminology. 	
ENDURING UNDERSTANDING	Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?	



CONNECTING	DA: Cn10.1.7	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
		<ul style="list-style-type: none"> c. Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how the movement characteristics or qualities differ from one’s own movement characteristics or qualities and how different perspectives are communicated. d. Research the historical development of a dance genre or style. Use knowledge gained from the research to create a dance study that evokes the essence of the style or genre. Share the study with peers as part of a lecture demonstration that tells the story of the historical journey of the chosen genre or style. Document the process of research and application. 	
		<p>ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</p>	<p>ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p>
	DA: Cn11.1.7	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
	<ul style="list-style-type: none"> b. Compare, contrast, and discuss dances performed by people in various localities or communities. Formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each social group. 		
	<p>ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>	<p>ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	

CREATING	DA: Cr1.1.8	Generate and conceptualize artistic ideas and work.	EXPLORE
	<ul style="list-style-type: none"> c. Implement movement from a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) to develop dance content for an original dance study or dance. d. Identify and select personal preferences to create an original dance study or dance. Use genre-specific dance terminology to articulate and justify choices made in movement development to communicate intent. 		
	ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?	
CREATING	DA: Cr2.1.8	Organize and develop artistic ideas and work.	PLAN
	<ul style="list-style-type: none"> c. Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent. Articulate the group process for making movement and structural choices. d. Define and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning. Discuss how the criteria clarify or intensify the meaning of the dance. 		
	ENDURING UNDERSTANDING The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.	ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?	
CREATING	DA: Cr3.1.8	Refine and complete artistic work.	REVISE
	<ul style="list-style-type: none"> c. Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent. d. Experiment with aspects of a recognized system to document a section of a dance by using words, symbols, or media technologies. 		
	ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?	

PERFORMING	DA: Pr4.1.8 Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<ul style="list-style-type: none"> d. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Use focus of eyes during complex floor and air patterns or direct and indirect pathways. e. Analyze and select metric, kinetic, and breath phrasing and apply appropriately to dance phrases. Perform dance phrases of different lengths that use various timings within the same section. Use different tempi in different body parts at the same time. f. Direct energy and dynamics in such a way that movement is textured. Incorporate energy and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements. 	
	ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.	ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?
	DA: Pr5.1.8 Develop and refine artistic technique and work for presentation.	EMBODY
	<ul style="list-style-type: none"> d. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases. e. Evaluate personal healthful practices in dance activities and everyday life including nutrition and injury prevention. Discuss choices made, the effects experienced, and methods for improvement. f. Collaborate with peers to discover strategies for achieving performance accuracy, clarity, and expressiveness. Articulate personal performance goals and practice to reach goals. Document personal improvement over time (for example, journaling, portfolio, or timeline). 	
	ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?

PERFORMING	DA: Pr6.1.8	Convey meaning through the presentation of artistic work.	PRESENT
	<p>c. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept notes from choreographer and apply corrections to future performances.</p> <p>d. Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Explain reasons for choices using production terminology.</p>		
ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.		ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?	
RESPONDING	DA: Re7.1.8	Perceive and analyze artistic work.	ANALYZE
	<p>c. Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of artistic intent.</p> <p>d. Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.</p>		
ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.		ESSENTIAL QUESTION(S) How is a dance understood?	
RESPONDING	DA: Re8.1.8	Interpret intent and meaning in artistic work.	INTERPRET
	<p>b. Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Cite evidence in the dance to support your interpretation using genre specific dance terminology.</p>		
ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.		ESSENTIAL QUESTION(S) How is dance interpreted?	

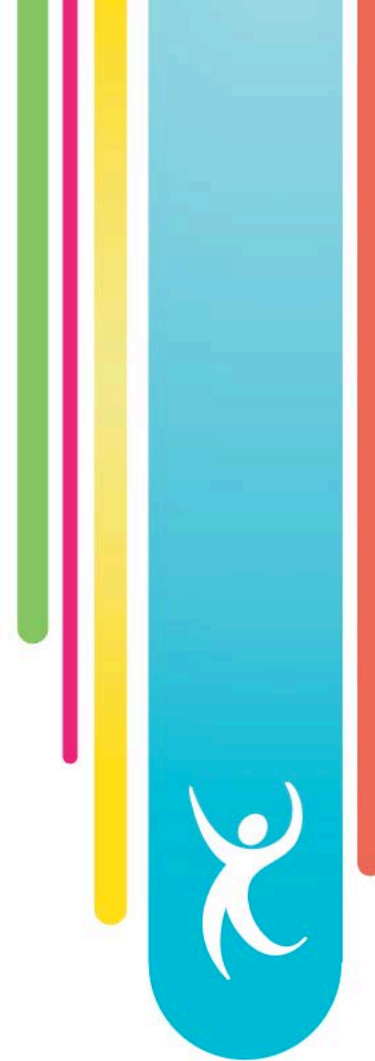


RESPONDING	DA: Re9.1.8 Apply criteria to evaluate artistic work.	CRITIQUE
	b. Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style , or cultural movement practice to comprehend artistic expression . Use genre-specific dance terminology .	
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?

CONNECTING	DA: Cn10.1.8 Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
	c. Relate connections found between different dances and discuss the relevance of the connections to the development of one’s personal perspectives. d. Investigate two contrasting topics using a variety of research methods. Identify and organize ideas to create representative movement phrases. Create a dance study exploring the contrasting ideas. Discuss how the research informed the choreographic process and deepens understanding of the topics.	
	ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?
CONNECTING	DA: Cn11.1.8 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
	b. Analyze and discuss, how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.	
	ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?

High School

PROFICIENT
ACCOMPLISHED
ADVANCED
[DANCE]





CREATING	DA: Cr1.1.I HS PROFICIENT	Generate and conceptualize artistic ideas and work.	EXPLORE
		c. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study . Analyze the process and the relationship between the stimuli and the movement. d. Experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance study or dance.	
		ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?
	DA: Cr2.1.I HS PROFICIENT	Organize and develop artistic ideas and work.	PLAN
		c. Collaborate to design a dance using choreographic devices and dance structures to support an artistic intent . Explain how the dance structures clarify the artistic intent . d. Develop an artistic statement for an original dance study or dance. Discuss how the use of movement elements , choreographic devices and dance structures serve to communicate the artistic statement .	
		ENDURING UNDERSTANDING The elements of dance , dance structures , and choreographic devices serve as both a foundation and a departure point for choreographers.	ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?
	DA: Cr3.1.I HS PROFICIENT	Refine and complete artistic work.	REVISE
		c. Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process. d. Compare recognized systems to document a section of a dance using writing, symbols, or media technologies.	
		ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?



PERFORMING

DA: Pr4.1.I
HS PROFICIENT

Select, analyze, and interpret artistic work for presentation.

EXPRESS

- d. Develop partner and ensemble skills that enable contrasting level changes through lifts, balances, or other means while maintaining a sense of **spatial design** and relationship. Use space intentionally during phrases and through transitions between phrases. Establish and break relationships with others as appropriate to the choreography.
- e. Use syncopation and accent movements related to different **tempi**. Take rhythmic cues from different aspects of accompaniment. Integrate breath phrasing with metric and kinesthetic phrasing.
- f. Connect **energy** and **dynamics** to movements by applying them in and through all parts of the body. Develop total body awareness so that **movement phrases** demonstrate variances of **energy** and **dynamics**.

ENDURING UNDERSTANDING

Space, time, and **energy** are basic elements of dance.

ESSENTIAL QUESTION(S)

How do dancers work with **space, time** and **energy** to communicate artistic expression?

DA: Pr5.1.I
HS PROFICIENT

Develop and refine artistic technique and work for presentation.

EMBODY

- d. **Embody technical dance skills** (for example, **functional alignment**, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to retain and execute dance choreography.
- e. Develop a plan for healthful practices in dance activities and everyday life including nutrition and injury prevention. Discuss implementation of the plan and how it supports personal performance goals.
- f. Collaborate with peers to establish and implement a rehearsal plan to meet performance goals. Use a variety of strategies to analyze and evaluate performances of self and others (for example, use video recordings of practice to analyze the difference between the way movements look and how they feel to match performance with visual affect). Articulate performance goals and justify reasons for selecting particular practice strategies.

ENDURING UNDERSTANDING

Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

ESSENTIAL QUESTION(S)

What must a dancer do to prepare the mind and body for artistic expression?



PERFORMING	DA: Pr6.1.I HS PROFICIENT	Convey meaning through the presentation of artistic work.	PRESENT
	<p>c. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.</p> <p>d. Evaluate possible designs for the production elements of a performance and select and execute the ideas that would intensify and heighten the artistic intent of the dances.</p>		
ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.		ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?	
RESPONDING	DA: Re7.1.I HS PROFICIENT	Perceive and analyze artistic work.	ANALYZE
	<p>c. Analyze recurring patterns of movement and their relationships in dance in context of artistic intent.</p> <p>d. Analyze the use of elements of dance in a variety of genres, styles, or cultural movement practices within its cultural context to communicate intent. Use genre-specific dance terminology.</p>		
ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.		ESSENTIAL QUESTION(S) How is a dance understood?	
RESPONDING	DA: Re8.1.I HS PROFICIENT	Interpret intent and meaning in artistic work.	INTERPRET
	<p>b. Select and compare different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, use of body, dance technique, and context enhance meaning and support intent using genre specific dance terminology.</p>		
ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.		ESSENTIAL QUESTION(S) How is dance interpreted?	



RESPONDING	DA: Re9.1.1 HS PROFICIENT	Apply criteria to evaluate artistic work.	CRITIQUE
		b. Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology .	
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?	

	DA: Cn10.1.1 HS PROFICIENT	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
		c. Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact one’s own interpretation. Provide evidence to support one’s analysis. d. Collaboratively identify a dance related question or problem. Conduct research through interview, research database, text, media, or movement. Analyze and apply information gathered by creating a group dance that answers the question posed. Discuss how the dance communicates new perspectives or realizations. Compare orally and in writing the process used in choreography to that of other creative, academic, or scientific procedures.	
	ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?	
	DA: Cn11.1.1 HS PROFICIENT	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
	b. Analyze and discuss dances from selected genres or styles and/or historical time periods, and formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate.		
	ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?	



CREATING	<p>DA: Cr1.1.II HS ACCOMPLISHED</p>	<p>Generate and conceptualize artistic ideas and work.</p> <p>c. Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.</p> <p>d. Apply personal movement preferences and strengths with the movement vocabulary of several dance styles or genres to choreograph an original dance study or dance that communicates an artistic intent. Compare personal choices to those made by well-known choreographers.</p>	EXPLORE
	<p>ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p>	<p>ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?</p>	
	<p>DA: Cr2.1.II HS ACCOMPLISHED</p>	<p>Organize and develop artistic ideas and work.</p> <p>c. Work individually and collaboratively to design and implement a variety of choreographic devices and dance structures to develop original dances. Analyze how the structure and final composition informs the artistic intent.</p> <p>d. Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement.</p>	PLAN
<p>ENDURING UNDERSTANDING The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</p>	<p>ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?</p>		
<p>DA: Cr3.1.II HS ACCOMPLISHED</p>	<p>Refine and complete artistic work.</p> <p>c. Clarify the artistic intent of a dance by refining choreographic devices and dance structures, collaboratively or independently using established artistic criteria, self-reflection and the feedback of others. Analyze and evaluate impact of choices made in the revision process.</p> <p>d. Develop a strategy to record a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).</p>	REVISE	
<p>ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p>ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>		



PERFORMING	<p>DA: Pr4.1.II HS ACCOMPLISHED</p>	<p>Select, analyze, and interpret artistic work for presentation.</p>	EXPRESS
	<p>d. Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill level. Execute complex floor and air sequences with others while maintaining relationships through focus and intentionality.</p> <p>e. Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools. Dance “in the moment.”</p> <p>f. Initiate movement phrases by applying energy and dynamics. Vary energy and dynamics over the length of a phrase and transition smoothly out of the phrase and into the next phrase, paying close attention to its movement initiation and energy.</p>		
		<p>ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.</p>	<p>ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?</p>
	<p>DA: Pr5.1.II HS ACCOMPLISHED</p>	<p>Develop and refine artistic technique and work for presentation.</p>	EMBODY
	<p>d. Dance with sensibility toward other dancers while executing complex spatial, rhythmic and dynamic sequences to meet performance goals.</p> <p>e. Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.</p> <p>f. Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.</p>		
		<p>ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.</p>	<p>ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?</p>



PERFORMING	DA: Pr6.1.II HS ACCOMPLISHED	Convey meaning through the presentation of artistic work.	PRESENT
	c. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Implement performance strategies to enhance projection. Post-performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology . d. Work collaboratively to produce a dance concert on a stage or in an alternative performance venue and plan the production elements that would be necessary to fulfill the artistic intent of the dance works.		
ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.		ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?	
RESPONDING	DA: Re7.1.II HS ACCOMPLISHED	Perceive and analyze artistic work.	ANALYZE
	c. Analyze dance works and provide examples of recurring patterns of movement and their relationships that create structure and meaning in dance. d. Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology .		
ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.		ESSENTIAL QUESTION(S) How is a dance understood?	
RESPONDING	DA: Re8.1.II HS ACCOMPLISHED	Interpret intent and meaning in artistic work.	INTERPRET
	b. Analyze and discuss how the elements of dance , execution of dance movement principles , and context contribute to artistic expression . Use genre specific dance terminology .		
ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure , and context.		ESSENTIAL QUESTION(S) How is dance interpreted?	



RESPONDING	DA: Re9.1.II HS ACCOMPLISHED	Apply criteria to evaluate artistic work.	CRITIQUE
	b. Compare and contrast two or more dances using evaluative criteria to critique artistic expression . Consider societal values and a range of perspectives. Use genre-specific dance terminology .		
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?	

RESPONDING	DA: Cn10.1.II HS ACCOMPLISHED	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
	c. Analyze a dance that is related to content learned in other subjects and research its context. Synthesize information learned and share new ideas about its impact on one’s perspective. d. Use established research methods and techniques to investigate a topic. Collaborate with others to identify questions and solve movement problems that pertain to the topic. Create and perform a piece of choreography. Discuss orally or in writing the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations.		
	ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?	
RESPONDING	DA: Cn11.1.II HS ACCOMPLISHED	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
	b. Analyze dances from several genres or styles , historical time periods, and/or world dance forms. Discuss how dance movement characteristics , techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate.		
	ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?	



CREATING	DA: Cr1.1.III HS ADVANCED	Generate and conceptualize artistic ideas and work.	EXPLORE
		c. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent . d. Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.	
		ENDURING UNDERSTANDING Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression .	ESSENTIAL QUESTION(S) Where do choreographers get ideas for dances?
	DA: Cr2.1.III HS ADVANCED	Organize and develop artistic ideas and work.	PLAN
		c. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent . d. Construct an artistic statement that communicates a personal, cultural and artistic perspective.	
		ENDURING UNDERSTANDING The elements of dance , dance structures , and choreographic devices serve as both a foundation and a departure point for choreographers.	ESSENTIAL QUESTION(S) What influences choice-making in creating choreography?
	DA: Cr3.1.III HS ADVANCED	Refine and complete artistic work.	REVISE
		c. Clarify the artistic intent of a dance by manipulating and refining choreographic devices , dance structures , and artistic criteria using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent . d. Document a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).	
		ENDURING UNDERSTANDING Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	ESSENTIAL QUESTION(S) How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?



PERFORMING	DA: Pr4.1.III HS ADVANCED	Select, analyze, and interpret artistic work for presentation.	EXPRESS
	<p>d. Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.</p> <p>e. Modulate time factors for artistic interest and expressive acuity. Demonstrate time complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms (for example, contrapuntal and/or polyrhythmic) at the same time. Work with and against rhythm of accompaniment or sound environments.</p> <p>f. Modulate dynamics to clearly express intent while performing dance phrases and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.</p>		
		ENDURING UNDERSTANDING Space, time, and energy are basic elements of dance.	ESSENTIAL QUESTION(S) How do dancers work with space, time and energy to communicate artistic expression?
	DA: Pr5.1.III HS ADVANCED	Develop and refine artistic technique and work for presentation.	EMBODY
	<p>d. Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self-evaluate performances and discuss and analyze performance ability with others.</p> <p>e. Research healthful and safe practices for dancers and modify personal practice based on findings. Discuss how research informs practice.</p> <p>f. Initiate, plan, and direct rehearsals with attention to technical details and fulfilling artistic expression. Use a range of rehearsal strategies to achieve performance excellence.</p>		
		ENDURING UNDERSTANDING Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	ESSENTIAL QUESTION(S) What must a dancer do to prepare the mind and body for artistic expression?



PERFORMING	DA: Pr6.1.III HS ADVANCED	Convey meaning through the presentation of artistic work.	PRESENT
	<p>c. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Enhance performance using a broad repertoire of strategies for dynamic projection. Develop a professional portfolio (resume, head shot, etc.) that documents the rehearsal and performance process with fluency in professional dance terminology and production terminology.</p> <p>d. Work collaboratively to produce dance concerts in a variety of venues and design and organize the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues.</p>		
ENDURING UNDERSTANDING Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.		ESSENTIAL QUESTION(S) How does a dancer heighten artistry in a public performance?	
RESPONDING	DA: Re7.1.III HS ADVANCED	Perceive and analyze artistic work.	ANALYZE
	<p>c. Analyze dance works from a variety of dance genres and styles and explain how recurring patterns of movement and their relationships create well-structured and meaningful choreography.</p> <p>d. Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.</p>		
ENDURING UNDERSTANDING Dance is perceived and analyzed to comprehend its meaning.		ESSENTIAL QUESTION(S) How is a dance understood?	
DA: Re8.1.III HS ADVANCED		Interpret intent and meaning in artistic work.	INTERPRET
<p>b. Analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre specific dance terminology.</p>			
ENDURING UNDERSTANDING Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure , and context.		ESSENTIAL QUESTION(S) How is dance interpreted?	



RESPONDING	DA: Re9.1.III HS ADVANCED	Apply criteria to evaluate artistic work.	CRITIQUE
	b. Define personal artistic preferences to critique dance. Consider societal and personal values, and a range of artistic expression . Discuss perspectives with peers and justify views.		
	ENDURING UNDERSTANDING Criteria for evaluating dance vary across genres, styles, and cultures.	ESSENTIAL QUESTION(S) What criteria are used to evaluate dance?	

RESPONDING	DA: Cn10.1.III HS ADVANCED	Synthesize and relate knowledge and personal experiences to make art.	SYNTHESIZE
	c. Review original choreography developed over time with respect to its content and context and its relationship to personal perspectives. Reflect on and analyze the variables that contributed to changes in one’s personal growth. d. Investigate various dance related careers through a variety of research methods and techniques. Select those careers of most interest. Develop and implement a Capstone Project that reflects a possible career choice.		
	ENDURING UNDERSTANDING As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	ESSENTIAL QUESTION(S) How does dance deepen our understanding of ourselves, other knowledge, and events around us?	
RESPONDING	DA: Cn11.1.III HS ADVANCED	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	RELATE
	b. Analyze dances from several genres or styles , historical time periods, and/or world dance forms. Discuss how dance movement characteristics , techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate, and how the analysis has expanded one’s dance literacy.		
	ENDURING UNDERSTANDING Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	ESSENTIAL QUESTION(S) How does knowing about societal, cultural, historical and community experiences expand dance literacy?	

GLOSSARY

AESTHETIC

A set of principles concerned with the nature and appreciation of beauty.

ALIGNMENT

The process of adjusting the skeletal and muscular system to gravity to support effective functionality.

ALTERNATIVE PERFORMANCE VENUE

A performance site other than a standard Western style theater (for example, classroom, site specific venue, or natural environment).

ANATOMICAL PRINCIPLES

The way the human body's skeletal, muscular and vascular systems work separately and in coordination.

ARTISTIC CRITERIA

Aspects of craft and skill used to fulfill artistic intent.

ARTISTIC EXPRESSION

The manifestations of artistic intent through dance, drama music, poetry, fiction, painting, sculpture or other artistic media. In dance, this involves the dance and the dancers within a context.

ARTISTIC STATEMENT

An artist's verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose.

BODY PATTERNING

Neuromuscular patterns (for example, core-distal, head-tail, homologous [upper-lower], homo-lateral [same-side], cross-lateral [crossing the body midline]).

BODY-MIND PRINCIPLES

Concepts explored and/or employed to support body-mind connections (for example, breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility).

BODY-USE

The ways in which movement patterns and body parts are used in movement and dance practice; descriptive method of identifying patterns.

BOUND MOVEMENT

An "effort element" from Laban Movement Analysis in which energy flow is constricted.

CAPSTONE PROJECT

A culminating performance-based assessment that determines what 12th graders should know and be able to do in various educational disciplines; usually based on research and the development of a major product or project that is an extension of the research.

CHOREOGRAPHIC DEVICES

Manipulation of dance movement, sequences or phrases (repetition, inversion, accumulation, canon, retrograde, call and response).

CODIFIED MOVEMENT

Common motion or motions set in a particular style that often have specific names and expectations associated with it.

CONTEXT CLUES

Information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole; requires seeing.

CONTRAPUNTAL

An adjective that describes the noun counterpoint; music that has at least two melodic lines (voices) played simultaneously against each other; in dance, at least two movement patterns, sequences or phrases danced simultaneously using different body parts or performed by different dancers.

CULTURAL MOVEMENT PRACTICE

Physical movements of a dance that are associated with a particular country, community, or people.

DANCE LITERACY

The total experience of dance learning that includes the doing and knowing about dance: dance skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance from different cultures, dance genres, repertory, performers and choreographers, dance companies, and dance notation and preservation.

DANCE MOVEMENT PRINCIPLES

Fundamentals related to the craft and skill with which dance movement is performed (for example, the use of dynamic alignment, breath support, core support, rotation, initiation and sequencing, and weight shift).

DANCE PHRASE

A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

DANCE STRUCTURES

The organization of choreography and movement to fulfill the artistic intent of a dance or dance study (for example, AB, ABA or theme and variation); often referred to as choreographic form.

DANCE STUDY

A short dance that is comprised of several dance phrases based on an artistic idea.

DANCE TECHNIQUES

The tools and skills needed to produce a particular style of movement.

DANCE TERMINOLOGY

Vocabulary used to describe dance and dance experiences.

SIMPLE DANCE TERMINOLOGY

(Tier 1/PreK-2): Basic pedestrian language (for example, locomotor words walk, run, tip-toe, slither, roll, crawl, jump, march, and gallop; and non-locomotor words, bend, twist, turn, open and close).

BASIC DANCE TERMINOLOGY

(Tier 2/grades 3-5): Vocabulary used to describe dance movement techniques, structures, works, and experiences that are widely shared in the field of dance (for example, stage terminology, compositional vocabulary, language defining dance structures and devices, anatomical references, dance techniques such as alignment or “line”).

GENRE-SPECIFIC DANCE TERMINOLOGY

(Tier 3/grades 6 up): Words used to describe movement within specific dance forms ballet, contemporary, culturally-specific dance, funk, hip-hop, jazz, modern, tap, and others (for example, in Polynesian dance (Hula), auwana, kahiko, halau, kaholo, uwehe, ami); in ballet: glissade, pas de bouree, pas de chat, arabesque; in jazz: kick ball change, pencil turn, jazz walk, jazz run; in modern: contraction, triplets, spiral, pivot turn; and in tap: shuffle-step, cramp roll, riff, wing, time step.

DANCE WORK

A complete dance that has a beginning, middle (development), and end.

DYNAMICS

The qualities or characteristics of movement which lend expression and style; also called “efforts,” or “energy (for example, lyrical, sustained, quick, light, or strong).

ELEMENTS OF DANCE

The key components of movement; movement of the body using space, time, and energy; often referred to as the elements of movement; see Elements of Dance Organizer by Perpich Center for Arts Education (used with permission).

EMBODY

To physicalize a movement, concept, or idea throughout the body.

ENERGY

The dynamic quality, force attach, weight, and flow of movement.

EVALUATIVE CRITERIA

The definition of values and characteristics with which dance can be assessed; factors to be considered to attain an aesthetically satisfying dance composition or performance.

EXPLORE

Investigate multiple movement possibilities to learn more about an idea.

FREE FLOWING MOVEMENT

An “effort element” from Laban Movement Analysis in which energy is continuous.

FUNCTIONAL ALIGNMENT

The organization of the skeleton and musculature in a relationship to gravity that supports safe and efficient movement while dancing.

GENERAL SPACE

Spatial orientation that is not focused towards one area of a studio or stage.

GENRE

A category of dance characterized by similarities in form, style, purpose, or subject matter (for example, ballet, hip hop, modern, ballroom, cultural practices).

KINESTHETIC AWARENESS

Pertaining to sensations and understanding of bodily movement.

LOCOMOTOR

Movement that travels from one location to another or in a pathway through space (for example, in Pre-Kindergarten, walk, run, tip-toe, slither, roll, crawl, jump, march, gallop; in Kindergarten, the addition of prance, hop, skip, slide, leap).

MOVEMENT CHARACTERISTICS

The qualities, elements, or dynamics that describe or define a movement.

MOVEMENT PHRASE

A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

MOVEMENT PROBLEM

A specific focus that requires one find a solution and complete a task; gives direction and exploration in composition.

MOVEMENT VOCABULARY

Codified or personal movement characteristics that define a movement style.

NEGATIVE SPACE

The area (space) around and between the dancer(s) or dance images(s) in a dance.

NON-LOCOMOTOR

Movement that remains in place; movement that does not travel from one location to another or in a pathway through space for example, in Pre-Kindergarten, bend, twist, turn, open, close; in Kindergarten, swing, sway, spin, reach, pull).

PERFORMANCE ETIQUETTE

Performance values and expected behaviors when rehearsing or performing (for instance, no talking while the dance is in progress, no chewing gum, neat and appropriate appearance, dancers do not call out to audience members who are friends).

PERSONAL SPACE

The area of space directly surrounding one’s body extending as far as a person can reach; also called the kinesphere.

POLYRHYTHMIC

In music, several rhythms layered on top of one another and played simultaneously; in dance, embodying several rhythms simultaneously in different body parts.

PRODUCTION ELEMENTS

Aspects of performance that produce theatrical effects (for example, costumes, make up, sound, lighting, props).

PRODUCTION TERMINOLOGY

Words commonly used to refer to the stage, performance setting, or theatrical aspects of dance presentation.

RHYTHM

The patterning or structuring of time through movement or sound.

SEE.THINK.WONDER

An inquiry-based Visual Thinking Strategy (VTS) used for critical analysis from Harvard Project Zero, in which children respond to simple questions (What do you see? What do you think? What do you wonder?) which enable a child to begin make meaning from an observed (dance) work of art.

SOUND ENVIRONMENT

Sound accompaniment for dancing other than music (for example, street noise, ocean surf, bird calls, spoken word).

SPACE

Components of dance involving direction, pathways, facings, levels, shapes, and design; the location where a dance takes place; the element of dance referring to the cubic area of a room, on a stage, or in other environments.

SPATIAL DESIGN

Pre-determined use of directions, levels, pathways, formations, and body shapes.

STIMULI

A thing or event that inspires action, feeling, or thought.

STYLE

Dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (for example, Graham technique is a style of Modern Dance; rhythm tap is a style of Percussive Dance; Macedonian folk dance is a style of International Folk dance; Congolese dance is a style of African Dance).

TECHNICAL DANCE SKILLS

The degree of physical proficiency a dancer achieves within a dance style or technique (for example, coordination, form, strength, speed and range).

TEMPI

Different paces or speeds of music, or underlying beats or pulses, used in a dance work or composition (singular: tempo).

TEMPO

The pace or speed of a pulse or beat underlying music or movement (plural: tempi or tempos).

THEME

A dance idea that is stated choreographically.

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Source: *Miss. Code Ann. §37-1-3*