

Kansas Model Curricular Standards for Dance and Creative Movement



Kansas State Board of Education
March 2005

Kansas Model Curricular Standards for Dance and Creative Movement

Joyce Huser
Fine Arts Education Consultant
Kansas State Department of Education
120 Southeast 10th Avenue,
Topeka, Kansas, 66612-1182
jhuser@ksde.org
(785) 296-4932

Acknowledgements

Writers

Kris Anderson	USD 259, Buckner Performing Arts Magnet Elementary
Betsie Andrews	ArtisTree, Hutchinson
Candi Baker	Lawrence Arts Center
Kristi Baker	USD 435, Abilene High School
Denise Celestin	Wichita State University
Muriel Cohan	University of Kansas
Janet Hamburg	University of Kansas
Angel Mercier	Johnson County Community College
Sabrina Rishel	Steps Dance School, Garden City
Joan Stone	University of Kansas
Joyce Yagerline	Kansas State University
Kit Bardwell	Accessible Arts, Kansas City, KS

Editors

David Ollington	Kansas State University
Kit Bardwell	Accessible Arts, Kansas City, KS
C. Nicholas Johnson	Wichita State University
Jerel Hilding	University of Kansas

Table of Contents

	Page
Mission and Vision Statement	i
Introduction	ii
Document Usage	iii
Standards/Benchmarks by Level.....	1
Basic	2
Proficient.....	24
Advanced.....	47
Exemplary.....	69
Standards/Benchmarks by Standard.....	91
Standard 1	92
Standard 2	116
Standard 3	129
Standard 4	137
Standard 5	149
Standard 6	159
Standard 7	171
Scope and Sequence.....	179
Glossary	202
Appendices	218
<u>Appendix A: Improvisations</u>	219
<u>Appendix B: Aspects of Choreography</u>	223
<u>Appendix C: Special Populations</u>	226
<u>Appendix D: Careers in Dance</u>	228
Resources	230

Mission Statement

The mission of the Kansas Model Curricular Standards for Dance and Creative Movement is to advance the recognition of dance as a fine art, core to academic growth and central to the education of every student.

Vision Statement

The vision for dance education is: to develop the capacity for creative, expressive movement; to demonstrate the necessity and positive results of expression through movement; to help students understand their own culture and the role of dance in their own and other's cultures; and to align dance education in Kansas with the National Standards for Dance.

The Kansas Model Curricular Standards for Dance and Creative Movement provide a framework for developing dance curriculum and evaluating student progress.

Introduction

Dance along with art, music, and theatre are core to a student's academic development. The art of dance uses movement as the medium for sensing, understanding, and communicating. Dance awakens and gives voice to kinesthetic intelligence. Dance uses the body to investigate the elements of time, space, and energy, along with structure, method, technologies, and memory. The study of dance can be integrated in interdisciplinary combinations with virtually any other subject including language arts, mathematics, social studies, and science. Through dance education, students learn about their own and other's cultures. Through movement, students at all levels practice concrete skills, make critical choices, develop verbal and nonverbal communication skills, learn to appreciate their own strengths and preferences, and experience widely-varied applications of principles common to many educational disciplines.

Dance has appeared throughout history and across cultures as a basic art because its essential element—conscious movement—is deeply rooted in everyday understanding and the experience of life itself. Dance is a fundamental element of what it means to be alive. Practiced in different forms, dance may be a healthful and social pastime, an entertainment, a ritual, a personal expression of individual identity, or a tool to learning. No matter what form it takes, dance is a celebration of humanity.

Dance education encourages students to learn through engagement of the whole self in experiences that involve thinking, feeling, and moving. The student of dance develops awareness and mastery of his or her own body. Through the processes of dance making and dance inquiry, students develop cognition relative to many areas of knowledge. With the body as the primary means of experience, dance nourishes purposeful thinking, self-direction, and both creative and systematic problem solving. The immediacy of dance as a physical, mental, and social experience is a powerful educational device. Participating in dance demands self discipline, respect for others, realistic choice-making, effective communication, group collaboration, and appreciation for diversity. Dance is not passive. In dance, students learn through an active process in which emotions, thoughts, and perceptions are grounded in physical experience. Students of all ages need to give form to interior thought and feeling. Dance is both a lens through which to perceive the world and a language with which to communicate beyond spoken, written, visual, or auditory symbols. Dance is a compelling and effective element of education in its most global sense and an essential means of equipping young people to survive and thrive in a changing and challenging world. Without dance in education, individuals are not only denied access to a significant core area of human knowledge, but may also be hampered in their capacity to fully perceive the world, communicate with others, and understand the body in which they reside.

Margaret D'Houbler, who introduced dance, not as exercise, but as an art experience at the University of Wisconsin in 1917 stated "Problem-solving is the basis of creative activity and is essential to all walks of life—work, play, and art"

Document Usage

Kansas Model Curricular Standards for Dance and Creative Movement are meant to guide the integration of dance into the regular curriculum and the structure and development of dance programs in Kansas. The standards are not designed to serve as a textbook or the curriculum for a dance course or program. Rather, they provide an outline of expectations for dance education in Kansas.

It is recommended that dance education begin in the Pre-K through fifth grade years. It is during these years that the development of basic motor skills that consist of locomotor and non-locomotor occurs at an increasing rate. Basic motor skills provide an invaluable foundation for lifetime physical fitness. Young children need a variety of motor experiences to fully support their physical development. There is a continuum of development from infancy through the preschool years that must be supported by trained teachers. Creative movement experiences are a primary source for learning by young children. Providing planned and age appropriate motor experiences in the area of dance will enhance physical and motor development and support continued improvement into the older elementary and secondary years.

It is important to realize that classroom application of the Kansas Curricular Standards for Dance and Creative Movement are not meant to be sequential by grades. Rather, the progression of benchmarks may apply over virtually any sequence of grades. Benchmarks at each level build upon those from previous levels and do not replace them. Indicator achievement will also vary with individual students at different grade levels.

Dance education available in the school districts across the state is limited. However, some Kansas schools offer dance education classes. Others offer no classroom dance instruction, but do offer the opportunity to learn about dance through extra curricular activities or an exploratory program held periodically throughout the year. Dance education is primarily offered in the elementary school. Offerings are sometimes integrated into the study of other disciplines by using a visiting artist or artist in residence. Regardless, these standards provide the knowledge and skills Kansas students should know and be able to do vis-à-vis dance education. These standards provide teachers and artists with a framework to use in determining their students' current level of performance and ideas to accelerate their skills to a higher level.

In summary, it is important to realize that individual students, regardless of the nature and level of their training, will be at different places within the various standards. For example, a student may be working at the basic level on Standard 1 and at the proficient or advanced level on Standard 6. Therefore, it is anticipated that not all students will achieve the advanced level in all standards.

If you have questions or concerns about the content of this curriculum, please contact Joyce Huser, Fine Arts Education Consultant, Kansas State Department of Education, 120 Southeast 10th Avenue, Topeka, Kansas 66612-1182; jhuser@ksde.org (785) 296-4932.

How to Read the Standards

Standards: General statements that address the categories of topics that students are expected to achieve.

Benchmarks: Specifically, what a student should know and be able to do regarding the standards.

Specific Level Knowledge Base Indicators	Instructional Examples
The student The knowledge and skills a student demonstrates.	The teacher has students Suggestions for classroom activities that would fulfill the benchmark and indicator requirements.
Notes: Clarifications of information provided in the indicators, benchmarks, and instructional examples.	

Standards/Benchmarks by Level

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

BASIC

Benchmark 1: The student accurately identifies and moves various body parts.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. locates various parts of the body, such as head, shoulders, elbows, knees, and toes. 2. moves various body parts on cue. 3. leads various body parts through space, including head, shoulders, elbows, knees, toes, rib cage, torso, hips, and limbs. 4. identifies and demonstrates isolated and coordinated movements of parts of the body in the head, neck, limbs, and torso.	The teacher has students 1. respond to the body part written on a card held up by the teacher by raising that body part into the air. 2. write their name in the air with their hand and repeat with other body parts. 3. play a game of controlled tag where everyone is it. Students move through the room leading with the part of their body that was last tagged and having the rest of their body follow. 4. wiggle their fingers without moving their hands. Then, students shake their fingers and hands without moving their arms. Students continue this process with each part of the body, leaving the head for last.
Notes:	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**BASIC**

Benchmark 2: The student accurately identifies and maintains non-locomotor/axial movements and the basic locomotor movements safely and in control.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. bends various parts of the body in different directions; <i>twists</i> the torso; <i>flexes</i> and extends the limbs and torso; <i>swings</i> and <i>sways</i> the body, limbs, and head; rises and falls; <i>pushes</i> and <i>pulls</i>. 2. walks, runs, hops, jumps, leaps, gallops, slides, skips, <i>slithers</i>, crawls, and rolls traveling forward, backward, sideward, diagonally, and turning in straight and curved <i>pathways</i>. 3. describes the <i>non-locomotor/axial movements</i>: <i>twists</i> the torso; <i>flexes</i> and extends the limbs and torso; <i>swings</i> and <i>sways</i> the body, limbs, and head; rises and falls; <i>pushes</i> and <i>pulls</i> and the basic <i>locomotor movement</i>: <i>walk, run, hop, jump, leap, gallop, slide, skip, slither, crawl, roll, and turn</i>. 4. explains the differences and similarities between non-<i>locomotor/axial movements</i> and the basis <i>locomotor movements</i>. 5. combines <i>locomotor movements</i>, such as run - run - jump, slide - hop, run - run - leap safely and in control. 6. combines <i>locomotor</i> and <i>non-locomotor/axial movements</i>. 7. creates short dance phrases using <i>locomotor</i> and <i>non-locomotor/axial movements</i>.	The teacher has students 1. walk through a given space while music such as a hand drum is playing. Each time the music pauses, the student stops, freezes, and does a <i>non-locomotor movement</i>.* 2. walk through a given space without touching one another or other objects in the room while music such as a hand drum is playing. Each time the music pauses, the student stops and freezes. As music begins again, the student is to replace the walk with a different <i>locomotor movement</i>. The student repeats several times, each time using a different <i>locomotor movement</i>.** 3. (a) after each segment of walking, stopping, and non-locomotor movement is completed, turn to a partner and describe the non-locomotor movement conducted. (b) after each segment of locomotor movement, stop, freeze, and turn to a partner and describe the locomotor movement conducted. 4. use a Venn diagram to chart the similarities and differences between <i>non-locomotor</i> and <i>locomotor movements</i>. 5. work in groups of three to create their own locomotor movement combinations and teach them to the class.*** 6. work in groups of three to create their own <i>locomotor</i> and <i>non-locomotor movement</i> combinations and teach them to the class.*** 7. work in small groups to create a dance phrase that uses both <i>locomotor</i> and <i>non-locomotor/axial movements</i>.
Notes: *Be sure that students vary the non-locomotor movement they choose to do during the activity. This will allow them to describe various movements. **Clarify the difference between jump and hop. If the student requests run, remind them that they still have to move in a controlled run. Instructional example two can be repeated several times adding directional adjectives to the locomotors, such as tiptoe backwards or walk side-wards. With young children the locomotors can be explored through the children singing a song while they move, such as “skip, skip, skip to M’Lou” can be “jump, jump, jump to M’Lou.” ***Instructional examples five and six can be done with half of the class doing example five and the other half doing example six.	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**BASIC****Benchmark 3: The student defines and understands personal and general space.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. defines the similarities and differences between <i>personal</i> and <i>general space</i>. 2. explores general space through <i>levels</i>, <i>pathways</i>, <i>directions</i>, and <i>shapes</i>. 3. explores space moving fully in the <i>kinesphere</i> (far, middle, and near reach). 4. constructs <i>sequences</i> of far, middle, and near reach movements. 5. creates <i>shapes</i> at low, middle, and high levels. 6. explores and recognizes movement in <i>dimensions</i>, <i>planes</i>, and <i>diagonals</i>. 7. explores and recognizes directions and pathways through space. 8. cooperates with other students to form lines, circles, and other <i>spatial designs</i>.	The teacher has students 1. pretend they are in the center of a giant bubble. The student uses various parts of their body to explore the bubble, demonstrating how far they can reach around inside that bubble without popping it. 2. pretend they are in the center of a giant bubble as they skip, leap, and perform other locomotor movements ensuring that as they travel they do not pop theirs nor anyone else's bubble. 3. pretend that their body is filled with magic paint and that they can leave color anywhere they can reach. Students estimate how much of the space they can paint with their own favorite color, using all parts of their body for painting. 4. on the count of ten, find their own personal space, such as their bubble. The student reaches all around, first with their arms and legs, next with their elbows, knees, shoulders, and finally with their belly buttons. 5. think about an animal that travels at the level that they want to explore. The student moves like that animal and considers what challenges they might encounter, such as climbing up a tree, crawling through the bushes, digging under the ground, or flying through the air. 6. begin with a simple locomotor movement, such as skipping. The student demonstrates how they can travel in a circle or rhombus and vary this by changing the chosen movement, direction, or level. 7. locate point "A" in space and move through space in a direct pathway to point "B." The student returns to point "A" with an indirect (meandering) pathway. Then, the student goes back to point "B" using a curved pathway and back to "A" using an indirect pathway with straight segments (zigzag). 8. (a) participate in a simple folk dance* that uses a variety of designs in its floor plan. (b) make a shape by having one student begin and the others contributing to the design by connecting through the openings until a large group design is complete.

Notes:

* A recommended folk dance could be a simple line dance.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

BASIC

Benchmark 4: The student recognizes a musical beat and accurately moves to the beat while responding to tempo.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. responds to a regular <i>pulse</i> (heart pulse, breath pulse, music pulse). 2. <i>improvises</i> in response to regularly and irregularly <i>accented</i> music. 3. explores, describes, and demonstrates the differences between <i>sustained</i> and sudden movement. 4. demonstrates gradual tempo changes in acceleration and deceleration. 5. creates <i>rhythmic patterns</i> through exploration of long and short duration movement and clapping patterns alone, with a partner, or in a group. 6. uses sound as an accompaniment to movement <i>phrases</i>.	The teacher has students 1. lie quietly on the floor and feel the rising and falling of their chest as they breathe easily. 2. take the impulse developed from breathing evenly in and out into other parts of their body, such as back, arms, shoulders, trying to maintain the same tempo. 3. run in place for one minute to get their heart racing. Place their hand over their heart and feel it pulsing. Create movements that imitate this tempo. 4. put together patterns of rising and falling movements, alternating with percussive “racing heart” movements. 5. work with a partner to create rhythmic clapping patterns to the beat of popular jump rope verses. 6. choose vocal sounds to use to accompany their improvisations.
Notes:	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

BASIC

Benchmark 5: The student explores the expressive dynamics of movement.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. recognizes and demonstrates the interrelationships among the elements of <i>space</i>, <i>time</i>, <i>force</i>, and flow of <i>energy</i>. 2. experiences and identifies <i>movement qualities</i>, such as <i>swing</i>, <i>collapse</i>, <i>vibrate</i>, <i>explode</i>, <i>suspend</i>, <i>percussive</i>, <i>flick</i>, <i>dab</i>, <i>float</i>, and <i>wring</i>. 3. explores, describes, and demonstrates tension and relaxation, such as <i>sustained</i> and continuous.	The teacher has students 1. conduct movements while imagining they are in different environments, such as skipping through deep peanut butter, twirling in outer space, or walking on hot coals. 2. divide into two groups with one group performing movements while imagining they are in different environments, such as skipping through deep peanut butter. The other group observes and identifies the qualities that made the students look like they are actually moving through the chosen environment. All students identify and discuss the dynamics of those movements. 3. combine contrasting elements, such as fast with great force and slow with great force when traveling through an environment, such as imaginary peanut butter.
Notes:	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

BASIC

Benchmark 6: The student attentively observes and understands the action and movement elements in a brief movement study.

Basic Level Knowledge Base Indicators	Instructional Examples
The student - views and identifies specific movements, such as <i>walks, runs, hops, jumps, leaps, gallops, slides, and skips</i>. - recognizes and distinguishes <i>levels, directions, and pathways</i> in movement. - accurately describes how dance movements are similar and different based on their action and movement elements. - accurately uses dance terminology to describe a dance viewed live or recorded.	The teacher has students - create on paper a pattern of movements that includes three or more movements, such as <i>walking, running, hopping, jumping, leaping, galloping, sliding, or skipping</i>. Then, the student demonstrates the pattern for the class. - identify <i>levels, directions, and pathways</i> in movement patterns. - group the movements into categories, such as movements that jump and slide. - observe a dance and use dance vocabulary to describe what they have seen.*
Notes: *Dance vocabulary includes terms, such as patterns, levels, and dynamics.	

Standard 2: Understanding Choreographic Principles, Processes, and Structures**BASIC****Benchmark 1: The student explores planning and organizing a sequence of movements.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. demonstrates sequencing three <i>axial movements</i>. 2. identifies the beginning, middle, and end of a <i>phrase</i>. 3. creates a <i>sequence</i> with a beginning, middle, and end, both with and without a <i>rhythmic</i> accompaniment. 4. demonstrates sequencing three <i>locomotor movements</i>. 5. combines axial and <i>locomotor movements</i> into a phrase. 6. performs a dance phrase with and without sound. 7. recognizes ways other disciplines inspire movement.	The teacher has students 1. explore and identify three favorite axial movements, such as <i>twist</i>, <i>melt</i>, and <i>explode</i> and then perform them in a chosen sequence. 2. view dance sequences performed by professional dancers and participate in a dialogue to discuss movements representing the beginning, middle, and end of the sequences. 3. choose three favorite locomotor movements to use and perform in a chosen sequence with a clear beginning, middle, and end. The students are asked to do this first with an accompanying instrument and then without. 4. work with a partner to choose three known favorite locomotor movements, such as rolling in low space, <i>jumping</i> in middle space, and <i>galloping</i> in high space. Then, students are to draw a sequenced design on paper and perform for the class. 5. combine axial movements and locomotor movements into a phrase and perform for the class. 6. (a) perform sequences of movement using an appropriate chosen rhythmic accompaniment. (b) teach self-designed axial movement sequences to a partner and then combine sequences into a dance phrase that uses a chosen rhythm beat and includes a beginning, middle, and end. 7. work in groups of three to brainstorm ways another subject inspires movement, such as the motion of the planets. Then, students demonstrate for the class.
Notes:	

Standard 2: Understanding Choreographic Principles, Processes, and Structures

BASIC

Benchmark 2: The student explores movement as a means of expression.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. uses <i>improvisation</i> to discover and invent movement and to solve movement problems. 2. creates a study using a chosen idea, image, or emotional theme. 3. independently improvises, creates, and performs dances based on their own ideas and concepts from other sources. 4. accurately creates a dance <i>phrase</i>, performs it, and then repeats it varying and making changes in the <i>time, space, force, and/or energy</i> flow. 5. performs a dance <i>composition/choreography</i> for peers. 6. works effectively alone, cooperatively with a partner, and in small groups.	The teacher has students 1. (a) work in pairs, with one student being the “place” dancer and the other the “space” dancer. The “place” dancer moves without leaving his/her “place” or <i>level</i> while the “space” dancer moves around the “place” dancer changing <i>levels</i> and using at least three different locomotor movements. The dancers switch roles and repeat. (b) play a game with one student at a time showing an emotion using only one body part while other students guess the emotion. 2. choose a partner and combine two short dance phrases, integrating parts of each into a new phrase. 3. work in a large group, beginning with one improvising a short dance phrase based on a chosen emotion. Then, a different student redesigns it based on a photograph selected from a series of photos varying from a sunrise, to anger, and others. Each takes a turn to redesign the former phrase based on the image chosen. 4. develop a dance phrase that can be repeated three times in a row. Then half the class performs the three repetitions to a variety of emotions. The students discuss how the time, space, and force/energy flow changed with each emotion. The students repeat with the other half performing their patterns while the first group observes. 5. independently performs a dance <i>composition</i> while the other students observe and evaluate each using a rubric. 6. (a) make shapes or letters with their bodies allowing only a limited number of body parts to touch the floor. (b) work in pairs to create numbers greater than ten with their bodies having some form of contact with their partner.
Notes:	

Standard 2: Understanding Choreographic Principles, Processes, and Structures**BASIC****Benchmark 3: The student explores basic choreographic structure/forms.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. experiences and participates in different floor and air <i>patterns</i>, such as <i>pathways</i>: curved, angular, straight; circles, spirals, and other geometric forms. 2. explores relationships to other students in formations of lines, circles, and other <i>designs</i>. 3. watches a short movement <i>phrase</i> and responds to it in movement. 4. dances a solo with a beginning, middle, and end. 5. dances a <i>duet</i>. 6. <i>improvises</i> to a poem or story as it is being read. 7. creates a dance phrase, accurately repeats it, and varies it by making changes in the <i>time</i>, <i>space</i>, and/or <i>force</i>.	The teacher has students 1. structure an <i>ABA</i> dance, starting by creating their own individual locomotive dance phrase using curved floor or air patterns. This is identified as "A." Students are asked to repeat with a contrasting challenge such as creating sharp angular patterns on the floor or in the air. This dance phrase is identified as "B." Students perform in large group, section "A" followed by "B," followed by "A." The beginning, transitions, and end are begun by any individual. Students begin and end the piece in frozen shapes. 2. work in small groups and select two geometric shapes. Then, students create a dance phrase that moves them from one geometric shape to the other. 3. watch phrases from a dance video and respond to them through an alternate movement. 4. structure an <i>ABA</i> dance by creating their own, individual locomotive dance phrase using curved floor or air patterns. This is identified as "A." Students repeat with a contrasting challenge such as creating sharp angular patterns on the floor or in the air. This is identified as dance phrase "B." Students end by repeating phrase "A." 5. work with a partner to create a movement study that uses contrasting movements. 6. create a set of three sequential movements changing the quality of the movement in response to three poems, each representing a different mood. 7. start in a circle and do the same dance phrase until someone breaks out of the circle to do their own improvised movement that is different in time, space, and/or force. When dancers return to the circle the first section is reestablished until everyone has returned and the dance ends in a frozen stance.
Notes: All students must be aware that when a change has taken place, they change their pattern to the next section.	

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning

BASIC

Benchmark 1: The student observes and understands how the art of dance relates to other forms of human movement.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. takes an everyday movement, such as a handshake and changes its size and dynamics of <i>time</i>, <i>force</i>, <i>space</i>, and <i>energy</i> flow. 2. explores and describes the difference between <i>pantomiming</i> and <i>abstracting</i> a gesture. 3. compares and contrasts dance movements with movements from a sport. 4. discovers and defines movement solutions to movement problems.	The teacher has students 1. explore the transition from literal to abstract by placing a chair in the middle of an open space and take turns approaching the chair and sitting on it in a chosen creative way. 2. discuss what an abstraction is and how it is different from pantomiming. 3. use a basketball and hoop and take turns making lay-ups in creative, expressive ways. Then, discuss how these movements were similar and different from lay-ups experienced during basketball games and practices. 4. take a simple gesture, such as waving hello and redesign the movement in a more creative way.
Notes:	

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning**BASIC****Benchmark 2: The student explores how dance communicates an idea, feeling, or story.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. observes a dance, then analyzes and describes the dancer's use of body, energy, space, and time to communicate. 2. observes a live dance performance or a video and describes the mood, emotion, or story he/she believes is being conveyed. 3. interprets the ideas or feelings of music, song, poetry, or narrative through <i>improvisation</i>. 4. attempts to create movements to express ideas or feelings with or without music. 5. presents an original dance to peers and describes how he/she has attempted to convey meaning.	The teacher has students 1. view a dance performance. Then, students select one dance element* by drawing from a hat and describe through movement how the dancer used that element to make a statement through the dance observed. 2. observe a performance by a dance group, such as Alvin Alley. With a parent or family member, students describe the mood and story conveyed. Student has family member write a short reflection of what they learned from the description. 3. work in groups of three to improvise movements that interpret a favorite piece of literature, music, or art. 4. observe a dance and identify both the movements that convey feeling and the emotion that movement is expressing. Then, work with a partner to create a different movement that could be used to express that same emotion. 5. use dance vocabulary to describe what they are trying to say through a dance they have created.
Notes: *Dance elements include body, energy, space, and time. To prepare students to achieve indicator one, be sure to help them identify how posture stance and facial expression impact the movement. Be sure to provide a safe environment where children can express themselves with out fear of ridicule.	

BASIC

Basic Level Knowledge Base Indicators	Instructional Examples
The student - recognizes common problems in dance. - experiences various solutions to common problems in dance. - applies effective solutions to dance problems.	The teacher has students - view a dance from a performance, such as “Swan Lake,” done by beginning dance students and identify problems present in that dance. - view a dance from a performance, such as “Swan Lake,” done by beginning dance students and then again by advanced dance students and identify problems present in the dance performed by the beginning dancers. Then, students explain how those problems were addressed by the advanced dancers. - identify a problem in a dance they perform and apply a solution to that problem.
Notes:	

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance**BASIC****Benchmark 2: The student observes and discusses dance selections representing a variety of choreographic works.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. compares and contrasts the similarities and differences among dances in terms of body shapes, actions, levels, pathways, rhythm, timing, and others. 2. describes how dances are similar and different in terms of <i>spatial elements</i>. 3. explains how dances are similar and different in terms of <i>dynamic elements</i>. 4. identifies how dances are similar and different in terms of <i>rhythmic elements</i>. 5. defines how dances are similar and different in terms of the message being communicated.	The teacher has students 1. observe two dances and use a Venn diagram to define how they are similar and different in terms of body shapes, actions, levels, pathways, rhythm, timing, and others. 2. select two dances that have similar and different spatial elements and evaluate them for their use of these elements. 3. select two dances that have similar and different dynamics and evaluate them for their use of these dynamic elements. 4. select two dances that have similar and different rhythmic elements and evaluate them for their use of these elements. 5. select two dances that are similar and different regarding the message they are communicating, interpret that message, and evaluate how effective they were in achieving their objective.
Notes: Use a video series, such as one of the following to fulfill indicators one through four: <i>Dance</i> - eight video set, produced by public Media Home Vision, ISBN 0-7800-1343-3 or the PBS video series <i>Dance in America</i> or a Phyllis Weikart video. www.highscope.org/EducationalPrograms/MovementMusic/homepage.htm	

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance

BASIC

Benchmark 3: The student observes and responds to dance.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. participates as an observant and thoughtful audience member by responding with comments about what was observed. 2. responds to dance using appropriate dance terminology. 3. responds to dance by imitating specific dance movements.	The teacher has students 1. divide into small groups, develop a short dance piece, and perform the piece for the other groups. Students discuss the work's strengths and weaknesses. 2. write a review of a dance piece they saw using appropriate dance terminology. 3. divide into two groups and face each other while one group improvises a short dance movement to the beat of a drum. Then have the second group respond by creating their own dance patterns using some of the movements presented by the first group. Students repeat changing the beat of the drum and having the second group go first.
Notes:	

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**BASIC****Benchmark 1: The student identifies the historical context of dance within his/her own culture or community.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. reports on a dance learned about from a cultural, community, or family resource. 2. demonstrates and describes a dance or dance movement learned from a community member, family member, or other relative. 3. explains the cultural and/or historical context of a dance from his/her community, family, or culture. 4. compares and contrasts a dance movement or dance learned from a community member, family member, or other relative with one of their own favorite dance movements. 5. explains ways dance can be a source for learning about self, community, and the world.	The teacher has students 1. brainstorm for various ethnic groups associated with their family or community and choose one to research regarding the role and cultural context associated with dance and do a report for the class. 2. perform and present for the class a dance or dance movement learned about through a family or community member. 3. report on the connections existing between the cultural and/or historical context and the movements and message communicated through a dance most closely associated with their family heritage or community. 4. take a dance learned about through a family or community member and use a graphic organizer to chart the similarities and differences between this dance and one of their favorite, such as hip-hop. 5. (a) choose a common dance among many cultures, such as the polka and write a report on how this dance teaches about culture and society. (b) write a self-reflection on what they learned about regarding themselves, others, and/or the world through a dance researched or experienced.
Notes: A resource for instructional examples one through five is Rhythmically Moving 1 – 9 CDs by Phyllis Weikart at www.highscope.org	

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**BASIC****Benchmark 2: The student knows about and participates in traditional dances from cultures throughout the world.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. defines movement vocabulary for traditional dances from various cultures, such as <i>grapevine</i>, <i>schottische</i>, and <i>mudra</i>. 2. discusses the cultural contexts of traditional dances from various cultures, times, and places. 3. expresses the dynamic aspects of traditional dances from various cultures, times, and places. 4. performs specific traditional dances from various cultures, times, and places. 5. participates in a traditional dance movement idea or dance of a particular culture or time period.	The teacher has students 1. learn two dances that use the grapevine step, such as an Israeli dance and a Greek dance and describe how they are similar and different in terms of their vocabulary. 2. write an expository paper explaining the similarities in the geographies and cultures of two countries, such as Israel and Greece and the impact that it has on the dance style of those countries. 3. learn at least two traditional dances, such as a contra dance and a square dance and describe their similarities and differences in terms of their dynamics. 4. learn and perform a variety of traditional dances from various cultures and teach at least one to a peer or family member. 5. learn and participate in a dance from a culture, such as Canadian, the British Isles, African, or the European Slavic cultures.
Notes: Contra dancing is a form of American folk dance in which the dancers form a set of two parallel lines which run the length of the hall. Each dance consists of a sequence of moves that ends with couples having progressed one position up or down the set. As the sequence is repeated, a couple will eventually dance with every other couple in the set. Contra dancing is similar to square dancing. A square dance set consists of only four couples whereas the number of couples in a contra dance set can vary. Contra dance was very popular in the 1800s.	

Standard 6: Making Connections Between Dance and Other Disciplines**BASIC****Benchmark 1: The student explores and experiences concepts and themes from other disciplines through dance.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. demonstrates how math and science share <i>concepts</i> with dance. 2. charts the connection between social studies, geography, and dance. 3. communicates language arts elements through dance. 4. explores the relationships of dance to art, music, and drama. 5. identifies dance movement content inherent in a variety of subject areas. 6. compares and contrasts a dance experience with a nondance experience he/she has had. 7. uses scientific and/or mathematical concepts to create movement studies.	The teacher has students 1. use their bodies to form the face and hands of a clock. Students move through the concept of time hour-to-hour and minute-to-minute. 2. (a) experience and demonstrate the cooperation needed to raise a barn* by creating a group dance incorporating work gestures. (b) experience pioneer recreation and socialization by dancing the "Virginia reel."** 3. create movements to describe the personality of different nursery rhyme characters. 4. view a dance and describe it through another art form or technique, such as painting. 5. (a) describe how pathways in dance are similar and different from forces of weather, intersections, and transportation routes. (b) describe how <i>shapes</i> are similar and different from actions of animals and spatial relationships of geometry. 6. use a Venn diagram to relate a dance experience with a soccer game. 7. view different photos of cloud formations and create shapes with their bodies that imitate the clouds. Students develop these shapes into a dance piece using high and low pressure, moving cloud shapes through the dance space.
Notes: * The phrase to raise a barn was and is still used to describe the process of building a barn. Barn raising was and is still a community event. ** The Virginia reel is one of the oldest dances enjoyed in the "New World" by the colonists. The dance was first published in England in 1685 by Sir Roger De Coverly and has been enjoyed since colonial times both in the United States and around the world.	

Standard 6: Making Connections Between Dance and Other Disciplines**BASIC****Benchmark 2: The student views and responds to dance in various electronic media.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. watches a video of dance and creates a response through another discipline. 2. watches a video of dance and imitates the movements. 3. begins to research dance on the Internet. 4. creates and records CDs to accompany a dance study. 5. uses the computer to note or describe a simple dance <i>sequence</i>. 6. creates a short dance video.	The teacher has students 1. break into two groups with one group performing a dance either self composed or designed by a choreographer while the other group charts the movements of the dance on paper. 2. observe a number of performances on the PBS series Dance in America at www.highscope.org/EducationalPrograms/MovementMusic/homepage.htm and then imitate one of the dance movements. 3. research one ethnic dance group to determine the contextual origin and impact of the dance. 4. record environmental sounds to use as a dance accompaniment, such as dogs barking, doors slamming, or water running. 5. compose or choreograph a dance sequence using the ABA pattern and chart the movements on computer. 6. create a short dance phrase to use in designing and recording a commercial for advertising a product.
Notes:	

Standard 6: Making Connections Between Dance and Other Disciplines

BASIC

Benchmark 3: The student identifies and understands dance in everyday life.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies work actions in terms of dance elements, such as <i>time</i> , <i>space</i> , and <i>force</i> . 2. identifies and describes motion and pattern in nature. 3. identifies and describes motion and pattern in sports.	The teacher has students 1. create a “wake-up dance” that uses creative movements to represent their ritual of waking up in the morning that includes waking up, showering, eating breakfast, and any other necessary actions. 2. break into four groups and each creates a short piece to represent each season. Students are asked to share their pieces in the order of the seasons. 3. create a dance that retells the beginning, middle, and end of a sports story such as “Casey at the Bat.”
Notes: “Casey at the Bat” is a story about a baseball star and the ill-fated baseball team known as the Mudville nine. It originated as a poem by Ernest Lawrence Thayer that captures the spirit of the age.	

Standard 7: Making Connections Between Dance and Healthful Living**BASIC****Benchmark 1: The student identifies how dance enhances his/her health and physical, emotional, and mental well-being.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. demonstrates strength, flexibility, coordination, and stamina developed through dance. 2. expresses his/her emotions constructively through dance. 3. demonstrates sequential, divergent, and <i>abstract</i> thinking through dance. 4. identifies personal goals to develop physically, mentally, and emotionally through dance. 5. discusses and demonstrates ways dance has helped him/her discover aspects of him/herself. 6. identifies ways that behaviors used in dance can be applied in other aspects of life.	The teacher has students 1. learn and perform a folkdance, such as line dancing that includes quite strenuous movements including a floor slide, spins, and jumps. Later, students are asked to identify the challenges they encountered. 2. (a) watch the movie "Billy." Then, students discuss Billy's dance of anger. Students are asked to choreograph a dance showing a strong emotion, such as anger. (b) listen to three types of music each expressing a different emotion and use dance to express each emotion through creative movement 3. (a) create and perform a short dance sequence. Then, students perform it again in reverse order. (b) create a dance movement in the AB pattern. Then, students repeat the pattern removing the B and replacing it with a different movement. 4. write or record three personal goals, each enhancing their physical, mental, and emotional development through dance. 5. keep a journal over a period of a semester for recording and reflecting on their personal discoveries and growth through dance. 6. describe orally or in writing ways dance can enhance performance in another area of life, such as ways dance enhances performance on the football field or in the boxing ring.
Notes: The movie "Billy" is about a coal miner's son who wanted to be a dancer.	

Standard 7: Making Connections Between Dance and Healthful Living

BASIC

Benchmark 2: The student understands how healthy practices such as nutrition and safety enhance his/her ability to dance.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies choices that impact lifelong health. 2. demonstrates how safe practices enhance the ability to dance, such as warm-ups, cool-downs, and awareness of self and others within a given space. 3. identifies personal goals to improve his/her dancing abilities.	The teacher has students 1. make posters for the dance studio or room to display how dance advocates healthy life styles. 2. design their ideal dance class or lesson that uses safe practices. Then, students teach their class or lesson. 3. write a paragraph or short paper describing their career hopes and dreams. Paragraph or paper should include how dance could play a part in obtaining his/her goal(s).
Notes:	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**PROFICIENT****Benchmark 1: The student understands the body in motion and explains the underlying principles.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. demonstrates the following movement skills and explains their underlying principles: <i>alignment, balance, initiation</i> of movement, articulation of isolated body parts, weight shift, <i>elevation and landing</i>, and <i>fall and recovery</i>. 2. demonstrates increasing <i>kinesthetic</i> awareness, concentration, and focus while performing movement skills. 3. demonstrates static and <i>dynamic alignment</i>. 4. applies an understanding of <i>flexibility</i>. 5. recognizes and demonstrates the laws of motion, such as gravity and momentum, while exploring movement.	The teacher has students 1. demonstrate before the class or a partner various movement skills and explain the underlying principles. 2. participate in a drum beat group activity where they move toward an object maintaining total, uninterrupted focus and concentration on that object until drum beat changes, indicating a change in direction and focus. 3. <i>chassé</i> with hips centered over feet and sternum lifted. 4. with a partner, develop a daily stretching routine of two or more flexibility stretches and share with the class. Students rotate groups on a weekly basis.* 5. using a musical piece, such as Chopin's Mazurka in D major, swing their outstretched arms in circular motion changing the size and speed of motion in response to the change in musical dynamics.
Notes: *Examples of stretches that can be used for instructional example four may include sitting with legs outstretched in front and backs tall. With feet pointed and flexed in this position, lean forward keeping back straight reaching for and holding feet with hands, nose to knees. Another stretch is the proper straddle position. Sit on floor with legs apart in a "V" and feet turned out, backs tall, torso lifted, and shoulders down. In this straddle position, lean forward and "walk" with fingers, one finger at a time, until torso is stretched out in front. Hold position when reaching end point. Do these several times a week and keep track of progress in flexibility.	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**PROFICIENT****Benchmark 2: The student builds dance vocabulary through the understanding of steps and how they combine.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. accurately identifies and executes basic dance steps, positions, and patterns from different forms, such as <i>ballet</i>, <i>square</i>, West African, Middle Eastern, and <i>modern</i>. 2. demonstrates accurate memorization and reproduction of movement <i>sequences</i> from various dance <i>styles</i>. 3. combines various movements or elements of dance to create a short dance <i>phrase</i>.	The teacher has students 1. draw one item from a hat filled with titles of steps, positions, and patterns and identify and demonstrate the item.* 2. incorporate the <i>grapevine</i>, <i>waltz</i> steps, <i>pas de bourree</i>,** <i>two-step</i>, or <i>shim sham</i> into their own dance. 3. use <i>tap walks</i>, <i>step-ball-change</i>, toe lifts, heel drops, or basic shuffle to sound out a short poem or nursery rhyme incorporating movement as a form of interpretation.***
Notes: *Possible steps could include <i>plie</i>, <i>arabesque</i>, <i>chasse</i>, or <i>polka</i> step. ** <i>Pas de bourree</i> is one of the simplest connecting steps in ballet, used to link other steps in a combination. Assume your right foot is in front: left foot on half pointe; step on it and put your weight on it; move the right foot to the side, transfer your weight to it; move the left foot to the front of the right and put your weight on both feet in a <i>plié</i>. ***Poems by A.A. Milne are particularly appealing for instructional example three.	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

PROFICIENT

Benchmark 3: The student develops kinesthetic awareness and understanding of spatial design.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student - examines <i>space</i> through <i>design, shape, level, focus, direction,</i> and <i>pathway</i>. - accurately transfers a spatial <i>pattern</i> from the visual to the <i>kinesthetic</i>. - creates a <i>dance study</i> that incorporates three elements of spatial <i>design</i>.	The teacher has students - walk the floor design and pathway of a figure eight (8). - draw a shape on paper and exchange the design with another student. Students walk the shape on the floor, having other students guess what and whose shape it is. - display Georges Seurat's "Circus (Le Cirque)" painting and bring it to life in the following way. Students set in the circus ring and the peanut gallery noting different <i>levels</i>, shapes, directions and pathways of the artwork. They use circus music, such as polkas, skater's waltz, marches, or Khatchaturian's sabre dance. Students have the painting come to life by playing the roles of circus viewers, circus performers, ringmaster, performance animals, and others.
Notes:	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

PROFICIENT

Benchmark 4: The student develops an aural awareness of the relationship between movement, time, and music.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. accurately transfers a <i>rhythmic pattern</i> from the <i>aural</i> to the <i>kinesthetic</i> . 2. explores and represents meter in music through movement. 3. creates a <i>movement study</i> that employs an irregular meter, such as 5/4 or 7/8.	The teacher has students 1. use the Humpty Dumpty nursery rhyme as the rhythmic meter and the tap sequence shuffle ball change, flap ball change to replicate the verse's rhythmic pattern. 2. lead one another through a series of call-response rhythm patterns using combinations of body percussion and movement, such as clap, patchen, stomp, step, or sway. 3. use a series of call-response patterns to vary the meter on the patterns being used to include irregular meters.
Notes:	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

PROFICIENT

Benchmark 5: The student understands, demonstrates, and applies the expressive dynamics of movement.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies and clearly demonstrates a range of <i>dynamics</i> /movement qualities. 2. creates a <i>movement study</i> using three or more dynamic qualities. 3. recreates a movement phrase by changing the dynamic elements.	The teacher has students 1. listen to and identify the different animals in Camille Saint Saen's "Carnival of the Animals" and express that animal with its associated music through creative movement.* 2. work within guidelines addressing specific dynamic qualities to create a movement study, such as a setting or possible short story line. 3. change scenarios of an already created movement study. Students make the necessary changes to its dynamic elements.
Notes: *Camille Saint Saen was a gifted pianist, organist, and writer. He composed his first symphony at eighteen. In the 1860s he had an international reputation and those years were the peak of his life. His most famous piece of music today is "Carnival of the Animals."	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**PROFICIENT****Benchmark 6: The student understands action and movement elements observed in a dance and appropriate movement/dance vocabulary.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies and describes specific movements in a dance. 2. identifies and describes how a dance uses <i>time</i> . 3. identifies and describes how a dance uses spatial <i>form</i> . 4. identifies and describes how a dance uses <i>dynamic elements</i> . 5. identifies and describes how a dance relates to its accompanying music.	The teacher has students 1. observe a visiting, local dancer or dancers demonstrating specific movements and identify these movements using appropriate vocabulary. 2. observe a visiting, local dancer or dancers demonstrating specific movements and identify how time is used, how it varies, and what this signifies regarding its overall composition. 3. observe a visiting, local dancer or dancers demonstrating specific movements and identify the spatial forms created, their relationship to one another, and significance to the overall piece. 4. observe a visiting, local dancer or dancers demonstrating specific movements and explain how space, time, and energy are used to enhance the message being communicated 5. observe and respond to a visiting, local dancer or dancers as they use a drum or piano accompanist to perform movements based on different instrumentation, tempo, expression, and music.
Notes: Incorporating local dancers into the learning environment is an excellent way to involve the community in student learning.	

Standard 2: Understanding Choreographic Principles, Processes, and Structures

PROFICIENT

Benchmark 1: The student understands basic choreographic principles.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. accurately defines the principles of contrast and transition. 2. clearly demonstrates the principles of contrast and transition, order, and repetition, in composition work. 3. demonstrates understanding of the elements of spatial <i>design</i> in movement. 4. identifies the use of <i>time</i>, <i>space</i>, <i>shape</i>, and <i>dynamics</i> in other dancer's compositions. 5. identifies ways other disciplines inspire movement. 6. demonstrates the following skills: (a) leading, (b) following, (c) echoing, and (d) mirroring. 7. observes and explains how different accompaniments, such as sound, music, or spoken text can affect the meaning of a dance.	The teacher has students 1. compare the concepts of contrast and transition to a meal, such as how the appetizer leads to the salad, then entrée, then dessert or how having all the same food for a meal may not be balanced or appetizing. Then, students relate this to dance. 2. listen to a musical jazz piece to determine the order of instrumentation, repetition of the theme, and contrast in its variations, transitions, or breaks. Then, students dance steps or movements that compare to these elements. 3. work in groups of six with one as the leader to direct the group to travel into a series of formations, such as a circle, then a triangle, then a figure 8, and back to a circle. 4. view a video of a work or a series of works, such as "Swan Lake," "Bring in Da Noise," "National Ballet of Senegal," and/or "Africa." Students use a Venn diagram to compare and contrast how time, space, shapes, and dynamics are used in each. 5. choose an interactive hobby they enjoy and write an expository paper explaining how movement is used in ways similar and differently from how it is used in dance.* 6. (a) take turns fulfilling the following positions while participating in a dance, such as a line dance: leading, following, echoing, and mirroring. (b) lead others in a particular course over, around, and through an array of magazines that have been arranged on the floor and end with everyone in a circle in the center. A new leader, takes everyone in a new path over, around, and through the magazine course. (c) begin with one using a simple well known rhyme, such as Baa, Baa Black Sheep and clap out the rhythm pattern line by line, pausing for others to clap back, echoing the rhythm. Then the leader uses this echoing with movement, such as run, run, leap, hop to Baa, Baa Black Sheep and have others echo. 7. participate in a dance, such as the Virginia reel, first danced to folk music, then to classical music, then nature sounds, and finally in silence as the Virginian reel is danced. Students use a graphic

	organizer to chart differences and similarities in mood and movement.
--	---

Notes:

*Some examples for instructional example five could include softball leg or torso and arm wind up when pitching.

Standard 2: Understanding Choreographic Principles, Processes, and Structures**PROFICIENT****Benchmark 2: The student experiences and understands basic choreographic processes.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. responds through <i>improvisation</i> to various motivational stimuli. 2. works with both assigned and self-generated themes in <i>choreography</i>. 3. creates a plan to approach a choreographic problem. 4. effectively demonstrates the processes of reordering and chance procedures. 5. works effectively alone, cooperatively with a partner, and in small groups during the choreographic process. 6. evaluates the use or nonuse of musical accompaniment to enhance a dance <i>composition</i>. 7. evaluates the use of lighting, costumes, and/or props to enhance a dance composition. 8. creates a dance study using weight dependency and support, counter-tension, and counter-balance. 9. creates a dance study generated from emotion, everyday gestures, ideas, or <i>concepts</i>.	The teacher has students 1. participate in a large group activity where they describe, through improvisation, various stimuli randomly presented to the group, such as music, text, landscape, props, costumes, and visual elements. 2. use newspapers as inspiration for themes, such as color or design, a current event, or photography. Students work in pairs to choreograph a dance phrase to describe and represent that theme. 3. view a dance on video identifying a choreographic problem and write a plan with at least one solution for correcting the problem. 4. apply reordering a sequence and chance procedures to a choreographed dance phrase. 5. work with one or two other students to select an idea generated from a newspaper article or advertisement. Students create a short dance study inspired by the chosen idea. 6. view a dance video with the volume off and then again with the music playing. Students are asked to use a Venn diagram to compare and contrast the two experiences. 7. view a live or recorded dance performance, such as a Native American grass dance. Students write a reflection on the ways lighting and costume impact the message being communicated through the composition. 8. work in small groups to write or read a short story that includes characters such as a king, queen, royal countiers, and town peasant. Students are asked to create a sequence of dance steps that retell some aspect of the story and perform before the class. 9. work with a partner to select a student-generated idea, emotion, or gesture and create a short dance study communicating it.
Notes:	

Standard 2: Understanding Choreographic Principles, Processes, and Structures

PROFICIENT

Benchmark 3: The student understands choreographic structures and forms.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. demonstrates the structures and forms of <i>AB</i>, <i>ABA</i>, <i>canon</i>, <i>call and response</i>, and <i>narrative</i>. 2. counts music measures and uses tally marks to create a written form of notation that can be referred to while choreographing. 3. creates movement <i>phrases</i> that demonstrate compositional <i>design</i> elements, including <i>symmetry</i>, <i>asymmetry</i>, <i>balance</i>, <i>line</i>, <i>pathway</i>, <i>levels</i>, <i>focus</i>, and <i>dynamics</i>. 4. develops a <i>movement study</i> that demonstrates <i>theme and variation</i>.	The teacher has students 1. add corresponding movement to music of various forms, such as rap or gospel. 2. choose a jazz piece of music, such as one by Duke Ellington, and determine whether it is an 8 or 12 bar construction. Then, students tally its bars in one of the following ways: every bar, every 2 bars, or each 8 or 12 bar chorus while indicating repeats and themes. 3. work with a partner to choreograph a phrase based on a chosen idea. Students record how it incorporates the design elements. 4. choose a character from a musical such as “Sunday in the Park with George” and create a dance phrase using specific steps to describe the characteristics of that character.
Notes:	

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning**PROFICIENT****Benchmark 1: The student understands the difference between functional and expressive movement.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies <i>abstraction</i> and realism in other art forms and relates these principles to dance. 2. abstracts movement regarding its gestures and actions. 3. compares and contrasts pantomiming and <i>abstract</i> gesture. 4. communicates an idea through both movement and <i>pantomime</i>. 5. uses and explains how different accompaniments, such as sound, music, and spoken text, can affect the expressive meaning of a dance. 6. explains how lighting and costuming can contribute to the expressive meaning of dance.	The teacher has students 1. use a graphic organizer to compare and contrast abstraction and realism in visual art and relate its qualities to abstraction and representation in dance. 2. abstract an everyday movement or gesture, such as a handshake or a sports action, like a slam dunk by changing its time, force and space. 3. use a graphic organizer to compare and contrast a story told through <i>pantomime</i> and one told through abstract gesture. 4. tell a story through <i>pantomime</i> and the same story through abstract gesture. 5. identify ways they can use sound effects, music, and spoken text to enhance a self-designed dance phrase. 6. a) listen to a local technical director speak about the basic lamps, grids, trees, and effects used in dance lighting. Then, students are asked to write an expository report on how they will use the knowledge gained in designing dance. b) listen to and discuss a local theatre costume designer's explanation of their role and the influence history and society have on fashion designs.
Notes:	

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning

PROFICIENT

Benchmark 2: The student comprehends how different styles of dance communicate.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. interprets different <i>styles</i> of dance. 2. identifies the elements of different styles of dance that create meaning. 3. explores an idea in different styles. 4. participates in dances from cultures other than his/hers, and compares and contrasts the meaning communicated by each. 5. observes dances by people of varied cultural backgrounds and discusses the meaning communicated in each.	The teacher has students 1. use a Venn diagram to compare and contrast dance styles used in theatre works, such as Alvin Ailey's "Revelation," Tommy Tune's "My One and Only," and Henry LeTang's "Black and Blue," for similar yet different expressions of freedom and joy. 2. view live or a video recording of a Broadway show that incorporates classical ballet and one that includes pop/hip-hop. Students list and describe the elements in each that create meaning. 3. describe in an expository report how they believe the idea of hand gestures communicate meaning in Hawaiian hula, Indian mudra, and Japanese fan dance. 4. participate in various basic dance steps taught by a visiting artist and describe their experience through an interview with another student using teacher generated guide questions. 5. observe how community groups, such as Hispanic, Asian, and African use dance to communicate.
Notes:	

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance**PROFICIENT****Benchmark 1: The student identifies movement problems and demonstrates multiple solutions to those problems.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student - views dances and identifies their movement problems. - creates a movement problem and demonstrates multiple solutions, such as moving from one place to another. - responds to solutions both selected and assigned. - compares and contrasts his/her solutions with the solutions of others. - defends a chosen solution for a movement problem. - analyzes solutions in regards to their effectiveness for their related problem.	The teacher has students - list problems identified in dances performed by a beginning dance student. - use the problem solving process incorporating experimentation and guided practice to identify dance problems in student performances. Students develop at least two solutions to one or more of the problems. - assign a solution to a given problem and elicit peer student responses through dance. - work in groups of three, one being the recorder, one the facilitator, and one the reporter. Students are asked to discuss solutions to a given dance problem. - write a persuasive paper defending their choice for a solution to an identified dance problem. - after identifying solutions to a given dance problem, exchange solutions and provide comments regarding the effectiveness of that solution for the problem addressed.
Notes:	

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance**PROFICIENT****Benchmark 2: The student recognizes and interprets how contextual aspects of dance impact choreography.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies contextual aspects of dance. 2. determines how the environment impacts and generates differences in dances. 3. describes the artistic process regarding dance choreography. 4. describes how a particular dance compares to the choreographer's stated intent for the dance. 5. creates a set of criteria for evaluating a dance's ability to effectively communicate its intended message.	The teacher has students 1. choose a dance, such as the Native American grass dance or the African Adzohu sacred dance. Students research its history and contextual aspects and prepare a written report. 2. write a dance critic's review of how the Sioux fancy dance is different and similar to the African Agbekor war dance regarding environmental issues. 3. move through the various steps of the process of choreographing a simple dance while describing each step to a peer or group of peers. 4. write an editorial's review for the school newspaper of a dance performance addressing their view of how the dance communicated the choreographer's intended message. 5. work in groups of three, one being the recorder, one the facilitator, and one the reporter, to generate a set of criteria they will later use to defend the effectiveness of a choreographed dance.
Notes:	

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance**PROFICIENT****Benchmark 3: The student identifies and knows the aesthetic criteria for evaluating dance.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student - discusses, explores, and identifies the basic elements of the form and content of a dance. - identifies and describes <i>aesthetic criteria</i> used in dance, such as <i>movement qualities</i>, rhythm and tempo, originality, visual and/or emotional impact, variety and contrast. - effectively compares compositional works in regard to aesthetic criteria. - demonstrates appropriate audience behavior while watching dance performances. - uses appropriate dance vocabulary to discuss observed works.	The teacher has students - observe and explain, through technical writing, how different accompaniments can affect the meaning of a dance. - describes, through drawings and sketches, the aesthetic criteria used in a dance viewed live or on video. - keep a journal of reflections of the observed works of peers commenting on the aesthetic criteria used in each compositional work. (a) explain why irresponsible audience behaviors harm dancers' concentration on stage and disrupt other audience members' attention and focus. (b) create and justify criteria for critiquing appropriate audience dress. (c) analyze and explain how audience responses to theatre can impact that presentation. (d) write a paragraph explaining why recording or other electronic devices disrupt performances. - write a review of a dance performance for the school newspaper applying specific dance vocabulary.
Notes:	

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**PROFICIENT****Benchmark 1: The student comprehends the historical context of dance within his/her own culture or community.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. researches the role of dance in his/her community or ancestral roots. 2. researches the historical context of dance within his/her community or culture. 3. reflects on why he/she does or does not dance in relationship to why his/her ancestor's danced. 4. creates a group dance study that expresses contextual aspects of each member's community or cultural background. 5. analyzes how the dance of his/her culture or community has influenced the trends in dance today. 6. describes and interprets the history of dance in Kansas. 7. learns and demonstrates respect for cultural diversity in the study and practice of dance.	The teacher has students 1. use student/teacher-generated questions to interview an ancestor or community member for information regarding the role dance has played in their family. 2. use primary and secondary sources to research the historical context of a dance from their own culture or community and prepare a class presentation. 3. write a reflection comparing and contrasting his/her reasons for dancing with reasons identified through family interviews. 4. demonstrate their distinctive styles as discovered through family or community interviews. Students collaborate with peers to combine elements from their different styles, creating an integrated dance. 5. research and describe how specific qualities, such as how the turn-out used in classical Indian dancing impacted contemporary dance, or the classical ballet turn-out, canonized in the 1600s in the royal French court, impacted modern dance. 6. prepares and gives a presentation on a specific contextual aspect of a dance style historically common in Kansas, such as the square dance.* Students are asked to include a performance of the dance in the presentation. 7. choose two styles of dance of which they have limited knowledge, research the unique qualities of each, and share discoveries.
Notes: *The square dance began in New England when the first settlers and immigrant groups brought with them their various national dances, which we now call folk dances, but which were the popular dances of the day in the countries of their origin - the schottische, the quadrille, the jigs and reels, and the minuet. After a week of toil in building new homes and carving homes out of virgin forest, the settlers would gather in the community center on Saturday evening and enjoy dancing their old-world favorites. As the communities grew and people of different backgrounds intermingled, so did their dances. As the repertoire increased, it became increasingly difficult for the average person to remember the various movements. In almost any group, however, there would be at least one extrovert with a knack for remembering the dance figures. The settlers let this person cue or prompt them in case they happened to forget what came next. In due course, the prompter or figure caller acquired a repertoire of various colorful sayings that he could intersperse with the cues. Quite often he would learn the dances of other communities and he would teach them to the group. Some of these men were quite ingenious and developed dances and routines of their own, including dances for groups of four couples. This is the manner in which square dancing and its director or caller developed.	

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**PROFICIENT**

Benchmark 2: The student learns and competently performs traditional and/or classical and understands the similarities and differences in steps and movement styles.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. understands the contextual aspects of a traditional and a classical dance. 2. competently performs a traditional and a contemporary dance from a culture or time period other than their own. 3. teaches the dance learned in indicator two. 4. compares and contrasts the similarities and differences in steps and movement styles of traditional and contemporary dances. 5. compares and contrasts the similarities and differences in steps and movement <i>styles</i> of dances from two different cultures. 6. performs steps and movement <i>styles</i> of dances from different cultures, times, and places.	The teacher has students 1. visit locations in the community where social dancing, such as folk, square, two-step, and/or salsa, are conducted at a local ballet studio to interview teachers or other personnel regarding the contextual aspects and origins of the dance style. 2. learn and perform a minuet, a traditional French court dance and the Charleston, a contemporary America dance of the early 1900s. 3. provide appropriate accompaniment for two dance styles, such as Varsouvienne for minuet or the tune “Five Foot Two” for Charleston, and teach the dance to a younger sibling or student. 4. (a) use a graphic organizer to display the similarities and differences of two styles, such as African traditional dance with American theatrical jazz or traditional African dance with work of Alvin Ailey. (b) explain the differences and similarities of the two styles, such as Varsouvienne for minuet or the tune “Five Foot Two” for Charleston while teaching them to a younger sibling or student. 5. select dances from two different cultures, such as the solo step or figure dance of Ireland and the women’s dance, Togo Atsia of Africa; research and report on their historical context, such as their origin and impact on society. 6. participate in a “trip around the world” through folk and traditional dances from Europe (German klap tanz), Africa (circle dance), India (mudra), China (Chinese opera), and Japan (fan dance).
Notes: For reference in the history and style of traditional and contemporary dance, Agnes De Mille’s <i>The Book of Dance</i> is most useful and informative. Information on Agnes De Mille and her book can be found at http://www.abt.org/education/archive/choreographers/de_mille.html. The book can be ordered through Amazon.com	

Standard 6: Making Connections Between Dance and Other Disciplines**PROFICIENT****Benchmark 1: The student understands conceptual and thematic relationships between dance and other disciplines.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student - uses movement to reinforce a concept from another discipline, such as time in math. - documents the connections between dance and visual arts, drama, and music. - creates a <i>dance study</i> that reveals an understanding of a shared concept between dance and another discipline, such as pattern or migration in dance and science. - researches the use of literary forms as themes for dance. - prepares a bibliography of dance resource materials. - explains contextual connections between dance forms from a region and that region's geography, climate, social customs, and/or other qualities. - compares and contrasts dance elements with elements of other arts. - represents <i>concepts</i> from other subjects through creative movement.	The teacher has students (a) rotate and revolve as planets around another student representing the sun, with proportional dimensional relationships. (b) stand in the middle of an imaginary analogue clock face. Students are asked to execute <i>rond de jambe</i> by pointing right leg front to 12:00 noon, side to 2:00 p.m., and back to 6:00 evening; recover in 1st position; point left leg front to 12:00 midnight, side to 10:00 p.m. and back to 6:00 evening, all while keeping their working leg as straight as possible to represent the clock hand. (a) respond through dance to another work of art, such as a painting. (b) use another art form, such as drama, to tell the story being depicted through a dance, such as the Native American grass dance. - create a dance movement that corresponds to the patterns used by birds during seasonal events for communicating to other birds. - interpret a story poem, such as Louis Untermeyer's anthology <i>Story Poems</i> using creative movement and no words. - use the school or public library to identify general dance resources or use e-mail to communicate with a dance teacher and/or dance historian, such as Melba Huber* for tap dancing to identify resources. - choose a specific region, such as the Arctic to research and write a report addressing popular dances in that region, such as the Yup'ik masked dance and how it is contextually influenced. - use a Venn diagram to chart the similarities and differences in how the elements of shape, action, space, time, rhythm, and energy are used in dance verses another fine art, such as music. - work in pairs and use dance vocabulary to create a hydrogen atom consisting of one stationary proton with one electron circling it. Students are asked to incorporate some sort of shape, energy, or action to represent the idea of positive, negative, and neutral charges.

Notes:

* Dance writer, historian, and educator, Melba Huber was also recognized for lifetime achievement in dance education.

Standard 6: Making Connections Between Dance and Other Disciplines**PROFICIENT****Benchmark 2: The student distinguishes how dance is affected by media technologies.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. compares and contrasts the aesthetic impact of dances observed through various means. 2. using media technologies, views, and evaluates dances. 3. examines and evaluates the role of the media in preserving historic dance forms. 4. examines and evaluates the role of the media in seeing and understanding world dance.	The teacher has students 1. observe the same dance both live and recorded on video and use a graphic organizer to explain the difference and similarities regarding the aesthetic impact of each. 2. view two of the following dances on video and compare and contrast them addressing their contextual aspects. Israel/Hora; Hawaii/Hukilau; Serbia/Savila Se Bela Loza; United States/Virginia reel; Germany/d'hammerschmiedsgselin; Ghana/Highlife; Romania/Alunelul; China/Chinese ribbon dance; Mexico/El Jarabe 3. identify at least one way the media has helped to preserve dance, such as incorporating a dance style into a cartoon or creating a movie about a dance or dancer. Students research the dance style independent from the movie or cartoon and create a report addressing how the media has helped to preserve this dance form. 4. critique the impact the media has had on understanding and preserving dance and how effective and accurate the media has been on representing and preserving historic dance forms.
Notes:	

Standard 6: Making Connections Between Dance and Other Disciplines

PROFICIENT

Benchmark 3: The student learns about and understands dance and dance-related careers as a career option.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. researches and evaluates various dance careers, such as <i>dance journalism</i> . 2. identifies how dance can positively impact potential career choices.	The teacher has students 1. prepare a class presentation on a dance career, such as light designer, costume designer, public relations, fund raiser, administrator, set constructor, or sound technician. 2. contact major dance companies, such as the New York City Ballet and its school, School of American Ballet, and obtain statistics about careers for graduates and the spectrum of jobs available within the company.
Notes:	

Standard 7: Making Connections between Dance and Healthful Living**PROFICIENT**

Benchmark 1: The student comprehends and applies knowledge of how dance enhances his/her health and physical, emotional, and mental well-being.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. records his/her feelings and progress as an artist and dancer. 2. sets goals to improve him/herself as a dancer and steps they will take to reach those goals. 3. defines ways that attending dance performances or events enriches peoples' lives. 4. describes ways that behaviors used in dancing may be applied in other aspects of life.	The teacher has students 1. create a journal to record progress or a template to fill out after completing a dance class.* 2. identify at least three personal goals to improve themselves as a dancer such as working on extensions, turns, and turn-outs. Students are asked to include the steps they will take to reach those goals. 3. after attending a dance performance or event, such as a Native American pow-wow interview attendants to identify ways they benefited mentally, emotionally, or other. Students write a reflection addressing the benefits identified in themselves and others. 4. act as an employer of a business and list qualities they think would be necessary for an employee, such as self-discipline, self-control, positive attitude, energy, responsibility, intelligence, and cooperation. Students determine which of these are learned through dance and explain the connections.
Notes: *If a template is used for example one, include spaces for warm-up, <i>barre</i> work, center/floor work, and any helpful corrections, insights, or combinations.	

Standard 7: Making Connections Between Dance and Healthful Living

PROFICIENT

Benchmark 2: The student effectively communicates how lifestyle choices affect the dancer.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies his/her personal strengths and weaknesses as a dancer. 2. explains how food choices affect the body in regard to dance. 3. explains how alcohol and drugs affect the body in regard to dance. 4. describes how exercise affects the body and its various systems in regard to dance. 5. documents the values of discipline and dedication to his/her dance education. 6. explains strategies to prevent dance injuries to themselves and others. 7. demonstrates and practices injury prevention techniques. 8. creates his/her <i>warm-ups</i> and discusses how warm-ups prepare the body and mind for expressive purposes. 9. defines how the requirements of being a dancer relate to making responsible choices about physical and emotional health.	The teacher has students 1. list their physical, mental, and motivational strengths and weaknesses to use in setting personal goals. 2. write and present a persuasive speech addressing the importance of balance, texture, color, and variety in their lives, such as food choices, a work of art, and a musical piece. Students are asked to focus on how they impact dance in similar ways. 3. contact a public health department for information on the impacts of drugs and alcohol on our bodies and write and present a persuasive speech on the topic. 4. interview the health/physical education teacher regarding the recuperative and beneficial effect of exercise on each system of the human body. Students relate what has been learned to the success of a jazz dancer. 5. keep a journal of personal experiences they have witnessed regarding the benefits of self-discipline and dedication in his/her dance experiences. 6. demonstrate Yoga, <i>Pilates</i>, or proper stretching to a beginning dance student and explain the importance of such before <i>barre</i> for preventing injury. Students relate this to playing an instrument where care must be taken to keep it in tune and warming-up is necessary prior to playing or performing. 7. demonstrate and consistently conduct Yoga, <i>Pilates</i>, or proper stretching before <i>barre</i>. 8. refer to helpful articles on warm-ups, injury prevention, energy, and attitudes in trade magazines, such as <i>Dance Magazine</i>, <i>Dancer</i>, <i>Dance Spirit</i>, and/or <i>Dance Teacher</i> and create a personal warm-up routine based on information obtained. 9. prepare an expository paper addressing how the self-discipline and control required to dance well is the same required to live a successful life in any other career.
Notes: Warm-ups designed should be complementary to type of dance to follow.	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**ADVANCED****Benchmark 1: The student displays static and dynamic alignment in locomotor and non-locomotor/axial movements.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. describes and integrates the <i>elements of dance</i> (<i>space, time, and force</i>) consistently and reliably in performing technical skills. 2. applies the following movement skills and underlying principles: <i>alignment, balance, initiation</i> of movement, isolation of body parts, weight shift, <i>elevation</i> and landing, and <i>fall and recovery</i>. 3. executes dance warm-up exercises with an understanding of their necessity and intention. 4. applies the laws of motion while displaying <i>static</i> and <i>dynamic alignment</i> in movements.	The teacher has students 1. assess their strengths and weaknesses regarding their ability to integrate the elements of dance reliably and consistently. Students set goals to strengthen their areas of weakness. 2. observe a performance by a student dancer and write a critique evaluating application of the following concepts: alignment, balance, initiation of movement, isolation of body parts, weight shift, elevation and landing, and fall and recovery. 3. teach to a beginning dance student various dance warm-up exercises while explaining the need, importance, and intent of each. 4. while maintaining static and dynamic alignment, improvise movements that vary the relationships between mass, acceleration, and force of the movement.
Notes:	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**ADVANCED**

Benchmark 2: The student understands the differences of dance forms regarding movements and the messages being communicated through those movements.

Advanced Level Knowledge Base Indicators	Instructional Examples
The student - describes each of the following dance styles: <i>ballet</i>, <i>modern</i>, <i>jazz</i>, <i>world</i>, and <i>traditional dance</i>. - compares and contrasts the differences of ballet, modern, jazz, world, and traditional dance. - accurately identifies and demonstrates basic dance steps, positions, and <i>patterns</i> for dance from different <i>styles</i> and traditions. - develops combinations or movement <i>sequences</i> for technique class focusing on specific goals and using specific steps, positions, and patterns from various styles.	The teacher has students - choose a movement, such as a <i>sissonne</i> and perform that movement in different dance styles.* - defend choices made in execution of the various steps chosen for a dance movement and explain why those choices make the movement particular to its style. - select a movement to develop a sequence and or pattern using steps specific to a particular style. - develop a movement sequence to be taught to other students that would lead up to the culminating step, such as the <i>sissonne</i>.
Notes: *For example one, ballet from 5th modern might incorporate a ripple through the spine or a flexed foot. World or traditional dance might have a stomping dynamic. Jazz might be a recovery from the floor and back to the floor or include an isolation. Another example of a movement choice the student might use is the pirouette. A modern pirouette might be off-balance. World or traditional dance might use the pirouette in a squat position, in the air, or on the floor. In a ballet or modern dance, a <i>sissonne</i> is used in a petite allegro combination. In world or traditional dance, such as a Jewish Hora or middle eastern debke, a <i>sissonne</i> might be performed by a group dancing in a straight line. An example from ballet from 5th plie, could involve the dancer in degaging to a straight leg and returning to 5th position plie. Modern could begin in a parallel position, then ripple all the way through the body down and all the way up. The same combination would be repeated in parallel position and again with a flexed foot. Traditional or world dance could repeat any of the above combinations with a different dynamic quality and complete the exercise with a stomp of the foot.	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

ADVANCED

Benchmark 3: The student applies their understanding of spatial design in motion.

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. demonstrates a clarity of movement initiation and sequencing. 2. transfers a two-dimensional <i>design</i> to a three-dimensional <i>movement study</i>. 3. creates a <i>sequence</i> that combines spatial <i>design</i> elements and performs in relation to a partner or group.	The teacher has students 1. perform movement initiation and sequencing with different body parts such as leading with the wrist in diagonals, spirals, and straight or curved lines. 2. select a three-dimensional sequence and transfer it into a two-dimensional path. Then, students take the phrase back to a three-dimensional movement that varies in its movement initiation by intertwining limbs and crossing planes with a partner. 3. work with a partner to do mirror imagery by taking a two-dimensional phrase to a three-dimensional movement by intertwining limbs and crossing planes with their partner.
Notes:	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

ADVANCED

Benchmark 4: The student approaches movement with rhythmic acuity.

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies <i>duple</i> and <i>triple meters</i> in music, such as march and <i>waltz</i> and chooses movements appropriate to the corresponding <i>meter</i>. 2. creates a short study that explores meter, <i>accent</i>, <i>rhythmic pattern</i>, phrasing, and <i>tempo</i>. 3. repeats a movement <i>phrase</i> changing the rhythmic accents. 4. repeats a movement phrase changing the rhythmic tempo and quality of tempo.	The teacher has students 1. choose music with different meters, such as “Something Doing Cake Walk March” by Scott Joplin or “Harmony Club Waltz” by Scott Joplin. Students improvise movements that represent and identify the meter. 2. create a four movement sequence. Then, students revise it by varying the meter per count to duple and triple meters. They continue to revise it for each of the following: accent, rhythmic pattern, phrasing, and tempo. 3. create a four movement sequence whereby each repetition of the sequence varies the downbeat from count 1 to count 2 to count 3 to count 4. 4. repeat a sequence whereby each repetition varies the tempo following the changing beat on a drum. At each repetition, students change the tempo from largo, to andante, to allegro, to presto performing accordingly.
Notes:	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

ADVANCED

Benchmark 5: The student performs combinations and variations in a broad dynamic range.

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. independently creates a <i>movement study</i> using three or more highly contrasting <i>dynamic</i> qualities. 2. creates a <i>movement study</i> using multiple dynamic qualities. 3. recreates a movement phrase by changing the dynamic elements.	The teacher has students 1. select and listen to two contrasting works of music, such as Ralph Vaughan Williams and Stravinsky. From these works, students choose three different dynamic qualities to replicate in a movement sequence performed in silence. 2. work within guidelines addressing specific dynamic qualities to create a movement study that uses creative movement to retell portions of a dynamic short story, such as “The Most Dangerous Game” by Richard Connell. 3. change scenarios of an already created movement study by making necessary changes to its dynamic elements.
Notes:	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**ADVANCED****Benchmark 6: The student remembers and reproduces extended movement sequences addressing specific movement elements.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. memorizes and performs extended movement sequences that focus on <i>time</i>. 2. remembers and demonstrates extended movement sequences that focus on spatial form. 3. reproduces extended movement sequences that focus on dynamic qualities. 4. demonstrates extended movement sequences that focus on musical form.	The teacher has students 1. memorize and perform movement sequences chosen from works by a professional choreographer, such as Anthony Tudor giving major focus to the element of time. Students keep a log of progress made. 2. memorize and perform movement sequences chosen from works by a professional choreographer, such as Alvin Ailey giving major focus to the element of form. Students keep a log of progress made. 3. memorize and perform movement sequences chosen from works by a professional choreographer, such as Martha Graham giving major focus to the dynamic qualities. Students keep a log of progress made. 4. (a) memorize and perform movement sequences chosen from works by a professional choreographer, such as Jose Limon giving major focus to musical form. Students keep a log of progress made. (b) begin by selecting an extended movement sequence which incorporates time, spatial form, dynamic qualities, and musical form. Then, students divide into four groups with each group taking a different movement element to highlight as they remember and reproduce that sequence.
Notes:	

Standard 2: Understanding Choreographic Principles, Processes, and Structures**ADVANCED****Benchmark 1: The student applies the basic choreographic principles.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. applies the principles of contrast and transition to choreograph a dance. 2. applies the elements of spatial <i>design</i> to choreograph a dance. 3. applies principals of structure and form to choreograph a dance. 4. choreographs for solo and ensemble. 5. appraises choices for the use or nonuse of musical accompaniment. 6. applies other disciplines to choreographed movement.	The teacher has students 1. select two contrasting paintings, such as “Autumn Rhythm: Number 30,” 1950, by Jackson Pollack and “Still Life with Apples,” 1890-94, by Paul Cezanne. Students compare and contrast how the principals of contrast and transition are applied to each piece. Then, they choose one of these styles and apply its use of contrast and transition to a self-designed dance sequence. 2. select two contrasting paintings, such as “Autumn Rhythm: Number 30,” 1950, by Jackson Pollack and “Still Life with Apples,” 1890-94, by Paul Cezanne. Students compare and contrast how spatial design is used in each piece. Then, they choose one of these styles and apply its use of spatial design to a self-designed dance sequence. 3. select two contrasting paintings, such as “Autumn Rhythm: Number 30,” 1950, by Jackson Pollack and “Still Life with Apples,” 1890-94, by Paul Cezanne. Students compare and contrast how the principals of structure and form are used in the piece. Then, they choose one of these styles and apply its use of structure and form to a self-designed dance sequence. 4. choreograph a piece for a solo and another for an ensemble that applies one style of contrast, transition, spatial design, structure, and form. 5. decide and select which accompaniment, music, words, or silence is best used with a chosen composition from example four. 6. select a poem and choreograph a movement that could be used to accompany the poem during recital.
Notes:	

Standard 2: Understanding Choreographic Principles, Processes, and Structures**ADVANCED****Benchmark 2: The student understands and uses improvisation to generate movement for choreography.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. uses <i>improvisation</i> as a springboard for movement discovery and development of thematic material. 2. uses improvisation to explore, discover, and invent movement and to solve movement problems. 3. develops and accesses <i>original source material</i> through improvisation. 4. develops and enhances original source material using various elements of the craft of <i>choreography</i>. 5. creates a dance that successfully communicates a topic of personal significance. 6. improvises spontaneous dances that range from free-form to structured studies. 7. demonstrates the differences between <i>pantomiming</i> and <i>abstracting</i> gesture. 8. selects or creates appropriate lighting, costumes, and/or props to enhance the meaning of his/her composition.	The teacher has students 1. use improvisation to spontaneously react to substances, such as glue, ice, whipped cream, hot fudge, or jello as someone calls out each substance. 2. imagine they are a machine or household appliance, such as a blender. Students are asked to set four of its functions to a movement pattern with regular rhythm, such as 4/4 time. Students repeat the pattern a number of times. Then, at some point, they imagine a malfunction and break or change in the rhythm and movement pattern in response to the malfunction. 3. improvise various options to use in choreographing a dance phrase. Students analyze this original source material for use in intended dance phrase. 4. improvise various options to use in choreographing a dance phrase. Student work with this original source material using choreographic techniques. 5. create a dance that tells about their morning routine from getting up in the morning to leaving for school or work. 6. improvise a theatrical dance, such as tap marking out precise rhythmic patterns on the floor and incorporating three or more steps, such as <i>brush</i>, flap, shuffle, ball change, and/or cramp roll.* 7. choose a gesture, such as one that indicates come, stop, or go away and pantomime this action. Then students abstract it. 8. develop props, secure appropriate lighting, and design suitable costumes for performing a dance personally designed.
Notes: See Appendix B for more instructional examples for indicators one through three. * Brush, flap, shuffle, ball change, and/or cramp roll are various steps used in ballet.	

Standard 2: Understanding Choreographic Principles, Processes, and Structures

ADVANCED

Benchmark 3: The student understands complex choreographic structures.

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. demonstrates an understanding of more complex structures and forms such as rondo and palindrome. 2. choreographs using compositional forms in creating duets and dances for groups. 3. develops a movement study that demonstrates repetition. 4. develops a movement study that gradually builds to a crescendo. 5. creates a short study using <i>theme and variation</i>. 6. weaves elements such as emotion, fact, fantasy, and humor into a study in response to an existing musical structure.	The teacher has students 1. choreograph a movement study that incorporate rondo and palindrome. 2. take a dance form, such as jazz and manipulate its theme to reveal a different form. 3. weave elements, such as emotion, fact, fantasy, and humor into an existing musical <i>structure</i>. 4. project one dimensional visual idea into three-dimensional <i>space</i> while integrating visual, <i>dynamic</i>, and musical elements to enhance the intent. 5. use the group form to elaborate on one of their own choreographed works. 6. weave elements, such as emotion, fact, fantasy, and humor into an existing musical <i>structure</i>.
Notes:	

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning**ADVANCED****Benchmark 1: The student examines and designs ways dance create and convey meaning.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. analyzes how movement choices can convey multiple meanings. 2. distinguishes how personal experience influences the interpretation of a dance. 3. compares and contrasts how meaning is communicated in two choreographed works. 4. creates a dance that effectively communicates a contemporary social theme. 5. demonstrates how lighting and costuming can contribute to the meaning of dance.	The teacher has students 1. work with a partner to select a gesture and slightly change the posture, space, and/or dynamics of it. Students perform before the class who record the meaning they identify from it. Later, they share interpretations to discover the meanings conveyed. 2. reflect on their personal interpretation of a performance. Based on their own body knowledge or body prejudices, students determine the impact these prejudices or this knowledge may have had on their interpretation. 3. view Paul Taylor's "Cloven Kingdom"* and a version of "The Nutcracker." Students use a graph to chart the similarities and differences between the two dances regarding how each dance comments on the issues addressed through them. 4. after viewing Paul Taylor's "Cloven Kingdom", choose a social theme, such as identity or health and create a dance phrase that comments on this issue.* 5. perform a dance phrase, first with no props, lighting, or costumes and then, add lighting design and costumes with all dancers costumed differently, or all costumed the same, or all the same except for one. Students comment on how these additions change the overall piece.
Notes: *Paul Taylor's ironic "Cloven Kingdom" is an exuberant and witty dance that explores the complexity, the light and dark of human nature. Social dance forms alternate with animalistic movements as he presents the duality of people, the primitive side lurking just below the civilized surface.	

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning**ADVANCED****Benchmark 2: The student understands how choreographers communicate meaning.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. compares and contrasts works from different choreographers. 2. researches influential choreographers and compares how they convey similar ideas differently. 3. choreographs studies based on various dance styles.	The teacher has students 1. select, compare, and contrast works by two choreographers such as Jose Limon, known for the use of natural gesture to portray and communicate, and Anna Sokolow, an American choreographer and modern dancer known for her dramatic dances on themes of social evils. 2. research and use a Venn diagram to compare and contrast how Paul Taylor and Jose Limon* explore aspects of human nature. 3. (a) research Alvin Ailey and how his dances were often inspired by African-American heritage. Students choreograph a short study of their own based on African-American heritage. (b) analyze the style of a choreographer, such as George Balanchine or cultural form, such as “bharata natyam.” Then, students create a dance in that style.
Notes: * Paul Taylor and Jose Limon are both known for use of natural gesture to explore aspects of human nature. Taylor often explores the complexity, the light and dark of human nature and Limon often looks at human grandeur.	

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance**ADVANCED****Benchmark 1: The student identifies and analyzes dance problems and demonstrates solutions to those problems.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. creates and evaluates dances. 2. revises dances over time, articulating the reasons for artistic decisions and what was gained and lost by those decisions. 3. analyzes a peer's dance and identifies its strengths and weaknesses in terms of his/her intent.	The teacher has students 1. using available criteria, critique student choreographed performances during rehearsals and the final recital. 2. during the process of preparing a dance for its final performance, keep a log or journal with reflections on choices made, reasons for choices, and the benefits and sacrifices of those choices during the creative process. 3. draw a peer's name from a hat to determine whose dance they will critique for strengths and weaknesses. Students discuss with their partner possible solutions to strengthen weaknesses.
Notes:	

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance**ADVANCED****Benchmark 2: The student analyzes and demonstrates how contextual aspects of dance impact choreography.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. analyzes and responds to issues of ethnicity, gender, social/economic class, age, and/or physical condition in relation to dance. 2. analyzes and responds to ways dancers are portrayed in contemporary media. 3. creates a movement study addressing a contemporary social issue. 4. evaluates a dance and determines the impact the dance's elements have on the effectiveness of that dance. 5. reflects on his/her own personal identity, environmental influences, and movement preferences and creates a dance that expresses these.	The teacher has students 1. use various primary and secondary sources to research issues of ethnicity, gender, social/economic class, age, and/or physical condition in dance and create a report on the findings. 2. review company marketing campaigns, such as "The Gap" or "Movado" that use dancers to advertise their company and/or product(s). Students compare ads with peers and discuss their views regarding the message it sends to the viewer. 3. research and analyze works by a choreographer, such as Anna Sokolow.* Students create a movement study that addresses a social issue and applies knowledge gained from Sokolow. 4. examine the way a choreographer, such as Anna Sokolow uses the dance elements to enhance the dynamics of her works. Students apply this to an independently created movement study. 5. incorporate aspects of their personal identity, movement preferences, and environmental influences into an independently created movement study.
Notes: *Anna Sokolow is an American choreographer and modern dancer known for her dramatic dances on themes of social evils.	

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance**ADVANCED****Benchmark 3: The student establishes aesthetic criteria and applies it in analyzing his/her own work and that of others.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. develops <i>aesthetic criteria</i> such as <i>movement qualities</i>, <i>rhythm</i> and <i>tempo</i>, originality, visual and/or emotional impact, variety and contrast and uses it to evaluate works. 2. observes a performance and proposes constructive criticism. 3. asks appropriate questions about a dance work using dance vocabulary. 4. keeps a personal journal of personal responses to dance experiences.	The teacher has students 1. use self-chosen aesthetic criteria to compare the works of modernist choreographers, such as Alvin Ailey or George Balanchine.* 2. participate in a field trip to a local performing arts center to attend a performance by a choreographer, such as Alvin Ailey. Then, write a critic's review of the event for the school newsletter.** 3. participate in a field trip to a local performing arts center to attend a performance by a choreographer, such as Alvin Ailey and interview the dancer or dancers. 4. keep a journal or log reflecting on specific issues surfaced through performances attended or viewed through electronic means. Students are asked to include an entry for each performance viewed or attended independent or outside of scheduled class or school time.
Notes: *George Balanchine is regarded as the foremost contemporary choreographer in the world of ballet. **If a performing arts center is not available, students could view a video of a performance by a well-known dancer or invite a professional dancer or group to visit their school to put on a performance.	

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**ADVANCED****Benchmark 1: The student understands the role and significance of dance in his/her own culture or community.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. researches and illustrates the role and significance of dance in his/her community or ancestral roots. 2. compares and contrasts a dance <i>style</i> from his/her own culture or community with that of another culture or community. 3. describes the role dance in his/her community or culture plays within the larger world. 4. demonstrates respect for the role of cultural diversity in the study and practice of dance. 5. creates a group dance or dance study that communicates the community or cultural significance of each member.	The teacher has student 1. trace their family heritage or the history of their community to identify the significance and/or role dance has played in it. Students are asked to gather factual information to share during a round-robin activity with the class. 2. choose a graphic organizer to chart the similarities and differences of a dance style from their own family heritage or community, such as classical ballet and another style, such as the Soli, a West African dance performed before an initiation.* 3. trace their family heritage or community to identify the significance dance has played within the larger world. 4. attend peer presentations on the significance of dance in their lives and provide constructive criticism. 5. work in groups of four or five to combine the various aspects and qualities of the different dance backgrounds and/or preferences present in the group. Then, students design an original dance phrase that reflects these qualities and aspects.
Notes: *The following dance and musical types were developed as classical movements within the West African Ballet and are based on the traditions and ceremonies of village life: Soli, Guine Fare, Mame, Yankadi, Makrou, Maindiani, Soko, Khoni Fare, Danssa, Tombou Sese, and Doumdoun-Ba. The drumming rhythms and dance movements are inseparable and therefore bear the same names. Various instruments are used in strict combinations with the gender and age of the performers to symbolically depict meaning and to provide structure to the story as you would find in opera and classical European ballet.	

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**ADVANCED****Benchmark 2: The student understands and performs social and theatrical dances from a broad spectrum of 20th century America.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. researches and traces the development of a <i>social</i> and a <i>theatrical dance</i> of 20th century America. 2. executes with confidence and competence the techniques of major 20th century American <i>social</i> and theatrical dance forms. 3. performs with confidence and competence a social and a theatrical dance from 20th century America. 4. describes similarities and differences between two contemporary theatrical forms of dance. 5. demonstrates and analyzes differences and similarities in <i>style</i> and technique between American social dance of the 1950s and 1990s.	The teacher has students 1. research and develop a timeline for a social dance, such as the square dance and a theatrical dance, such as the “Nutcracker.” 2. record themselves performing the techniques of a theatrical dance, such as a tap and a social dance, such as a line dance. Students review the videos to determine strengths and weaknesses. Students work to improve weaknesses. 3. record themselves performing a theatrical dance, such as jazz and a social dance, such as line dancing. Students review the videos to determine strengths and weaknesses. Students work to improve weaknesses and, when ready, perform before an audience. 4. create a graph that depicts the similarities and differences between jazz and tap dance. 5. create a chart that displays the differences and similarities in style and technique between one American social dance of the 1950’s, such as the <i>Foxtrot</i>, <i>quickstep</i>, <i>tango</i>, <i>waltz</i>, or <i>square dancing</i> and one American social dance of the 1990s, such as hip-hop or country-western. Students present to the class including a demonstration of these differences and similarities.
Notes:	

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**ADVANCED****Benchmark 3: The student comprehends the historical development of dance communication within a culture.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. explains the significance of dance within various world cultures. 2. describes how various historical events impact dance. 3. develops a dance that responds to a historic event. 4. examines and interprets the cultural messages contained in dance and movement patterns of different cultures. 5. traces the development of a form of contemporary dance.	The teacher has students 1. (a) research and write an expository paper on the significance and historical development of dance in a culture other than their own, such as China and its YOU Hui-hai dance* or Spain and its Sarabande dance.** (b) research cultures in which dance is central and those in which it is not. 2. research and create a report on the impact of the development of dance in a chosen country or culture, such as Spain.*** 3. choose a contemporary social event and create a dance that responds to this event. 4. view a video of a cultural dance, such as the Vietnamese lantern of love dance and interpret its movement patterns based on knowledge gained through research conducted on this form of dance. 5. make a timeline showing the development of one form of dance, such as contemporary Asian dance.****
Notes: *It is very difficult to trace back to the time when dance began in China. As with other early peoples, in China, dance began as part of magic rites with primitive hunters mimicking totemic or other animals. **Spanish dance or the Sarabande (<i>Arabic word meaning noise</i>) was of Spain, who also made it known to France. It received its name from the Spanish. The Sarabande was a dance of Moorish origin when the Moors invaded Spain. The Spanish dance is one of the finest dances done today along with ballet and contemporary dances. The Spanish dance history and documentation goes back to the Hellenic period (550, B.C.). ***Today the Spanish Sevillida is the national dance of Spain, grown from the Seguidilla Manchegras. Originally it was danced to bells and castanets, wild mannerisms, and only the women danced. The French smoothed it out and was done solo by male or female with three distinct styles southern, northern and Flamenco. Spain has 47 provinces and they each have their own style of dance. ****The current trend in Asian youth popular culture is deep into the happy and bouncy pop mode, rather than the heavy body-rolling hip-hop of America. Korea is considered the main source of hip-hop in Asia, providing younger generations with pop music paired with modern hip-hop dance moves.	

Standard 6: Making Connections Between Dance and Other Disciplines**ADVANCED**

Benchmark 1: The student participates in an interdisciplinary project, based on a theme or concept, including dance and other disciplines.

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. creates an interdisciplinary project that includes dance and two other disciplines and is based on a <i>concept</i> identified by the student. 2. creates a dance that reflects a single approach to painting or music. 3. researches theatrical approaches ranging from the narrative to the surreal. 4. responds through creative movement to different architectural and geometric forms. 5. creates movements based on concepts from another discipline. 6. creates works based on language including prose and poetry.	The teacher has students 1. choose a concept such as migration and develop a dance lesson plan that addresses this concept in two other subjects, such as science and literature. 2. research the abstract movement in painting and design a dance that reflects this abstract approach to painting. 3. research theatrical approaches to dance such as the Aztlán works.* 4. select an architectural structure, such as Frank Lloyd Wright's "Waterfalling" and capture and represent the feeling, structural aspects, and energy of the work through dance. 5. work in groups of six to create a helium atom with two electrons circling two protons assisted by two neutrons working to keep the like-charged protons from flying apart in the nucleus of an atom. 6. select a dancer who is well known for his/her expressive works, such as Martha Graham and match her work to a popular poem or verse. Then, students write an expressive poem and create a dance piece to reflect and represent it. Students perform the dance for an audience while the poem is read.
Notes: *Aztlán is a contemporary, expressive Latino dance company. Whether presenting ballets of the Native American legend of the "Feathered Serpent's travel to the Land of the Underworld" or jitterbugging to the big band sounds of the "Zoot Suit" era, Aztlán employs courage and imagination in creating new dances that keep Folklórico vibrant and relevant to community.	

Standard 6: Making Connections Between Dance and Other Disciplines**ADVANCED****Benchmark 2: The student integrates media technologies into dance projects.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. creates an extensive video portfolio of dance studies and performances. 2. discusses and demonstrates how technology can be used to reinforce, enhance, or alter the idea in a dance project. 3. discusses and demonstrates how technology can be used to reinforce, enhance, or alter the dance idea in an interdisciplinary project. 4. creates an interdisciplinary dance project using technology. 5. uses computer technology to facilitate dance-related research.	The teacher has students 1. record on CD or video various dance studies and performances created and designed alone and with peers. 2. view recordings of their own work to explore various options and solutions to ideas, problems, and messages in dances recorded. 3. while teaching a dance lesson record the lesson and view it to identify ways its idea can be altered, through technology, for the purpose of developing another lesson that builds on this one. 4. design two different activities or projects that build on one another. 5. use the Internet to conduct research for various activities.
Notes:	

Standard 6: Making Connections Between Dance and Other Disciplines**ADVANCED****Benchmark 3: The student understands how dance knowledge can impact the workforce of the 21st century.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies job-specific skills from dance that carry over to other careers. 2. describes how skills developed in dance are applicable to a variety of careers. 3. compares and contrasts a career in dance with another career outside of dance, identifying similarities and differences.	The teacher has students 1. work in small groups to brainstorm for possible skills taught through dance that can be used in other careers. Then, categorize these skills according to career. 2. interview businesses to identify job skills they are looking for in potential employees. Then, compare results with skills taught through dance. Students record a description of how the skills in each area relate. 3. use a graphic organizer to display the differences and similarities between two different careers, such as dance and crop farming or dance and football.
Notes:	

Standard 7: Making Connections Between Dance and Healthful Living**ADVANCED****Benchmark 1: The student reflects upon and monitors his/her own progress and personal growth during his/her study of dance.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. keeps a journal to record his/her feelings and progress as an artist and dancer. 2. evaluates his/her technical and creative growth in dance. 3. designs a personal dance and movement regimen for improving and promoting ongoing agility, flexibility, strength, and endurance. 4. explains how dance is a means of maintaining personal fitness and wellness.	The teacher has students 1. maintain a log or personal journal to track progress and reflections regarding their artistic growth and experiences as a dance student. 2. include in a log or journal their technical and creative growth as a dance student. 3. after maintaining a journal or log, begin exploring and developing a personal dance and movement regimen that they will use in tracking their progress. 4. write an expository speech addressing how dance is a way for maintaining personal fitness and wellness.
Notes:	

Standard 7: Making Connections Between Dance and Healthful Living**ADVANCED****Benchmark 2: The student understands the relationship between dance and body image.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. analyzes historical and cultural images of the body in dance and compares these to images of the body in contemporary media. 2. maintains a healthy lifestyle and a personal plan for healthy living. 3. analyzes how dance builds respect for the body. 4. reports on dance movements and healthy practices that respect the body as an instrument of expression and communication. 5. explains why and how dance is the product of intentional and physical actions. 6. creates and leads the class in a <i>warm-up</i> series that prepares his/her peers for a safe and successful dance class.	The teacher has students 1. look at the history of the tutu from the romantic tutu of “Les Sylphides,” to the classical tutu of “Swan Lake,” to the costumes used in “4 Temperaments.” Students compare with images of dancers bodies in Gap ads. They are asked to chart the similarities and differences and write a reflection on their insights regarding the changes, developments, and causes of these. 2. develop a personal plan for healthy living and track their progress in maintaining it. 3. research, reflect upon, and write an expository paper addressing their findings regarding how dance builds respect for the human body. 4. write and give a persuasive speech on the movements and practices used in dance that build respect for the body as an instrument of expression and communication. 5. write and give a persuasive speech on how and why intentional, healthy actions and choices are necessary for an effective dancer. 6. prepare a series of warm-up exercises and take a turn at leading the class through their routine.
Notes:	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**EXEMPLARY****Benchmark 1: The student dances with a level of technical excellence.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. maintains a high level of consistency and reliability in skeletal <i>alignment</i>. 2. demonstrates body-part articulation, strength, <i>flexibility</i>, agility, and coordination in <i>locomotor</i> and <i>non-locomotor/axial movements</i>. 3. uses increasingly complex combinations of locomotor and non-locomotor movements, emphasizing the elements of <i>space</i>, <i>time</i>, and <i>force</i>. 4. maintains a high level of consistency and reliability when incorporating the following movement skills and underlying principles: <i>balance</i>, <i>initiation</i> of movement, isolation of body parts, weight shift, <i>elevation</i> and landing, and <i>fall and recovery</i>.	The teacher has students 1. assess current strengths and weaknesses in each of the alignment categories and set personal goals to focus on areas of weakness over a period of time. 2. videotape their own dance practices and performances and critique their effectiveness in maintaining body-part articulation, strength, flexibility, agility, and coordination in locomotor and non-locomotor/axial movements. 3. view videotape recordings of their own performances to identify movements that can be challenged through more complex combinations of movements while emphasizing space, time, and force. 4. assess current strengths and weakness in each of the skills and principles addressed in indicator four and set personal, long-term goals to focus on areas of weakness.
Notes:	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

EXEMPLARY

Benchmark 2: The student identifies and performs long, complex steps and patterns in various dance styles and traditions.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. makes appropriate movement choices in response to various <i>styles</i> and traditions. 2. understands dance <i>phrases</i>, such as how they are shaped and dynamically interconnected and choreographs effective sequences. 3. develops movement sequences and dance phrases focusing on specific goals and using specific steps, positions, and patterns from various styles.	The teacher has students 1. demonstrate the following principles of <i>modern dance</i>: fall and rebound, contraction and release. Students execute a <i>ballet</i> movement while applying appropriate vocabulary. They execute effective body isolations, pelvic movements, and syncopated rhythms of <i>jazz</i>. 2. accurately and appropriately sustain <i>acceleration</i>, press, yield, and other functions in choreographing and performing sequences. 3. while focusing on specific personal goals, design and perform dance sequences and phrases incorporating various steps and patterns, such as <i>grapevine</i>, <i>schottische</i>, and do si do.
Notes:	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

EXEMPLARY

Benchmark 3: The student creates complex dance sequences combining spatial design elements.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. performs complex movement patterns within the <i>kinesphere</i> . 2. shows a clarity of <i>spatial intent</i> . 3. moves fluently and efficiently through space and shows awareness of overall spatial <i>design</i> when interacting with other dancers. 4. successfully combines the spatial <i>design</i> elements and applies them to creating a complex dance <i>sequence</i> .	The teacher has students 1. create dance phrases using <i>diagonals</i> , spirals, central transverse, and peripheral movements. 2. distinguish between core, mid-limb, distal, simultaneous, sequential, and successive movements when performing dances. 3. concerning overall design, show awareness of others in space and of direction, <i>shape</i> , and flow in relationship to other dancers. 4. effectively combine time, space, and energy while executing complex <i>locomotor patterns</i> with clarity and sudden changes in <i>direction</i> and <i>level</i> .
Notes:	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

EXEMPLARY

Benchmark 4: The student performs technical skills with artistic expression, demonstrating musicality, clarity, and stylistic nuance.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. makes an artistic statement that transcends <i>technique</i>, dynamic and <i>spatial intent</i>, and body connectedness.* 2. distinguishes interaction between different voices in musical composition and responds effectively through dance. 3. artistically communicates a message through dance that incorporates clarity, <i>musicality</i>, and stylistic <i>nuance</i> while maintaining a high level of technical skill.	The teacher has students 1. effectively improvise an artistic statement with meaning. 2. listen to a musical composition. Then, students will be asked to interact with the essence of the music without parroting it. 3. choose a message that addresses an issue of personal interest. Then, create and execute a dance that communicates this message maintaining a high level of professionalism in clarity, <i>musicality</i>, and stylistic <i>nuance</i> while maintaining a high level of technical skill.
Notes: *Body connectedness refers to breath and pelvic support.	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**EXEMPLARY****Benchmark 5: The student choreographs and performs combinations and variations in a broad dynamic range.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. integrates all of the <i>nuances</i> of dynamic contrast into a performance. 2. choreographs a short study for two or more dancers incorporating a broad range of <i>dynamic</i> qualities. 3. performs a short dance study that combines a broad range of dynamic qualities. 4. choreographs a short dance study for one dancer incorporating a broad range of dynamic qualities.	The teacher has students 1. perform a dance effectively maintaining the following transitions: moving easily from fast to slow, free flow to bound flow, light to heavy flow, sharp to smooth flow. 2. work with a partner to choreograph a short dance that identifies and executes <i>pushing</i>, <i>pulling</i>, <i>carving</i>, throwing, <i>arresting</i> and others along with release, follow through, and termination of energy. 3. perform a dance choreographed with a partner. 4. work alone to choreograph a short dance that identifies and executes <i>pushing</i>, <i>pulling</i>, <i>carving</i>, throwing, <i>arresting</i> and others along with release, follow through, and termination of energy.
Notes:	

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**EXEMPLARY****Benchmark 6: The student remembers, reproduces, and documents extended movement sequences.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. observes and analyzes existing works and expand his/her perception of movement possibilities based on knowledge gained. 2. views, documents, and performs an excerpt from a master work. 3. experiences a variety of elements, structures, and approaches to movement and applies knowledge to placing his/her own movement experiences into larger contexts.	The teacher has students 1. rent a dance video or DVD from the library in any dance form and write a critique/reflection addressing movement possibilities they have discovered for expanding their own movement repertoire. 2. select a one-to-two minute excerpt to learn from a dance video featuring a master dancer. Students view, document, memorize, and perform before the class. 3. view and consider selections made and performed by other students and professional dancers in contrast to their own selections.
Notes:	

Standard 2: Understanding Choreographic Principles, Processes, and Structures

EXEMPLARY

Benchmark 1: The student choreographs dances incorporating complex choreographic principles.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. uses the element of space for specific <i>choreographic</i> intentions. 2. uses diverse rhythms and time <i>signatures</i>, precluding predictability. 3. uses movements in contrast to each other. 4. applies a range of <i>dynamic</i> choices to specific choreographic needs. 5. approaches accompaniment with a sophisticated musical sense.	The teacher has students 1. create a powerful, direct <i>pathway</i> into <i>space</i> that indicates a self assured or aggressive journey. Students create a winding <i>pathway</i> that expresses a tentative, unsure journey. Students produce jagged, sharp movements that reveal anger or agitation. They produce smooth, rounded, carved movements to indicate harmony. 2. effectively use rhythm and time to choreograph dance phrases. 3. compare and contrast movements of anger or agitation with those that communicate harmony, such as sharp to smooth and light to heavy. 4. use varied levels and <i>dimensions</i> to enrich the visual impact of a <i>choreography</i>. 5. select interesting phrasing and rhythmic <i>patterns</i> that are accurately aligned with works they are to accompany.
Notes:	

Standard 2: Understanding Choreographic Principles, Processes, and Structures

EXEMPLARY

Benchmark 2: The student choreographs dances using movement elements, themes, personal experiences, and imagination.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. creates a complete theme based on a personal experience. 2. creates a complete theme based on literature or a historical event. 3. describes how a choreographer manipulated and developed the basic movement content in a dance. 4. creates a <i>composition</i> that makes an artistic contribution. 5. evaluates and responds to the effectiveness of the process used in choreographing a dance composition.	The teacher has students 1. use improvisation to develop a vocabulary of three or four movements based on posture and/or gesture that they feel convey meaning pertinent to a chosen personal experience. 2. use improvisation to develop a vocabulary of three or four movements based on posture and/or gesture that they feel convey meaning pertinent to a chosen historical event. 3. identify various choreographers and interview them to learn how they manipulated and developed basic movement in their dance(s). 4. choreograph an effective dance. 5. evaluate the process used in choreographing a dance.
Notes:	

Standard 2: Understanding Choreographic Principles, Processes, and Structures

EXEMPLARY

Benchmark 3: The student choreographs dances with complex structures/forms.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. develops a <i>movement study</i> that reveals tension and resolution. 2. develops a movement study that demonstrates <i>fugue</i>. 3. integrates musical, structural, and developmental patterns with visual, dynamic, intellectual and <i>aesthetic</i> elements of dance. 4. projects one-dimensional visual ideas into three-dimensional <i>space</i> while integrating visual, <i>dynamic</i>, and musical elements to enhance the intent of the <i>choreography</i>. 5. uses the group form to elaborate a basic thematic idea. 6. works within an existing musical <i>structure</i> to capture the correlating series of dynamic changes relating to a particular character.	The teacher has students 1. choreograph a movement study that captures the tension and emotion of a poem or other form of literature. 2. take a dance form, such as jazz and manipulate its theme to reveal a different form. 3. weave elements, such as emotion, fact, fantasy, and humor into an existing musical <i>structure</i>. 4. project one-dimensional visual idea into three-dimensional <i>space</i> while integrating visual, <i>dynamic</i>, and musical elements to enhance the intent. 5. use the group form to elaborate on one of their own choreographed works. 6. chose a character from a musical, such as “Sunday in the Park with George” and create a short dance phrase, about 32-64 counts, using the <i>strategies for composing a dance</i>. Students start the phrase in the position the character is taking in the musical's associated source, George Seurat's painting <u>A Sunday Afternoon on the Island of La Grande Jatte</u>.
Notes:	

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning

EXEMPLARY

Benchmark 1: The student examines and comprehends the expressive power of dance as a means of communication with multiple interpretations.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. creates dances that convey meaning. 2. analyzes dances from a variety of perspectives. 3. creates a dance that uses narrative and abstraction in movement. 4. translates aspects of literature into movement. 5. demonstrates how scenic design and stage effects can enhance the meaning of a dance.	The teacher has students 1. create a dance based on a fable, such as Aesop or La Fontaine and one based on a poem, such as a Haiku. 2. analyze the dance based on a fable first from the perspective of a dance critic and then from the perspective of the choreographer addressing how literal the dance is regarding narrative, meaning, social comment, and character. 3. create a dance that retells sections from a short story, such as "Harrison Bergoron" by Kirt Vonnecut Jr. Then, students abstract select movements to alter the dance, changing its meaning. 4. describe fictional and nonfictional characters through movement. 5. explore and experiment with scene design and costume to enhance the meaning of the dance created through example one. Students are asked to consider aspects, such as whether or not the dance would be enhanced if the dancers were costumed as animals or as humans with animalistic qualities.
Notes:	

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning

EXEMPLARY

Benchmark 2: The student understands his/her own works within the context of other choreographers.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. evaluates the short studies and finished works of peers and determine the extent to which the intended message was effectively communicated. 2. evaluates and responds to ways meaning is communicated in his/her own choreographic works. 3. compares and contrasts communication through various approaches to <i>choreography</i>. 4. choreographs a study based on another choreographer's approach. 5. identifies and defends his/her own choreographic voice.	The teacher has students 1. use guide questions similar to the following to evaluate the works of peers that address a specific theme or emotion, such as terror. (a) How are the textures and <i>dynamics</i> of terror revealed through this work? (b) What is the shape of terror? (c) Describe the <i>shape</i> of terror as communicated through this work. (d) What is the rhythm of terror? (e) How is the rhythm communicated through this work? (f) What use of <i>space</i> would enhance this idea, such as containment or rapid movement through it? 2. use questions similar to those used in the activity in example one to conduct self-reflections on their own works. 3. select a message to communicate and attempt at least three ways for communicating it through choreography. 4. choose a choreographer, such as Anthony Tudor and choreograph a dance study based on his approach. 5. participate in a platonic dialogue addressing the importance of their own choreographic voice in regards to others.
Notes:	

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance

EXEMPLARY

Benchmark 1: The student revises and prepares a dance for public performance.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. evaluates and responds to the effectiveness of a dancer's ability to communicate ideas, meanings, and emotions through dance. 2. designs a plan for a production and evaluates it for its strengths and weaknesses. 3. in preparing a dance, evaluates and responds to his/her own artistic choices, the collaborative choices of peers, and suggested constructive alternatives. 4. refines technique through self-evaluation and correction.	The teacher has students 1. watch Alvin Ailey's "<i>Revelations</i>" and discuss the ideas of day-to-day life of southern American blacks, their search for identity, the role religion plays in their lives, and the emotions evoked through the work. 2. create a plan that considers the following for each aspect, such as flooring: make a list of costs and consider different concerns, such as the type of floor the space will need. If they need a Marley floor, can they rent or borrow the floor needed, how much will it cost, and are there other options for flooring? 3. create a list of their own choices for responding to weaknesses in a dance choreography. Then, share ideas with peers to obtain additional options, consider alternatives, and evaluate all options prior to application. 4. develop a discipline of learning by applying and integrating corrections into their daily training.
Notes:	

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance

EXEMPLARY

Benchmark 2: The student evaluates and demonstrates the impact of contextual aspects on choreography.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. evaluates and analyzes how contextual factors impact <i>choreography</i> over time. 2. evaluates and analyzes the social implications of particular dances. 3. analyzes the contribution of dance to social change. 4. creates a movement study within a given context. 5. demonstrates the ability to move a dance from one context to another. 6. analyzes the style of a particular choreographer or cultural dance form and then creates a dance in that style.	The teacher has students 1. examine and evaluate how contextual factors, such as social issues have impacted dance over the past two centuries. 2. compare and contrast the social implications of two dance forms, such as Spanish dance and ballet. 3. research and report on ways different dance forms and events, such as the Native American pow wow, have impacted society, specifically the Native peoples. 4. select a context for choreographing, such as designing dances for a musical script and create the dances needed for that performance. 5. select some dances from other musicals to include in dances choreographed by them and their peers. 6. examine works by choreographer and dancer Martha Graham and create a dance that reflects her style.
Notes:	

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance

EXEMPLARY

Benchmark 3: The student demonstrates aesthetic awareness and understanding in creating and critiquing dance.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. formulates questions about the artistic quality of his/her own work and that of others. 2. views a dance and writes an evaluation of that work. 3. evaluates and responds to his/her own work based on <i>aesthetic criteria</i> .	The teacher has students 1. include in personal reflections and journal entries effective guiding questions that could be asked of self or others regarding their development as a dancer. 2. apply the guiding questions written through the activity conducted in example one to personal reflections and journal entries written of various dances viewed. 3. apply effective guiding questions and other aesthetic criteria to evaluating their work.
Notes:	

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**EXEMPLARY****Benchmark 1: The student creates dance compositions reflecting his/her own cultural roots.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. researches a dance based on his/her community or culture. 2. creates dance compositions that reflect and/or interpret at least one social, historical, cultural, and/or political theme and/or practice in his/her community or culture. 3. teaches others a dance based on one danced in his/her community or culture. 4. creates and shares an individual dance that represents the cultural mix present within his/herself. 5. creates a duet, trio, or group dance that reflects and respects the cultural mix present within all members.	The teacher has students 1. trace their family heritage using various primary and secondary sources to identify the significance and/or role dance has played in their family through events, such as family traditions, neighborhood games, and/or social activities. 2. choreograph a dance that reflects and communicates about a significant event or practice observed in their family. 3. teach to a group of students or adults a dance that reflects and communicates about a significant event or practice observed in their family. 4. choose practices or traditions from two or more cultures that they can identify with and create a dance that reflects those cultural elements. 5. work in a group of three to choreograph a dance that reflects qualities of each member's cultural background regarding the role dance has played.
Notes:	

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**EXEMPLARY****Benchmark 2: The student accurately performs and analyzes the similarities and differences between historical and contemporary dance forms.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. successfully performs a work based on a historical dance form and another based on a contemporary dance form. 2. analyzes and evaluates a work based on a historical dance form and another based on a contemporary dance form. 3. compares and contrasts the similarities and differences between historical and contemporary dance forms. 4. speculates on cultural influences that could impact the similarities and differences in different dance forms. 5. successfully performs folk, social, and theatrical dances from a broad spectrum of 20th century America. 6. performs a folk dance from two different cultures with competence and confidence.	The teacher has students 1. perform with little or no flaws, a historical dance, such as a ballet and a modern dance, such as hip-hop.* 2. appraise the center of gravity for each of the following a historical dance, such as a ballet and a modern dance, such as hip-hop. Students discriminate between the image of floating, ethereal nature of <i>ballet</i> versus the earthy, groundedness of a modern dance such as hip-hop. 3. compare the idea of verticality in ballet versus off-centeredness in a modern dance, such as hip-hop. Students compare and contrast the idea of lightness in ballet versus weight and groundedness of a modern dance, such as hip-hop. 4. explain the differences in subject matter of <i>ballet</i> versus that of <i>modern dance</i>. Students support the expression through use of gesture in ballet versus the more postural expression of a modern dance, such as hip-hop. ** 5. perform with little or no flaws, 20th century dances, such as <i>ragtime dances</i>, the <i>Charleston</i>, <i>jazz</i>, <i>swing</i>, and/or other modern dances. 6. perform with little or no flaws, an American folk dance, such as the square dance and one from another country, such as the Korean folk dance.
Notes: *Historical dance captures the essence of the social and cultural life of the period. In a combination of music, fashion, and movement it reflects the manners, moves, and sociology of a particular time and place. The traditions of popular music and dance can be traced back to the open air festivities that bound communities together through such dances. **The subject matter of ballet is ballet supernatural and fairy tale like verses the subject matter of modern dance which focuses on myth, psychology, drama, human emotion, or current events.	

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**EXEMPLARY****Benchmark 3: The student Incorporates ideas from different cultures, times, and places into choreographed dance.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. creates a dance that incorporates movements from a culture other than his/her own. 2. creates a dance that incorporates movements from a particular historic period. 3. choreographs a dance that is influenced by a historic event. 4. researches a culture other than his/her own and creates a dance that reflects one or more aspects of that culture.	The teacher has students 1. create a dance that incorporates movements from a country other than their own, such as the Korean folk dance.* 2. choreograph a dance that is influenced by events surrounding the 1700s such as the presidency of George Washington.** 3. choose a historic event, such as one surrounding Kansas becoming a state and create a dance that communicates and captures specific qualities of that event such as the human emotions or challenges faced by the people of the time. 4. research a culture, such as the German culture and identify specific qualities that can be used in a dance. Then, students are asked to choreograph a dance that reflects these qualities.
Notes: * Korean folk dances are close to the lives of the people. They sprang from a variety of communal rituals, festive occasions, and cooperative labor. When they were made and who made them are unknown. They came forth spontaneously through the years and their style differs slightly according to region. **George Washington loved to dance. His favorite, "Sir Roger de Coverly" is now known as "Virginia reel." The time of his presidency was the period of the minuet, dancers standing apart from partners, gentlemen supporting heavily-gowned ladies through the latest complex figures created by touring dance masters.	

Standard 6: Making Connections Between Dance and Other Disciplines**EXEMPLARY****Benchmark 1: The student creates dances that integrate various elements from different disciplines.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. creates a complex interdisciplinary project that includes dance and two other disciplines and is based on a <i>concept</i> identified by the student. 2. creates a dance that reflects a single approach to painting or music. 3. researches theatrical approaches to dance ranging from the narrative to the surreal. 4. responds through creative movement to different architectural and geometric forms. 5. creates movements based on concepts from another discipline. 6. creates works based on language including prose and poetry.	The teacher has students 1. choose a concept such as migration and develop a dance lesson plan that addresses this concept through two other subjects, such as science and literature. 2. research a style of painting, such as collage or caricature and design a dance that reflects this approach to painting. 3. research theatrical approaches to dance such as the Aztlan works.* 4. select an architectural structure or geometric form, such as <i>dodecahedron</i>, or cube and represent the feeling, structural aspects, and energy of the style or form through dance. 5. select a concept, such as archaic or primitive and represent the feeling, qualities, and energy of the concept through dance. 6. select a dancer known for his/her expressive works, such as Martha Graham and match her work to a popular poem or verse. Then, students write an expressive poem and create a dance piece to reflect and represent it. They are asked to perform the dance for an audience while the piece of literature is being read.
Notes: *Aztlan is a contemporary, expressive Latino dance company. Whether presenting ballets of the Native American legend of the "Feathered Serpent's Travel to the Land of the Underworld" or jitterbugging to the big band sounds of the "Zoot Suit" era, Aztlan employs courage and imagination in creating new dances that keep Folklórico vibrant and relevant to community.	

Standard 6: Making Connections Between Dance and Other Disciplines**EXEMPLARY****Benchmark 2: The student creates an interdisciplinary project using media technologies.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. presents dance in a new or enhanced form using media technologies. 2. continues to create interdisciplinary dance projects using media technologies. 3. continues to use computer technology to facilitate dance-related research. 4. uses computer technology to note or describe dance sequences or compositions.	The teacher has students 1. use video camera recordings, photography, and other electronic media in a dance choreography and performance. 2. create dances that incorporate other subjects, such as science or social studies along with electronic media, such as CD players, DVD recordings and recorders, sound systems, and others. 3. use the Internet to conduct research for various dance activities. 4. choreograph all or multiple dance sequences using the computer.
Notes:	

Standard 6: Making Connections Between Dance and Other Disciplines**EXEMPLARY****Benchmark 3: The student explores dance as a personal career choice.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. participates as an intern at an arts organization. 2. researches and reports on a specific career choice in dance. 3. defines the personal and technical skills necessary for a career in dance.	The teacher has students 1. contact a local arts organization, such as the Kansas Arts Commission, Kansas Alliance for Arts Education, Accessible Arts Inc, or Kansas Citizens for the Arts to discuss and set up an intern opportunity for themselves to learn and experience career options.* 2. research and report on a career, such as that of a choreographer, dance performer, dance journalist, dance teacher, artistic director, costume designer, studio manager, program manager, and/or others. 3. choose a dance career, such as that of a choreographer, dance performer, dance journalist, dance teacher, artistic director, costume designer, studio manager, program manager, and/or others and list the personal and technical skills needed for a career in that field.
Notes: * The following addresses or e-mail are ways for contacting and learning about the following arts organizations: Kansas Arts Commission http://arts.state.ks.us/ , Kansas Alliance for Arts Education ksartsed@aol.com , Accessible Arts Inc http://www.accessiblearts.org/ , or Kansas Citizens for the Arts http://205.214.78.128/~kansasar/ .	

Standard 7: Making Connections Between Dance and Healthful Living**EXEMPLARY**

Benchmark 1: The student evaluates his/her own personal growth and progress throughout the study of dance in regard to personal choices.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. appraises and responds to his/her commitment to dance. 2. appraises and responds to his/her commitment to personal fitness and well-being. 3. evaluates and responds to his/her growth in qualifying for a career in dance. 4. appraises and responds to how his/her personal growth and progress will impact obtaining a career in dance.	The teacher has students 1. write a statement or personal growth and commitment philosophy addressing their commitment to dance. 2. write a statement or personal growth and commitment philosophy addressing their commitment to personal fitness and well-being. 3. write a statement or personal growth and commitment philosophy addressing their growth in qualifying for a career in dance. 4. write a statement or personal growth and commitment philosophy addressing how their growth and progress will impact obtaining a career in dance.
Notes:	

Standard 7: Making Connections Between Dance and Healthful Living

EXEMPLARY

Benchmark 2: The student comprehends the challenges facing professional performers in maintaining healthy lifestyles.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. defines what a dancer can do to protect him/herself from unsafe practices and conditions. 2. develops personal strategies for maintaining a healthy body. 3. creates his/her own <i>warm-up</i> and explains how that <i>warm-up</i> prepares the body and mind for safe and optimal performance. 4. develops and implements a dance class focusing on issues of health, fitness, and creative expression.	The teacher has students 1. create a chart that lists ways for protecting themselves from unsafe practices and conditions and display in their personal space, such as their locker or room. 2. list strategies they can practice for maintaining a healthy body and display in a personal space. 3. create a presentation that includes a warm-up routine and address ways it can prepare the body and mind for safe and optimal performance. 4. prepares a lesson that focuses on issues of health, fitness, and creative expression. Later, students teach it to the class.
Notes:	

Standards/Benchmarks by Standard

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

BASIC

Benchmark 1: The student accurately identifies and moves various body parts.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. locates various parts of the body, such as head, shoulders, elbows, knees, and toes. 2. moves various body parts on cue. 3. leads various body parts through space, including head, shoulders, elbows, knees, toes, rib cage, torso, hips, and limbs. 4. identifies and demonstrates isolated and coordinated movements of parts of the body in the head, neck, limbs, and torso.	The teacher has students 1. respond to the body part written on a card held up by the teacher by raising that body part into the air. 2. write their name in the air with their hand and repeat with other body parts. 3. play a game of controlled tag where everyone is "it." Students move through the room leading with the part of their body that was last tagged and having the rest of their body follow. 4. wiggle their fingers without moving their hands. Then, students shake their fingers and hands without moving their arms. Students continue this process with each part of the body, leaving the head for last.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**BASIC**

Benchmark 2: The student accurately identifies and maintains non-locomotor/axial movements and the basic locomotor movements safely and in control.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. bends various parts of the body in different directions; <i>twists</i> the torso; <i>flexes</i> and extends the limbs and torso; <i>swings</i> and <i>sways</i> the body, limbs, and head; rises and falls; <i>pushes</i> and <i>pulls</i>. 2. walks, runs, hops, jumps, leaps, gallops, slides, skips, <i>slithers</i>, crawls, and rolls traveling forward, backward, sideward, diagonally, and turning in straight and curved <i>pathways</i>. 3. describes the <i>non-locomotor/axial movements</i>: <i>twists</i> the torso; <i>flexes</i> and extends the limbs and torso; <i>swings</i> and <i>sways</i> the body, limbs, and head; rises and falls; <i>pushes</i> and <i>pulls</i> and the basic <i>locomotor movement</i>: <i>walk</i>, <i>run</i>, <i>hop</i>, <i>jump</i>, <i>leap</i>, <i>gallop</i>, <i>slide</i>, <i>skip</i>, <i>slither</i>, <i>crawl</i>, <i>roll</i>, and <i>turn</i>. 4. explains the differences and similarities between non-<i>locomotor/axial movements</i> and the basis <i>locomotor movements</i>. 5. combines <i>locomotor movements</i>, such as run - run - jump, slide - hop, run - run - leap safely and in control. 6. combines <i>locomotor</i> and <i>non-locomotor/axial movements</i>. 7. creates short dance phrases using <i>locomotor</i> and <i>non-locomotor/axial movements</i>.	The teacher has students 1. walk through a given space while music such as a hand drum is playing. Each time the music pauses, the student stops, freezes, and does a <i>non-locomotor movement</i>. 2. walk through a given space without touching one another or other objects in the room while music such as a hand drum is playing. Each time the music pauses, the student stops and freezes. As music begins again, the student is to replace the walk with a different <i>locomotor movement</i>. The student repeats several times, each time using a different <i>locomotor movement</i>. 3. (a) after each segment of walking, stopping, and non-locomotor movement is completed, turn to a partner and describe the non-locomotor movement conducted. (b) after each segment of locomotor movement, stop, freeze, and turn to a partner and describe the locomotor movement conducted. 4. use a Venn diagram to chart the similarities and differences between <i>non-locomotor</i> and <i>locomotor movements</i>. 5. work in groups of three to create their own locomotor movement combinations and teach them to the class. 6. work in groups of three to create their own <i>locomotor</i> and <i>non-locomotor movement</i> combinations and teach them to the class. 7. work in small groups to create a dance phrase that uses both <i>locomotor</i> and <i>non-locomotor/axial movements</i>.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**BASIC****Benchmark 3: The student defines and understands personal and general space.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. defines the similarities and differences between <i>personal</i> and <i>general space</i>. 2. explores general space through <i>levels, pathways, directions, and shapes</i>. 3. explores space moving fully in the <i>kinesphere</i> (far, middle, and near reach). 4. constructs <i>sequences</i> of far, middle, and near reach movements. 5. creates <i>shapes</i> at low, middle, and high levels. 6. explores and recognizes movement in <i>dimensions, planes, and diagonals</i>. 7. explores and recognizes directions and pathways through space. 8. cooperates with other students to form lines, circles, and other <i>spatial designs</i>.	The teacher has students 1. pretend they are in the center of a giant bubble. The student uses various parts of their body to explore the bubble, demonstrating how far they can reach around inside that bubble without popping it. 2. pretend they are in the center of a giant bubble as they skip, leap, and perform other locomotor movements ensuring that as they travel they do not pop theirs nor anyone else's bubble. 3. pretend that their body is filled with magic paint and that they can leave color anywhere they can reach. Students estimate how much of the space they can paint with their own favorite color, using all parts of their body for painting. 4. on the count of ten, find their own personal space, such as their bubble. The student reaches all around, first with their arms and legs, next with their elbows, knees, shoulders, and finally with their belly buttons. 5. think about an animal that travels at the level that they want to explore. The student moves like that animal and considers what challenges they might encounter, such as climbing up a tree, crawling through the bushes, digging under the ground, or flying through the air. 6. begin with a simple locomotor movement, such as skipping. The student demonstrates how they can travel in a circle or rhombus and vary this by changing the chosen movement, direction, or level. 7. locate point "A" in space and move through space in a direct pathway to point "B." The student returns to point "A" with an indirect (meandering) pathway. Then, the student goes back to point "B" using a curved pathway and back to "A" using an indirect pathway with straight segments (zigzag). 8. (a) participate in a simple folk dance that uses a variety of designs in its floor plan. (b) make a shape by having one student begin and the others contributing to the design by connecting through the openings until a large group design is complete.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

BASIC

Benchmark 4: The student recognizes a musical beat and accurately moves to the beat while responding to tempo.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. responds to a regular <i>pulse</i> (heart pulse, breath pulse, music pulse). 2. <i>improvises</i> in response to regularly and irregularly <i>accented</i> music. 3. explores, describes, and demonstrates the differences between <i>sustained</i> and sudden movement. 4. demonstrates gradual tempo changes in acceleration and deceleration. 5. creates <i>rhythmic patterns</i> through exploration of long and short duration movement and clapping patterns alone, with a partner, or in a group. 6. uses sound as an accompaniment to movement <i>phrases</i>.	The teacher has students 1. lie quietly on the floor and feel the rising and falling of their chest as they breathe easily. 2. take the impulse developed from breathing evenly in and out into other parts of their body, such as back, arms, shoulders, trying to maintain the same tempo. 3. run in place for one minute to get their heart racing. Place their hand over their heart and feel it pulsing. Create movements that imitate this tempo. 4. put together patterns of rising and falling movements, alternating with percussive “racing heart” movements. 5. work with a partner to create rhythmic clapping patterns to the beat of popular jump rope verses. 6. choose vocal sounds to use to accompany their improvisations.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

BASIC

Benchmark 5: The student explores the expressive dynamics of movement.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. recognizes and demonstrates the interrelationships among the elements of <i>space</i>, <i>time</i>, <i>force</i>, and flow of <i>energy</i>. 2. experiences and identifies <i>movement qualities</i>, such as <i>swing</i>, <i>collapse</i>, <i>vibrate</i>, <i>explode</i>, <i>suspend</i>, <i>percussive</i>, <i>flick</i>, <i>dab</i>, <i>float</i>, and <i>wring</i>. 3. explores, describes, and demonstrates tension and relaxation, such as <i>sustained</i> and continuous.	The teacher has students 1. conduct movements while imagining they are in different environments, such as skipping through deep peanut butter, twirling in outer space, or walking on hot coals. 2. divide into two groups with one group performing movements while imagining they are in different environments, such as skipping through deep peanut butter. The other group observes and identifies the qualities that made the students look like they are actually moving through the chosen environment. All students identify and discuss the dynamics of those movements. 3. combine contrasting elements, such as fast with great force and slow with great force when traveling through an environment, such as imaginary peanut butter.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

BASIC

Benchmark 6: The student attentively observes and understands the action and movement elements in a brief movement study.

Basic Level Knowledge Base Indicators	Instructional Examples
The student - views and identifies specific movements, such as <i>walks, runs, hops, jumps, leaps, gallops, slides, and skips</i>. - recognizes and distinguishes <i>levels, directions, and pathways</i> in movement. - accurately describes how dance movements are similar and different based on their action and movement elements. - accurately uses dance terminology to describe a dance viewed live or recorded.	The teacher has students - create on paper a pattern of movements that includes three or more movements, such as <i>walking, running, hopping, jumping, leaping, galloping, sliding, or skipping</i>. Then, the student demonstrates the pattern for the class. - identify <i>levels, directions, and pathways</i> in movement patterns. - group the movements into categories, such as movements that jump and slide. - observe a dance and use dance vocabulary to describe what they have seen.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

PROFICIENT

Benchmark 1: The student understands the body in motion and explains the underlying principles.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. demonstrates the following movement skills and explains their underlying principles: <i>alignment</i>, <i>balance</i>, <i>initiation</i> of movement, articulation of isolated body parts, weight shift, <i>elevation</i> and landing, and <i>fall and recovery</i>. 2. demonstrates increasing <i>kinesthetic</i> awareness, concentration, and focus while performing movement skills. 3. demonstrates static and <i>dynamic alignment</i>. 4. applies an understanding of <i>flexibility</i>. 5. recognizes and demonstrates the laws of motion, such as gravity and momentum, while exploring movement.	The teacher has students 1. demonstrate before the class or a partner various movement skills and explain the underlying principles. 2. participate in a drum beat group activity where they move toward an object maintaining total, uninterrupted focus and concentration on that object until drum beat changes, indicating a change in direction and focus. 3. <i>chassé</i> with hips centered over feet and sternum lifted. 4. with a partner, develop a daily stretching routine of two or more flexibility stretches and share with the class. Students rotate groups on a weekly basis. 5. using a musical piece, such as Chopin's Mazurka in D major, swing their outstretched arms in circular motion changing the size and speed of motion in response to the change in musical dynamics.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

PROFICIENT

Benchmark 2: The student builds dance vocabulary through the understanding of steps and how they combine.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. accurately identifies and executes basic dance steps, positions, and patterns from different forms, such as <i>ballet</i>, <i>square</i>, West African, Middle Eastern, and <i>modern</i>. 2. demonstrates accurate memorization and reproduction of movement <i>sequences</i> from various dance <i>styles</i>. 3. combines various movements or elements of dance to create a short dance <i>phrase</i>.	The teacher has students 1. draw one item from a hat filled with titles of steps, positions, and patterns and identify and demonstrate the item. 2. incorporate the <i>grapevine</i>, <i>waltz</i> steps, <i>pas de bourree</i>, <i>two step</i>, or <i>shim sham</i> into their own dance. 3. use <i>tap walks</i>, <i>step-ball-change</i>, toe lifts, heel drops, or basic shuffle to sound out a short poem or nursery rhyme incorporating movement as a form of interpretation.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

PROFICIENT

Benchmark 3: The student develops kinesthetic awareness and understanding of spatial design.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. examines <i>space</i> through <i>design, shape, level, focus, direction,</i> and <i>pathway</i>. 2. accurately transfers a spatial <i>pattern</i> from the visual to the <i>kinesthetic</i>. 3. creates a <i>dance study</i> that incorporates three elements of spatial <i>design</i>.	The teacher has students 1. walk the floor design and pathway of a figure eight (8). 2. draw a shape on paper and exchange the design with another student. Students walk the shape on the floor, having other students guess what and whose shape it is. 3. display Georges Seurat's "Circus (Le Cirque)" painting and bring it to life in the following way. Students set in the circus ring and the peanut gallery noting different <i>levels</i>, shapes, directions and pathways of the artwork. They use circus music, such as polkas, skater's waltz, marches, or Khatchaturian's sabre dance. Students have the painting come to life by playing the roles of circus viewers, circus performers, ringmaster, performance animals, and others.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

PROFICIENT

Benchmark 4: The student develops an aural awareness of the relationship between movement, time, and music.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. accurately transfers a <i>rhythmic pattern</i> from the <i>aural</i> to the <i>kinesthetic</i>. 2. explores and represents meter in music through movement. 3. creates a <i>movement study</i> that employs an irregular meter, such as 5/4 or 7/8.	The teacher has students 1. use the Humpty Dumpty nursery rhyme as the rhythmic meter and the tap sequence shuffle ball change, flap ball change to replicate the verse's rhythmic pattern. 2. lead one another through a series of call-response rhythm patterns using combinations of body percussion and movement, such as clap, patchen, stomp, step, or sway. 3. use a series of call-response patterns to vary the meter on the patterns being used to include irregular meters.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

PROFICIENT

Benchmark 5: The student understands, demonstrates, and applies the expressive dynamics of movement.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies and clearly demonstrates a range of <i>dynamics</i>/movement qualities. 2. creates a <i>movement study</i> using three or more dynamic qualities. 3. recreates a movement phrase by changing the dynamic elements.	The teacher has students 1. listen to and identify the different animals in Camille Saint Saen's "Carnival of the Animals" and express that animal with its associated music through creative movement. 2. work within guidelines addressing specific dynamic qualities to create a movement study, such as a setting or possible short story line. 3. change scenarios of an already created movement study. Students make the necessary changes to its dynamic elements.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

PROFICIENT

Benchmark 6: The student understands action and movement elements observed in a dance and appropriate movement/dance vocabulary.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies and describes specific movements in a dance. 2. identifies and describes how a dance uses <i>time</i>. 3. identifies and describes how a dance uses spatial <i>form</i>. 4. identifies and describes how a dance uses <i>dynamic elements</i>. 5. identifies and describes how a dance relates to its accompanying music.	The teacher has students 1. observe a visiting, local dancer or dancers demonstrating specific movements and identify these movements using appropriate vocabulary. 2. observe a visiting, local dancer or dancers demonstrating specific movements and identify how time is used, how it varies, and what this signifies regarding its overall composition. 3. observe a visiting, local dancer or dancers demonstrating specific movements and identify the spatial forms created, their relationship to one another, and significance to the overall piece. 4. observe a visiting, local dancer or dancers demonstrating specific movements and explain how space, time, and energy are used to enhance the message being communicated 5. observe and respond to a visiting, local dancer or dancers as they use a drum or piano accompanist to perform movements based on different instrumentation, tempo, expression, and music.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

ADVANCED

Benchmark 1: The student displays static and dynamic alignment in locomotor and non-locomotor/axial movements.

Advanced Level Knowledge Base Indicators	Instructional Examples
The student - describes and integrates the <i>elements of dance</i> (<i>space, time, and force</i>) consistently and reliably in performing technical skills. - applies the following movement skills and underlying principles: <i>alignment, balance, initiation</i> of movement, isolation of body parts, weight shift, <i>elevation</i> and landing, and <i>fall and recovery</i>. - executes dance warm-up exercises with an understanding of their necessity and intention. - applies the laws of motion while displaying <i>static</i> and <i>dynamic alignment</i> in movements.	The teacher has students - assess their strengths and weaknesses regarding their ability to integrate the elements of dance reliably and consistently. Students set goals to strengthen their areas of weakness. - observe a performance by a student dancer and write a critique evaluating application of the following concepts: alignment, balance, initiation of movement, isolation of body parts, weight shift, elevation and landing, and fall and recovery. - teach to a beginning dance student various dance warm-up exercises while explaining the need, importance, and intent of each. - while maintaining static and dynamic alignment, improvise movements that vary the relationships between mass, acceleration, and force of the movement.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

ADVANCED

Benchmark 2: The student understands the differences of dance forms regarding movements and the messages being communicated through those movements.

Advanced Level Knowledge Base Indicators	Instructional Examples
The student - describes each of the following dance styles: <i>ballet</i>, <i>modern</i>, <i>jazz</i>, <i>world</i>, and <i>traditional dance</i>. - compares and contrasts the differences of ballet, modern, jazz, world, and traditional dance. - accurately identifies and demonstrates basic dance steps, positions, and <i>patterns</i> for dance from different <i>styles</i> and traditions. - develops combinations or movement <i>sequences</i> for technique class focusing on specific goals and using specific steps, positions, and patterns from various styles.	The teacher has students - choose a movement, such as a <i>sissonne</i> and perform that movement in different dance styles. - defend choices made in execution of the various steps chosen for a dance movement and explain why those choices make the movement particular to its style. - select a movement to develop a sequence and or pattern using step specific to a particular style. - develop a movement sequence to be taught to other students that would lead up to the culminating step, such as the <i>sissonne</i>.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

ADVANCED

Benchmark 3: The student applies their understanding of spatial design in motion.

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. demonstrates a clarity of movement initiation and sequencing. 2. transfers a two-dimensional <i>design</i> to a three-dimensional <i>movement study</i>. 3. creates a <i>sequence</i> that combines spatial <i>design</i> elements and performs in relation to a partner or group.	The teacher has students 1. perform movement initiation and sequencing with different body parts such as leading with the wrist in diagonals, spirals, and straight or curved lines. 2. select a three-dimensional sequence and transfer it into a two-dimensional path. Then, students take the phrase back to a three-dimensional movement that varies in its movement initiation by intertwining limbs and crossing planes with a partner. 3. work with a partner to do mirror imagery by taking a two-dimensional phrase to a three-dimensional movement by intertwining limbs and crossing planes with their partner.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

ADVANCED

Benchmark 4: The student approaches movement with rhythmic acuity.

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies <i>duple</i> and <i>triple meters</i> in music, such as march and <i>waltz</i> and chooses movements appropriate to the corresponding <i>meter</i>. 2. creates a short study that explores meter, <i>accent</i>, <i>rhythmic pattern</i>, phrasing, and <i>tempo</i>. 3. repeats a movement <i>phrase</i> changing the rhythmic accents. 4. repeats a movement phrase changing the rhythmic tempo and quality of tempo.	The teacher has students 1. choose music with different meters, such as “Something Doing Cake Walk March” by Scott Joplin or “Harmony Club Waltz” by Scott Joplin. Students improvise movements that represent and identify the meter. 2. create a four movement sequence. Then, students revise it by varying the meter per count to duple and triple meter. They continue to revise it for each of the following: accent, rhythmic pattern, phrasing, and tempo. 3. create a four movement sequence whereby each repetition of the sequence varies the downbeat from count 1 to count 2 to count 3 to count 4. 4. repeat a sequence whereby each repetition varies the tempo following the changing beat on a drum. At each repetition, students change the tempo from largo, to andante, to allegro, to presto performing accordingly.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

ADVANCED

Benchmark 5: The student performs combinations and variations in a broad dynamic range.

Advanced Level Knowledge Base Indicators	Instructional Examples
The student - independently creates a <i>movement study</i> using three or more highly contrasting <i>dynamic</i> qualities. - creates a <i>movement study</i> using multiple dynamic qualities. - recreates a movement phrase by changing the dynamic elements.	The teacher has students - select and listen to two contrasting works of music, such as Ralph Vaughan Williams and Stravinsky. From these works, students choose three different dynamic qualities to replicate in a movement sequence performed in silence. - work within guidelines addressing specific dynamic qualities to create a movement study that uses creative movement to retell portions of a dynamic short story, such as “The Most Dangerous Game” by Richard Connell. - change scenarios of an already created movement study by making necessary changes to its dynamic elements.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**ADVANCED****Benchmark 6: The student remembers and reproduces extended movement sequences addressing specific movement elements.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. memorizes and performs extended movement sequences that focus on <i>time</i>. 2. remembers and demonstrates extended movement sequences that focus on spatial form. 3. reproduces extended movement sequences that focus on dynamic qualities. 4. demonstrates extended movement sequences that focus on musical form.	The teacher has students 1. memorize and perform movement sequences chosen from works by a professional choreographer, such as Anthony Tudor giving major focus to the element of time. Students keep a log of progress made. 2. memorize and perform movement sequences chosen from works by a professional choreographer, such as Alvin Ailey giving major focus to the element of form. Students keep a log of progress made. 3. memorize and perform movement sequences chosen from works by a professional choreographer, such as Martha Graham giving major focus to the dynamic qualities. Students keep a log of progress made. 4. (a) memorize and perform movement sequences chosen from works by a professional choreographer, such as Jose Limon giving major focus to musical form. Students keep a log of progress made. (b) begin by selecting an extended movement sequence which incorporates time, spatial form, dynamic qualities, and musical form. Then, students divide into four groups with each group taking a different movement element to highlight as they remember and reproduce that sequence.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**EXEMPLARY****Benchmark 1: The student dances with a level of technical excellence.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. maintains a high level of consistency and reliability in skeletal <i>alignment</i>. 2. demonstrates body-part articulation, strength, <i>flexibility</i>, agility, and coordination in <i>locomotor</i> and <i>non-locomotor/axial movements</i>. 3. uses increasingly complex combinations of locomotor and non-locomotor movements, emphasizing the elements of <i>space</i>, <i>time</i>, and <i>force</i>. 4. maintains a high level of consistency and reliability when incorporating the following movement skills and underlying principles: <i>balance</i>, <i>initiation</i> of movement, isolation of body parts, weight shift, <i>elevation</i> and landing, and <i>fall and recovery</i>.	The teacher has students 1. assess current strengths and weaknesses in each of the alignment categories and set personal goals to focus on areas of weakness over a period of time. 2. videotape their own dance practices and performances and critique their effectiveness in maintaining body-part articulation, strength, flexibility, agility, and coordination in locomotor and non-locomotor/axial movements. 3. view videotape recordings of their own performances to identify movements that can be challenged through more complex combinations of movements while emphasizing space, time, and force. 4. assess current strengths and weakness in each of the skills and principles addressed in indicator four and set personal, long-term goals to focus on areas of weakness.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

EXEMPLARY

Benchmark 2: The student identifies and performs long, complex steps and patterns in various dance styles and traditions.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. makes appropriate movement choices in response to various <i>styles</i> and traditions. 2. understands dance <i>phrases</i>, such as how they are shaped and dynamically interconnected and choreographs sequences. 3. develops movement sequences and dance phrases focusing on specific goals and using specific steps, positions, and patterns from various styles.	The teacher has students 1. demonstrate the following principles of <i>modern dance</i>: fall and rebound, contraction and release. Students execute a <i>ballet</i> movement while applying appropriate vocabulary. They execute effective body isolations, pelvic movements, and syncopated rhythms of <i>jazz</i>. 2. accurately and appropriately sustain <i>acceleration</i>, press, yield, and other functions in choreographing and performing effective sequences. 3. while focusing on specific personal goals, design and perform dance sequences and phrases incorporating various steps and patterns, such as <i>grapevine</i>, <i>schottische</i>, and do-si-do.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

EXEMPLARY

Benchmark 3: The student creates complex dance sequences combining spatial design elements.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. performs complex movement patterns within the <i>kinesphere</i>. 2. shows a clarity of <i>spatial intent</i>. 3. moves fluently and efficiently through space and shows awareness of overall spatial <i>design</i> when interacting with other dancers. 4. successfully combines the spatial <i>design</i> elements and applies them to creating a complex dance <i>sequence</i>.	The teacher has students 1. create dance phrases using <i>diagonals</i>, spirals, central transverse, and peripheral movements. 2. distinguish between core, mid-limb, distal, simultaneous, sequential, and successive movements when performing dances. 3. concerning overall design, show awareness of others in space and of direction, <i>shape</i>, and flow in relationship to other dancers. 4. effectively combine time, space, and energy while executing complex <i>locomotor patterns</i> with clarity and sudden changes in <i>direction</i> and <i>level</i>.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance

EXEMPLARY

Benchmark 4: The student performs technical skills with artistic expression, demonstrating musicality, clarity, and stylistic nuance.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. makes an artistic statement that transcends <i>technique</i>, dynamic and <i>spatial intent</i>, and body connectedness. 2. distinguishes interaction between different voices in musical composition and responds effectively through dance. 3. artistically communicates a message through dance that incorporates clarity, <i>musicality</i>, and stylistic <i>nuance</i> while maintaining a high level of technical skill.	The teacher has students 1. effectively improvise an artistic statement with meaning. 2. listen to a musical composition. Then, students will be asked to interact with the essence of the music without parroting it. 3. choose a message that addresses an issue of personal interest. Then, create and execute a dance that communicates this message maintaining a high level of professionalism in clarity, <i>musicality</i>, and stylistic <i>nuance</i> while maintaining a high level of technical skill.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**EXEMPLARY****Benchmark 5: The student choreographs and performs combinations and variations in a broad dynamic range.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. integrates all of the <i>nuances</i> of dynamic contrast into a performance. 2. choreographs a short study for two or more dancers incorporating a broad range of <i>dynamic</i> qualities. 3. performs a short dance study that combines a broad range of dynamic qualities. 4. choreographs a short dance study for one dancer incorporating a broad range of dynamic qualities.	The teacher has students 1. perform a dance effectively maintaining the following transitions: moving easily from fast to slow, free flow to bound flow, light to heavy flow, sharp to smooth flow. 2. work with a partner to choreograph a short dance that identifies and executes <i>pushing</i>, <i>pulling</i>, <i>carving</i>, throwing, <i>arresting</i> and others along with release, follow through, and termination of energy. 3. perform a dance choreographed with a partner. 4. work alone to choreograph a short dance that identifies and executes <i>pushing</i>, <i>pulling</i>, <i>carving</i>, throwing, <i>arresting</i> and others along with release, follow through, and termination of energy.

Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance**EXEMPLARY****Benchmark 6: The student remembers, reproduces, and documents extended movement sequences.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. observes and analyzes existing works and expand his/her perception of movement possibilities based on knowledge gained. 2. views, documents, and performs an excerpt from a master work. 3. experiences a variety of elements, structures, and approaches to movement and applies knowledge to placing his/her own movement experiences into larger contexts.	The teacher has students 1. rent a dance video or DVD from the library in any dance form and write a critique/reflection addressing movement possibilities they have discovered for expanding their own movement repertoire. 2. select a one-to-two minute excerpt to learn from a dance video featuring a master dancer. Students view, document, memorize, and perform before the class. 3. view and consider selections made and performed by other students and professional dancers in contrast to their own selections.

Standard 2: Understanding Choreographic Principles, Processes, and Structures**BASIC****Benchmark 1: The student explores planning and organizing a sequence of movements.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. demonstrates sequencing three <i>axial movements</i>. 2. identifies the beginning, middle, and end of a <i>phrase</i>. 3. creates a <i>sequence</i> with a beginning, middle, and end, both with and without a <i>rhythmic</i> accompaniment. 4. demonstrates sequencing three <i>locomotor movements</i>. 5. combines <i>axial</i> and <i>locomotor movements</i> into a phrase. 6. performs a dance phrase with and without sound. 7. recognizes ways other disciplines inspire movement.	The teacher has students 1. explore and identify three favorite axial movements, such as <i>twist</i>, <i>melt</i>, and <i>explode</i> and then perform them in a chosen sequence. 2. view dance sequences performed by professional dancers and participate in a dialogue to discuss movements representing the beginning, middle, and end of the sequences. 3. choose three favorite locomotor movements to use and perform in a chosen sequence with a clear beginning, middle, and end. The students are asked to do this first with an accompanying instrument and then without. 4. work with a partner to choose three known favorite locomotor movements, such as rolling in low space, <i>jumping</i> in middle space, and <i>galloping</i> in high space. Then, students are to draw a sequenced design on paper and perform for the class. 5. combine axial movements and locomotor movements into a phrase and perform for the class. 6. (a) perform sequences of movement using an appropriate chosen rhythmic accompaniment. (b) teach self-designed axial movement sequences to a partner and then combine sequences into a dance phrase that uses a chosen rhythm beat and includes a beginning, middle, and end. 7. work in groups of three to brainstorm ways another subject inspires movement, such as the motion of the planets. Then, students demonstrate for the class.

Standard 2: Understanding Choreographic Principles, Processes, and Structures

BASIC

Benchmark 2: The student explores movement as a means of expression.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. uses <i>improvisation</i> to discover and invent movement and to solve movement problems. 2. creates a study using a chosen idea, image, or emotional theme. 3. independently improvises, creates, and performs dances based on their own ideas and concepts from other sources. 4. accurately creates a dance <i>phrase</i>, performs it, and then repeats it varying and making changes in the <i>time</i>, <i>space</i>, <i>force</i>, and/or <i>energy</i> flow. 5. performs a dance <i>composition/choreography</i> for peers. 6. works effectively alone, cooperatively with a partner, and in small groups.	The teacher has students 1. (a) work in pairs, with one student being the “place” dancer and the other the “space” dancer. The “place” dancer moves without leaving his/her “place” or <i>level</i> while the “space” dancer moves around the “place” dancer changing <i>levels</i> and using at least three different locomotor movements. The dancers switch roles and repeat. (b) play a game with one student at a time showing an emotion using only one body part while other students guess the emotion. 2. choose a partner and combine two short dance phrases, integrating parts of each into a new phrase. 3. work in a large group, beginning with one improvising a short dance phrase based on a chosen emotion. Then, a different student redesigns it based on a photograph selected from a series of photos varying from a sunrise, to anger, and others. Each takes a turn to redesign the former phrase based on the image chosen. 4. develop a dance phrase that can be repeated three times in a row. Then half the class performs the three repetitions to a variety of emotions. The students discuss how the time, space, and force/energy flow changed with each emotion. The students repeat with the other half performing their patterns while the first group observes. 5. independently performs a dance <i>composition</i> while the other students observe and evaluate each using a rubric. 6. a) make shapes or letters with their bodies allowing only a limited number of body parts to touch the floor. b) work in pairs to create numbers greater than ten with their bodies having some form of contact with their partner.

Standard 2: Understanding Choreographic Principles, Processes, and Structures**BASIC****Benchmark 3: The student explores basic choreographic structure/forms.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. experiences and participates in different floor and air <i>patterns</i>, such as <i>pathways</i>: curved, angular, straight; circles, spirals, and other geometric forms. 2. explores relationships to other students in formations of lines, circles, and other <i>designs</i>. 3. watches a short movement <i>phrase</i> and responds to it in movement. 4. dances a solo with a beginning, middle, and end. 5. dances a <i>duet</i>. 6. <i>improvises</i> to a poem or story as it is being read. 7. creates a dance phrase, accurately repeats it, and varies it by making changes in the <i>time</i>, <i>space</i>, and/or <i>force</i>.	The teacher has students 1. structure an <i>ABA</i> dance, starting by creating their own individual locomotive dance phrase using curved floor or air patterns. This is identified as "A." Students are asked to repeat with a contrasting challenge such as creating sharp angular patterns on the floor or in the air. This dance phrase is identified as "B." Students perform in large group, section "A" followed by "B," followed by "A." The beginning, transitions, and end are begun by any individual. Students begin and end the piece in frozen shapes. 2. work in small groups and select two geometric shapes. Then, students create a dance phrase that moves them from one geometric shape to the other. 3. watch phrases from a dance video and respond to them through an alternate movement. 4. structure an <i>ABA</i> dance by creating their own, individual locomotive dance phrase using curved floor or air patterns. This is identified as "A." Students repeat with a contrasting challenge such as creating sharp angular patterns on the floor or in the air. This is identified as dance phrase "B." Students end by repeating phrase "A." 5. work with a partner to create a movement study that uses contrasting movements. 6. create a set of three sequential movements changing the quality of the movement in response to three poems, each representing a different mood. 7. start in a circle and do the same dance phrase until someone breaks out of the circle to do their own improvised movement that is different in time, space, and/or force. When dancers return to the circle the first section is reestablished until everyone has returned and the dance ends in a frozen stance.

Standard 2: Understanding Choreographic Principles, Processes, and Structures

PROFICIENT

Benchmark 1: The student understands basic choreographic principles.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. accurately defines the principles of contrast and transition. 2. clearly demonstrates the principles of contrast and transition, order, and repetition, in composition work. 3. demonstrates understanding of the elements of spatial <i>design</i> in movement. 4. identifies the use of <i>time</i>, <i>space</i>, <i>shape</i>, and <i>dynamics</i> in other dancer's compositions. 5. identifies ways other disciplines inspire movement. 6. demonstrates the following skills: (a) leading, (b) following, (c) echoing, and (d) mirroring. 7. observes and explains how different accompaniments, such as sound, music, or spoken text can affect the meaning of a dance.	The teacher has students 1. compare the concepts of contrast and transition to a meal, such as how the appetizer leads to the salad, then entrée, then dessert or how having all the same food for a meal may not be balanced or appetizing. Then, students relate this to dance. 2. listen to a musical jazz piece to determine the order of instrumentation, repetition of the theme, and contrast in its variations, transitions, or breaks. Then, students dance steps or movements that compare to these elements. 3. work in groups of six with one as the leader to direct the group to travel into a series of formations, such as a circle, then a triangle, then a figure 8, and back to a circle. 4. view a video of a work or a series of works, such as: "Swan Lake," "Bring in Da Noise," "National Ballet of Senegal," and/or "Africa." Students use a Venn diagram to compare and contrast how time, space, shapes, and dynamics are used in each. 5. choose an interactive hobby they enjoy and write an expository paper explaining how movement is used in ways similar and differently from how it is used in dance. 6. (a) take turns fulfilling the following positions while participating in a dance, such as a line dance: leading, following, echoing, and mirroring. (b) lead others in a particular course over, around, and through an array of magazines that have been arranged on the floor and end with everyone in a circle in the center. A new leader, takes everyone in a new path over, around, and through the magazine course. (c) begin with one using a simple well known rhyme, such as Baa, Baa Black Sheep and clap out the rhythm pattern line by line, pausing for others to clap back, echoing the rhythm. Then the leader uses this echoing with movement, such as run, run, leap, hop to Baa, Baa Black Sheep and have others echo. 7. participate in a dance, such as the Virginia reel, first danced to folk music, then to classical music, then nature sounds, and finally in silence as the Virginian reel is danced. Students use a graphic

	organizer to chart differences and similarities in mood and movement.
--	---

Standard 2: Understanding Choreographic Principles, Processes, and Structures**PROFICIENT****Benchmark 2: The student experiences and understands basic choreographic processes.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. responds through <i>improvisation</i> to various motivational stimuli. 2. works with both assigned and self-generated themes in <i>choreography</i>. 3. creates a plan to approach a choreographic problem. 4. effectively demonstrates the processes of reordering and chance procedures. 5. works effectively alone, cooperatively with a partner, and in small groups during the choreographic process. 6. evaluates the use or nonuse of musical accompaniment to enhance a dance <i>composition</i>. 7. evaluates the use of lighting, costumes, and/or props to enhance a dance composition. 8. creates a dance study using weight dependency and support, counter-tension, and counter-balance. 9. creates a dance study generated from emotion, everyday gestures, ideas, or <i>concepts</i>.	The teacher has students 1. participate in a large group activity where they describe, through improvisation, various stimuli randomly presented to the group, such as music, text, landscape, props, costumes, and visual elements. 2. use newspapers as inspiration for themes, such as color or design, a current event, or photography. Students work in pairs to choreograph a dance phrase to describe and represent that theme. 3. view a dance on video identifying a choreographic problem and write a plan with at least one solution for correcting the problem. 4. apply reordering a sequence and chance procedures to a choreographed dance phrase. 5. work with one or two other students to select an idea generated from a newspaper article or advertisement. Students create a short dance study inspired by the chosen idea. 6. view a dance video with the volume off and then again with the music playing. Students are asked to use a Venn diagram to compare and contrast the two experiences. 7. view a live or recorded dance performance, such as a Native American grass dance. Students write a reflection on the ways lighting and costume impact the message being communicated through the composition. 8. work in small groups to write or read a short story that includes characters such as a king, queen, royal countiers, and town peasant. Students are asked to create a sequence of dance steps that retell some aspect of the story and perform before the class. 9. work with a partner to select a student-generated idea, emotion, or gesture and create a short dance study communicating it.

Standard 2: Understanding Choreographic Principles, Processes, and Structures

PROFICIENT

Benchmark 3: The student understands choreographic structures and forms.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. demonstrates the structures and forms of <i>AB</i>, <i>ABA</i>, <i>canon</i>, <i>call and response</i>, and <i>narrative</i>. 2. counts music measures and uses tally marks to create a written form of notation that can be referred to while choreographing. 3. creates movement <i>phrases</i> that demonstrate compositional <i>design</i> elements, including <i>symmetry</i>, <i>asymmetry</i>, <i>balance</i>, line, <i>pathway</i>, <i>levels</i>, <i>focus</i>, and <i>dynamics</i>. 4. develops a <i>movement study</i> that demonstrates <i>theme and variation</i>.	The teacher has students 1. add corresponding movement to music of various forms, such as rap or gospel. 2. choose a jazz piece of music, such as one by Duke Ellington, and determine whether it is an 8 or 12 bar construction. Then, students tally its bars in one of the following ways: every bar, every 2 bars, or each 8 or 12 bar chorus while indicating repeats and themes. 3. work with a partner to choreograph a phrase based on a chosen idea. Students record how it incorporates the design elements. 4. choose a character from a musical such as “Sunday in the Park with George” and create a dance phrase using specific steps to describe the characteristics of that character.

Standard 2: Understanding Choreographic Principles, Processes, and Structures**ADVANCED****Benchmark 1: The student applies the basic choreographic principles.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. applies the principles of contrast and transition to choreograph a dance. 2. applies the elements of spatial <i>design</i> to choreograph a dance. 3. applies principals of structure and form to choreograph a dance. 4. choreographs for solo and ensemble. 5. appraises choices for the use or nonuse of musical accompaniment. 6. applies other disciplines to choreographed movement.	The teacher has students 1. select two contrasting paintings, such as “Autumn Rhythm: Number 30,” 1950, by Jackson Pollack and “Still Life with Apples,” 1890-94, by Paul Cezanne. Students compare and contrast how the principals of contrast and transition are applied to each piece. Then, they choose one of these styles and apply its use of contrast and transition to a self-designed dance sequence. 2. select two contrasting paintings, such as “Autumn Rhythm: Number 30,” 1950, by Jackson Pollack and “Still Life with Apples,” 1890-94, by Paul Cezanne. Students compare and contrast how spatial design is used in each piece. Then, they choose one of these styles and apply its use of spatial design to a self-designed dance sequence. 3. select two contrasting paintings, such as “Autumn Rhythm: Number 30,” 1950, by Jackson Pollack and “Still Life with Apples,” 1890-94, by Paul Cezanne. Students compare and contrast how the principals of structure and form are used in the piece. Then, they choose one of these styles and apply its use of structure and form to a self-designed dance sequence. 4. choreograph a piece for a solo and another for an ensemble that applies one style of contrast, transition, spatial design, structure, and form. 5. decide and select which accompaniment, music, words, or silence is best used with a chosen composition from example four. 6. select a poem and choreograph a movement that could be used to accompany the poem during recital.

Standard 2: Understanding Choreographic Principles, Processes, and Structures**ADVANCED****Benchmark 2: The student understands and uses improvisation to generate movement for choreography.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. uses <i>improvisation</i> as a springboard for movement discovery and development of thematic material. 2. uses improvisation to explore, discover, and invent movement and to solve movement problems. 3. develops and accesses <i>original source material</i> through improvisation. 4. develops and enhances original source material using various elements of the craft of <i>choreography</i>. 5. creates a dance that successfully communicates a topic of personal significance. 6. improvises spontaneous dances that range from free-form to structured studies. 7. demonstrates the differences between <i>pantomiming</i> and <i>abstracting</i> gesture. 8. selects or creates appropriate lighting, costumes, and/or props to enhance the meaning of his/her composition.	The teacher has students 1. use improvisation to spontaneously react to substances, such as glue, ice, whipped cream, hot fudge, or Jell-O as someone calls out each substance. 2. imagine they are a machine or household appliance, such as a blender. Students are asked to set four of its functions to a movement pattern with regular rhythm, such as 4/4 time. Students repeat the pattern a number of times. Then, at some point, they imagine a malfunction and break or change in the rhythm and movement pattern in response to the malfunction. 3. improvise various options to use in choreographing a dance phrase. Students analyze this original source material for use in intended dance phrase. 4. improvise various options to use in choreographing a dance phrase. Student work with this original source material using choreographic techniques. 5. create a dance that tells about their morning routine from getting up in the morning to leaving for school or work. 6. improvise a theatrical dance, such as tap marking out precise rhythmic patterns on the floor and incorporating three or more steps, such as <i>brush</i>, flap, shuffle, ball change, and/or cramp roll. 7. choose a gesture, such as one that indicates come, stop, or go away and pantomime this action. Then students abstract it. 8. develop props, secure appropriate lighting, and design suitable costumes for performing a dance personally designed.

Standard 2: Understanding Choreographic Principles, Processes, and Structures

ADVANCED

Benchmark 3: The student understands complex choreographic structures.

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. demonstrates an understanding of more complex structures and forms such as rondo and palindrome. 2. choreographs using compositional forms in creating duets and dances for groups. 3. develops a movement study that demonstrates repetition. 4. develops a movement study that gradually builds to a crescendo. 5. creates a short study using <i>theme and variation</i>. 6. weaves elements such as emotion, fact, fantasy, and humor into a study in response to an existing musical structure.	The teacher has students 1. choreograph a movement study that incorporates rondo and palindrome. 2. take a dance form, such as jazz and manipulate its theme to reveal a different form. 3. weave elements, such as emotion, fact, fantasy, and humor into an existing musical <i>structure</i>. 4. project one dimensional visual idea into three-dimensional <i>space</i> while integrating visual, <i>dynamic</i>, and musical elements to enhance the intent. 5. use the group form to elaborate on one of their own choreographed works. 6. weave elements, such as emotion, fact, fantasy, and humor into an existing musical <i>structure</i>.

Standard 2: Understanding Choreographic Principles, Processes, and Structures

EXEMPLARY

Benchmark 1: The student choreographs dances incorporating complex choreographic principles.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student - uses the element of space for specific <i>choreographic</i> intentions. - uses diverse rhythms and time <i>signatures</i>, precluding predictability. - uses movements in contrast to each other. - applies a range of <i>dynamic</i> choices to specific choreographic needs. - approaches accompaniment with a sophisticated musical sense.	The teacher has students - create a powerful, direct <i>pathway</i> into <i>space</i> that indicates a self assured or aggressive journey. Students create a winding <i>pathway</i> that expresses a tentative, unsure journey. Students produce jagged, sharp movements that reveal anger or agitation. They produce smooth, rounded, carved movements to indicate harmony. - effectively use rhythm and time to choreograph dance phrases. - compare and contrast movements of anger or agitation with those that communicate harmony, such as sharp to smooth and light to heavy. - use varied levels and <i>dimensions</i> to enrich the visual impact of a <i>choreography</i>. - select interesting phrasing and rhythmic <i>patterns</i> that are accurately aligned with works they are to accompany.

Standard 2: Understanding Choreographic Principles, Processes, and Structures

EXEMPLARY

Benchmark 2: The student choreographs dances using movement elements, themes, personal experiences, and imagination.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. creates a complete theme based on a personal experience. 2. creates a complete theme based on literature or a historical event. 3. describes how a choreographer manipulated and developed the basic movement content in a dance. 4. creates a <i>composition</i> that makes an artistic contribution. 5. evaluates and responds to the effectiveness of the process used in choreographing a dance composition.	The teacher has students 1. use improvisation to develop a vocabulary of three or four movements based on posture and/or gestures that they feel convey meaning pertinent to a chosen personal experience. 2. use improvisation to develop a vocabulary of three or four movements based on posture and/or gestures that they feel convey meaning pertinent to a chosen historical event. 3. identify various choreographers and interview them to learn how they manipulated and developed basic movement in their dance(s). 4. choreograph an effective dance. 5. evaluate the process used in choreographing a dance.

Standard 2: Understanding Choreographic Principles, Processes, and Structures

EXEMPLARY

Benchmark 3: The student choreographs dances with complex structures/forms.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. develops a <i>movement study</i> that reveals tension and resolution. 2. develops a movement study that demonstrates <i>fugue</i>. 3. integrates musical, structural, and developmental patterns with visual, dynamic, intellectual and <i>aesthetic</i> elements of dance. 4. projects one-dimensional visual ideas into three-dimensional <i>space</i> while integrating visual, <i>dynamic</i>, and musical elements to enhance the intent of the <i>choreography</i>. 5. uses the group form to elaborate a basic thematic idea. 6. works within an existing musical <i>structure</i> to capture the correlating series of dynamic changes relating to a particular character.	The teacher has students 1. choreograph a movement study that captures the tension and emotion of a poem or other form of literature. 2. take a dance form, such as jazz and manipulate its theme to reveal a different form. 3. weave elements, such as emotion, fact, fantasy, and humor into an existing musical <i>structure</i>. 4. project one-dimensional visual idea into three-dimensional <i>space</i> while integrating visual, <i>dynamic</i>, and musical elements to enhance the intent. 5. use the group form to elaborate on one of their own choreographed works. 6. chose a character from a musical, such as “Sunday in the Park with George” and create a short dance phrase, about 32-64 counts, using the <i>strategies for composing a dance</i>. Students start the phrase in the position the character is taking in the musical’s associated source, George Seurat’s painting <u>A Sunday Afternoon on the Island of La Grande Jatte</u>.

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning

BASIC

Benchmark 1: The student observes and understands how the art of dance relates to other forms of human movement.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. takes an everyday movement, such as a handshake and changes its size and dynamics of <i>time</i>, <i>force</i>, <i>space</i>, and <i>energy</i> flow. 2. explores and describes the difference between <i>pantomiming</i> and <i>abstracting</i> a gesture. 3. compares and contrasts dance movements with movements from a sport. 4. discovers and defines movement solutions to movement problems.	The teacher has students 1. explore the transition from literal to abstract by placing a chair in the middle of an open space and take turns approaching the chair and sitting on it in a chosen creative way. 2. discuss what an abstraction is and how it is different from pantomiming. 3. use a basketball and hoop and take turns making lay-ups in creative, expressive ways. Then, discuss how these movements were similar and different from lay-ups experienced during basketball games and practices. 4. take a simple gesture, such as waving hello and redesign the movement in a more creative way.

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning

BASIC

Benchmark 2: The student explores how dance communicates an idea, feeling, or story.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. observes a dance, then analyzes and describes the dancer's use of body, energy, space, and time to communicate. 2. observes a live dance performance or a video and describes the mood, emotion, or story he/she believes is being conveyed. 3. interprets the ideas or feelings of music, song, poetry, or narrative through <i>improvisation</i>. 4. attempts to create movements to express ideas or feelings with or without music. 5. presents an original dance to peers and describes how he/she has attempted to convey meaning.	The teacher has students 1. view a dance performance. Then, students select one dance element by drawing from a hat and describe through movement how the dancer used that element to make a statement through the dance observed. 2. observe a performance by a dance group, such as Alvin Alley. With a parent or family member, students describe the mood and story conveyed. Student has family member write a short reflection of what they learned from the description. 3. work in groups of three to improvise movements that interpret a favorite piece of literature, music, or art. 4. observe a dance and identify both the movements that convey feeling and the emotion that movement is expressing. Then, work with a partner to create a different movement that could be used to express that same emotion. 5. use dance vocabulary to describe what they are trying to say through a dance they have created.

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning

PROFICIENT

Benchmark 1: The student understands the difference between functional and expressive movement.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies <i>abstraction</i> and realism in other art forms and relates these principles to dance. 2. abstracts movement regarding its gestures and actions. 3. compares and contrasts pantomiming and <i>abstract</i> gesture. 4. communicates an idea through both movement and <i>pantomime</i>. 5. uses and explains how different accompaniments, such as sound, music, and spoken text, can affect the expressive meaning of a dance. 6. explains how lighting and costuming can contribute to the expressive meaning of dance.	The teacher has students 1. use a graphic organizer to compare and contrast abstraction and realism in visual art and relate its qualities to abstraction and representation in dance. 2. abstract an everyday movement or gesture, such as a handshake or a sports action, like a slam dunk by changing its time, force and space. 3. use a graphic organizer to compare and contrast a story told through <i>pantomime</i> and one told through abstract gesture. 4. tell a story through <i>pantomime</i> and the same story through abstract gesture. 5. identify ways they can use sound effects, music, and spoken text to enhance a self-designed dance phrase. 6. (a) listen to a local technical director speak about the basic lamps, grids, trees, and effects used in dance lighting. Then, students are asked to write an expository report on how they will use the knowledge gained in designing dance. (b) listen to and discuss a local theatre costume designer's explanation of their role and the influence history and society have on fashion designs.

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning

PROFICIENT

Benchmark 2: The student comprehends how different styles of dance communicate.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. interprets different <i>styles</i> of dance. 2. identifies the elements of different styles of dance that create meaning. 3. explores an idea in different styles. 4. participates in dances from cultures other than his/hers, and compares and contrasts the meaning communicated by each. 5. observes dances by people of varied cultural backgrounds and discusses the meaning communicated in each.	The teacher has students 1. use a Venn diagram to compare and contrast dance styles used in theatre works, such as Alvin Ailey's "Revelation," Tommy Tune's "My One and Only," and Henry LeTang's "Black and Blue," for similar yet different expressions of freedom and joy. 2. view live or a video recording of a Broadway show that incorporates classical ballet and one that includes pop/hip-hop. Students list and describe the elements in each that create meaning. 3. describe in an expository report how they believe the idea of hand gestures communicate meaning in Hawaiian hula, Indian mudra, and Japanese fan dance. 4. participate in various basic dance steps taught by a visiting artist and describe their experience through an interview with another student using teacher generated guide questions. 5. observe how community groups, such as Hispanic, Asian, and African use dance to communicate.

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning**ADVANCED****Benchmark 1: The student examines and designs ways dance create and convey meaning.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. analyzes how movement choices can convey multiple meanings. 2. distinguishes how personal experience influences the interpretation of a dance. 3. compares and contrasts how meaning is communicated in two choreographed works. 4. creates a dance that effectively communicates a contemporary social theme. 5. demonstrates how lighting and costuming can contribute to the meaning of dance.	The teacher has students 1. work with a partner to select a gesture and slightly change the posture, space, and/or dynamics of it. Students perform before the class who record the meaning they identify from it. Later, they share interpretations to discover the meanings conveyed. 2. reflect on their personal interpretation of a performance. Based on their own body knowledge or body prejudices, students determine the impact these prejudices or this knowledge may have had on their interpretation. 3. view Paul Taylor's "Cloven Kingdom" and a version of "The Nutcracker." Students use a graph to chart the similarities and differences between the two dances regarding how each dance comments on the issues addressed through them. 4. after viewing Paul Taylor's "Cloven Kingdom," choose a social theme, such as identity or health and create a dance phrase that comments on this issue. 5. perform a dance phrase, first with no props, lighting, or costumes and then, add lighting design and costumes with all dancers costumed differently, or all costumed the same, or all the same except for one. Students comment on how these additions change the overall piece.

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning

ADVANCED

Benchmark 2: The student understands how choreographers communicate meaning.

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. compares and contrasts works from different choreographers. 2. researches influential choreographers and compares how they convey similar ideas differently. 3. choreographs studies based on various dance styles.	The teacher has students 1. select, compare, and contrast works by two choreographers such as Jose Limon, known for the use of natural gesture to portray and communicate, and Anna Sokolow, an American choreographer and modern dancer known for her dramatic dances on themes of social evils. 2. research and use a Venn diagram to compare and contrast how Paul Taylor and Jose Limon explore aspects of human nature. 3. (a) research Alvin Ailey and how his dances were often inspired by African-American heritage. Students choreograph a short study of their own based on African-American heritage. (b) analyze the style of a choreographer, such as George Balanchine or cultural form, such as “bharata natyam.” Then, students create a dance in that style.

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning

EXEMPLARY

Benchmark 1: The student examines and comprehends the expressive power of dance as a means of communication with multiple interpretations.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. creates dances that convey meaning. 2. analyzes dances from a variety of perspectives. 3. creates a dance that uses narrative and abstraction in movement. 4. translates aspects of literature into movement. 5. demonstrates how scenic design and stage effects can enhance the meaning of a dance.	The teacher has students 1. create a dance based on a fable, such as Aesop or La Fontaine and one based on a poem, such as a Haiku. 2. analyze the dance based on a fable first from the perspective of a dance critic and then from the perspective of the choreographer addressing how literal the dance is regarding narrative, meaning, social comment, and character. 3. create a dance that retells sections from a short story, such as “Harrison Bergoron” by Kirt Vonnecut Jr. Then, students abstract select movements to alter the dance, changing its meaning. 4. describe fictional and nonfictional characters through movement. 5. explore and experiment with scene design and costume to enhance the meaning of the dance created through example one. Students are asked to consider aspects, such as whether or not the dance would be enhanced if the dancers were costumed as animals or as humans with animalistic qualities.

Standard 3: Understanding Dance as a Way to Create and Communicate Meaning

EXEMPLARY

Benchmark 2: The student understands his/her own works within the context of other choreographers.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. evaluates the short studies and finished works of peers and determine the extent to which the intended message was effectively communicated. 2. evaluates and responds to ways meaning is communicated in his/her own choreographic works. 3. compares and contrasts communication through various approaches to <i>choreography</i>. 4. choreographs a study based on another choreographer's approach. 5. identifies and defends his/her own choreographic voice.	The teacher has students 1. use guide questions similar to the following to evaluate the works of peers that address a specific theme or emotion, such as terror. (a) How are the textures and <i>dynamics</i> of terror revealed through this work? (b) What is the shape of terror? (c) Describe the <i>shape</i> of terror as communicated through this work. (d) What is the rhythm of terror? (e) How is the rhythm communicated through this work? (f) What use of <i>space</i> would enhance this idea, such as containment or rapid movement through it? 2. use questions similar to those used in the activity in example one to conduct self-reflections on their own works. 3. select a message to communicate and attempt at least three ways for communicating it through choreography. 4. choose a choreographer, such as Anthony Tudor and choreograph a dance study based on his approach. 5. participate in a platonic dialogue addressing the importance of their own choreographic voice in regards to others.

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance

BASIC

Benchmark 1: The student explores and discovers movement problems and realizes solutions to those problems.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. recognizes common problems in dance. 2. experiences various solutions to common problems in dance. 3. applies effective solutions to dance problems.	The teacher has students 1. view a dance from a performance, such as “Swan Lake,” done by beginning dance students and identify problems present in that dance. 2. view a dance from a performance, such as “Swan Lake,” done by beginning dance students and then again by advanced dance students and identify problems present in the dance performed by the beginning dancers. Then, students explain how those problems were addressed by the advanced dancers. 3. identify a problem in a dance they perform and apply a solution to that problem.

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance

BASIC

Benchmark 2: The student observes and discusses dance selections representing a variety of choreographic works.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. compares and contrasts the similarities and differences among dances in terms of body shapes, actions, levels, pathways, rhythm, timing, and others. 2. describes how dances are similar and different in terms of <i>spatial elements</i>. 3. explains how dances are similar and different in terms of <i>dynamic elements</i>. 4. identifies how dances are similar and different in terms of <i>rhythmic elements</i>. 5. defines how dances are similar and different in terms of the message being communicated.	The teacher has students 1. observe two dances and use a Venn diagram to define how they are similar and different in terms of body shapes, actions, levels, pathways, rhythm, timing, and others. 2. select two dances that have similar and different spatial elements and evaluate them for their use of these elements. 3. select two dances that have similar and different dynamics and evaluate them for their use of these dynamic elements. 4. select two dances that have similar and different rhythmic elements and evaluate them for their use of these elements. 5. select two dances that are similar and different regarding the message they are communicating, interpret that message, and evaluate how effective they were in achieving their objective.

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance

BASIC

Benchmark 3: The student observes and responds to dance.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. participates as an observant and thoughtful audience member by responding with comments about what was observed. 2. responds to dance using appropriate dance terminology. 3. responds to dance by imitating specific dance movements.	The teacher has students 1. divide into small groups, develop a short dance piece, and perform the piece for the other groups. Students discuss the work's strengths and weaknesses. 2. write a review of a dance piece they saw using appropriate dance terminology. 3. divide into two groups and face each other while one group improvises a short dance movement to the beat of a drum. Then have the second group respond by creating their own dance patterns using some of the movements presented by the first group. Students repeat changing the beat of the drum and having the second group go first.

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance**PROFICIENT****Benchmark 1: The student identifies movement problems and demonstrates multiple solutions to those problems.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student - views dances and identifies their movement problems. - creates a movement problem and demonstrates multiple solutions, such as moving from one place to another. - responds to solutions both selected and assigned. - compares and contrasts his/her solutions with the solutions of others. - defends a chosen solution for a movement problem. - analyzes solutions in regards to their effectiveness for their related problem.	The teacher has students - list problems identified in dances performed by a beginning dance student. - use the problem solving process incorporating experimentation and guided practice to identify dance problems in student performances. Students develop at least two solutions to one or more of the problems. - assign a solution to a given problem and elicit peer student responses through dance. - work in groups of three, one being the recorder, one the facilitator, and one the reporter. Students are asked to discuss solutions to a given dance problem. - write a persuasive paper defending their choice for a solution to an identified dance problem. - after identifying solutions to a given dance problem, exchange solutions and provide comments regarding the effectiveness of that solution for the problem addressed.

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance**PROFICIENT****Benchmark 2: The student recognizes and interprets how contextual aspects of dance impact choreography.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies contextual aspects of dance. 2. determines how the environment impacts and generates differences in dances. 3. describes the artistic process regarding dance choreography. 4. describes how a particular dance compares to the choreographer's stated intent for the dance. 5. creates a set of criteria for evaluating a dance's ability to effectively communicate its intended message.	The teacher has students 1. choose a dance, such as the Native American grass dance or the African Adzohu sacred dance. Students research its history and contextual aspects and prepare a written report. 2. write a dance critic's review of how the Sioux fancy dance is different and similar to the African Agbekor war dance regarding environmental issues. 3. move through the various steps of the process of choreographing a simple dance while describing each step to a peer or group of peers. 4. write an editorial's review for the school newspaper of a dance performance addressing their view of how the dance communicated the choreographer's intended message. 5. work in groups of three, one being the recorder, one the facilitator, and one the reporter, to generate a set of criteria they will later use to defend the effectiveness of a choreographed dance.

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance**PROFICIENT****Benchmark 3: The student identifies and knows the aesthetic criteria for evaluating dance.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student - discusses, explores, and identifies the basic elements of the form and content of a dance. - identifies and describes <i>aesthetic criteria</i> used in dance, such as <i>movement qualities</i>, rhythm and tempo, originality, visual and/or emotional impact, variety and contrast. - effectively compares compositional works in regard to aesthetic criteria. - demonstrates appropriate audience behavior while watching dance performances. - uses appropriate dance vocabulary to discuss observed works.	The teacher has students - observe and explain, through technical writing, how different accompaniments can affect the meaning of a dance. - describes, through drawings and sketches, the aesthetic criteria used in a dance viewed live or on video. - keep a journal of reflections of the observed works of peers commenting on the aesthetic criteria used in each compositional work. (a) explain why irresponsible audience behaviors harm dancers' concentration on stage and disrupt other audience members' attention and focus. (b) create and justify criteria for critiquing appropriate audience dress. (c) analyze and explain how audience responses to theatre can impact that presentation. (d) write a paragraph explaining why recording or other electronic devices disrupt performances. - write a review of a dance performance for the school newspaper applying specific dance vocabulary.

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance

ADVANCED

Benchmark 1: Identifies and analyzes dance problems and demonstrates solutions to those problems.

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. creates and evaluates dances. 2. revises dances over time, articulating the reasons for artistic decisions and what was gained and lost by those decisions. 3. analyzes a peer's dance and identifies its strengths and weaknesses in terms of his/her intent.	The teacher has students 1. using available criteria, critique student choreographed performances during rehearsals and the final recital. 2. during the process of preparing a dance for its final performance, keep a log or journal with reflections on choices made, reasons for choices, and the benefits and sacrifices of those choices during the creative process. 3. draw a peer's name from a hat to determine whose dance they will critique for strengths and weaknesses. Students discuss with their partner possible solutions to strengthen weaknesses.

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance**ADVANCED****Benchmark 2: The student analyzes and demonstrates how contextual aspects of dance impact choreography.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. analyzes and responds to issues of ethnicity, gender, social/economic class, age, and/or physical condition in relation to dance. 2. analyzes and responds to ways dancers are portrayed in contemporary media. 3. creates a movement study addressing a contemporary social issue. 4. evaluates dances and determines the impact the dance's elements have on the effectiveness of that dance. 5. reflects on his/her own personal identity, environmental influences, and movement preferences and creates a dance that expresses these.	The teacher has students 1. use various primary and secondary sources to research issues of ethnicity, gender, social/economic class, age, and/or physical condition in dance and create a report on the findings. 2. review company marketing campaigns, such as "The Gap" or "Movado" that use dancers to advertise their company and/or product(s). Students compare ads with peers and discuss their views regarding the message it sends to the viewer. 3. research and analyze works by a choreographer, such as Anna Sokolow. Students create a movement study that addresses a social issue and applies knowledge gained from Sokolow. 4. examine the way a choreographer, such as Anna Sokolow uses the dance elements to enhance the dynamics of her works. Students apply this to an independently created movement study. 5. incorporate aspects of their personal identity, movement preferences, and environmental influences into an independently created movement study.

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance

ADVANCED

Benchmark 3: The student establishes aesthetic criteria and applies it in analyzing his/her own work and that of others.

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. develops <i>aesthetic criteria</i> such as <i>movement qualities</i>, <i>rhythm</i> and <i>tempo</i>, originality, visual and/or emotional impact, variety and contrast and uses it to evaluate works. 2. observes a performance and proposes constructive criticism. 3. asks appropriate questions about a dance work using dance vocabulary. 4. keeps a personal journal of personal responses to dance experiences.	The teacher has students 1. use self-chosen aesthetic criteria to compare the works of modernist choreographers, such as Alvin Alley or George Balanchine.* 2. participate in a field trip to a local performing arts center to attend a performance by a choreographer, such as Alvin Ailey. Then, write a critic's review of the event for the school newsletter.** 3. participate in a field trip to a local performing arts center to attend a performance by a choreographer, such as Alvin Ailey and interview the dancer or dancers. 4. keep a journal or log reflecting on specific issues surfaced through performances attended or viewed through electronic means. Students are asked to include an entry for each performance viewed or attended independent or outside of scheduled class or school time.

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance

EXEMPLARY

Benchmark 1: The student revises and prepares a dance for public performance.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. evaluates and responds to the effectiveness of a dancer's ability to communicate ideas, meanings, and emotions through dance. 2. designs a plan for a production and evaluates it for its strengths and weaknesses. 3. in preparing a dance, evaluates and responds to his/her own artistic choices, the collaborative choices of peers, and suggested constructive alternatives. 4. refines technique through self-evaluation and correction.	The teacher has students 1. watch Alvin Ailey's "<i>Revelations</i>" and discuss the ideas of day-to-day life of southern American blacks, their search for identity, the role religion plays in their lives, and the emotions evoked through the work. 2. create a plan that considers the following for each aspect, such as flooring: make a list of costs and consider different concerns, such as the type of floor the space will need, If they need a Marley floor, can they rent or borrow the floor needed, how much will it cost, and are there other options for flooring? 3. create a list of their own choices for responding to weaknesses in a dance choreography. Then, share ideas with peers to obtain additional options, consider alternatives, and evaluate all options prior to application. 4. develop a discipline of learning by applying and integrating corrections into their daily training.

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance

EXEMPLARY

Benchmark 2: The student evaluates and demonstrates the impact of contextual aspects on choreography.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. evaluates and analyzes how contextual factors impact <i>choreography</i> over time. 2. evaluates and analyzes the social implications of particular dances. 3. analyzes the contribution of dance to social change. 4. creates a movement study within a given context. 5. demonstrates the ability to move a dance from one context to another. 6. analyzes the style of a particular choreographer or cultural dance form and then creates a dance in that style.	The teacher has students 1. examine and evaluate how contextual factors, such as social issues have impacted dance over the past two centuries. 2. compare and contrast the social implications of two dance forms, such as Spanish dance and ballet. 3. research and report on ways different dance forms and events, such as the Native American pow wow have impacted society, specifically the Native peoples. 4. select a context for choreographing, such as designing dances for a musical script and create the dances needed for that performance. 5. select some dances from other musicals to include in dances choreographed by them and their peers. 6. examine works by choreographer and dancer Martha Graham and create a dance that reflects her style.

Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance

EXEMPLARY

Benchmark 3: The student demonstrates aesthetic awareness and understanding in creating and critiquing dance.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. formulates questions about the artistic quality of his/her own work and that of others. 2. views a dance and writes an evaluation of that work. 3. evaluates and responds to his/her own work based on <i>aesthetic criteria</i>.	The teacher has students 1. include in personal reflections and journal entries effective guiding questions that could be asked of self or others regarding their development as a dancer. 2. apply the guiding questions written through the activity conducted in example one to personal reflections and journal entries written of various dances viewed. 3. apply effective guiding questions and other aesthetic criteria to evaluating their work.

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**BASIC****Benchmark 1: The student identifies the historical context of dance within his/her own culture or community.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. reports on a dance learned about from a cultural, community, or family resource. 2. demonstrates and describes a dance or dance movement learned from a community member, family member, or other relative. 3. explains the cultural and/or historical context of a dance from his/her community, family, or culture. 4. compares and contrasts a dance movement or dance learned from a community member, family member, or other relative with one of their own favorite dance movements. 5. explains ways dance can be a source for learning about self, community, and the world.	The teacher has students 1. brainstorm for various ethnic groups associated with their family or community and choose one to research regarding the role and cultural context associated with dance and do a report for the class. 2. perform and present for the class a dance or dance movement learned about through a family or community member. 3. report on the connections existing between the cultural and/or historical context and the movements and message communicated through a dance most closely associated with their family heritage or community. 4. take a dance learned about through a family or community member and use a graphic organizer to chart the similarities and differences between this dance and one of their favorite, such as hip-hop. 5. (a) choose a common dance among many cultures, such as the polka and write a report on how this dance teaches about culture and society. (b) write a self-reflection on what they learned about regarding themselves, others, and/or the world through a dance researched or experienced.

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**BASIC****Benchmark 2: The student knows about and participates in traditional dances from cultures throughout the world.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. defines movement vocabulary for traditional dances from various cultures, such as <i>grapevine</i>, <i>schottische</i>, and <i>mudra</i>. 2. discusses the cultural contexts of traditional dances from various cultures, times, and places. 3. expresses the dynamic aspects of traditional dances from various cultures, times, and places. 4. performs specific traditional dances from various cultures, times, and places. 5. participates in a traditional dance movement idea or dance of a particular culture or time period.	The teacher has students 1. learn two dances that use the grapevine step, such as an Israeli dance and a Greek dance and describe how they are similar and different in terms of their vocabulary. 2. write an expository paper explaining the similarities in the geographies and cultures of two countries, such as Israel and Greece and the impact that it has on the dance style of those countries. 3. learn at least two traditional dances, such as a contra dance and a square dance and describe their similarities and differences in terms of their dynamics. 4. learn and perform a variety of traditional dances from various cultures and teach at least one to a peer or family member. 5. learn and participate in a dance from a culture, such as Canadian, the British Isles, African, or the European Slavic cultures.

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**PROFICIENT****Benchmark 1: The student comprehends the historical context of dance within his/her own culture or community.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. researches the role of dance in his/her community or ancestral roots. 2. researches the historical context of dance within his/her community or culture. 3. reflects on why he/she does or does not dance in relationship to why his/her ancestor's danced. 4. creates a group dance study that expresses contextual aspects of each member's community or cultural background. 5. analyzes how the dance of his/her culture or community has influenced the trends in dance today. 6. describes and interprets the history of dance in Kansas. 7. learns and demonstrates respect for cultural diversity in the study and practice of dance.	The teacher has students 1. use student/teacher-generated questions to interview an ancestor or community member for information regarding the role dance has played in their family. 2. use primary and secondary sources to research the historical context of a dance from their own culture or community and prepare a class presentation. 3. write a reflection comparing and contrasting his/her reasons for dancing with reasons identified through family interviews. 4. demonstrate their distinctive styles as discovered through family or community interviews. Students collaborate with peers to combine elements from their different styles, creating an integrated dance. 5. research and describe how specific qualities, such as how the turn-out used in classical Indian dancing impacted contemporary dance, or the classical ballet turn-out, canonized in the 1600s in the royal French court impacted modern dance. 6. prepares and gives a presentation on a specific contextual aspect of a dance style historically common in Kansas, such as the square dance. Students are asked to include a performance of the dance in the presentation. 7. choose two styles of dance of which they have limited knowledge, research the unique qualities of each, and share discoveries.

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**PROFICIENT**

Benchmark 2: The student learns and competently performs traditional and/or classical dances and understands the similarities and differences in steps and movement styles.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. understands the contextual aspects of a traditional and a classical dance. 2. competently performs a traditional and a contemporary dance from a culture or time period other than their own. 3. teaches the dance learned in indicator two. 4. compares and contrasts the similarities and differences in steps and movement styles of traditional and contemporary dances. 5. compares and contrasts the similarities and differences in steps and movement <i>styles</i> of dances from two different cultures. 6. performs steps and movement <i>styles</i> of dances from different cultures, times, and places.	The teacher has students 1. visit locations in the community where social dancing, such as folk, square, two-step, and/or salsa, are conducted at a local ballet studio to interview teachers or other personnel regarding the contextual aspects and origins of the dance style. 2. learn and perform a minuet, a traditional French court dance and the Charleston, a contemporary America dance of the early 1900s. 3. provide appropriate accompaniment for two dance styles, such as Varsouvienne for minuet or the tune "Five Foot Two" for Charleston, and teach the dance to a younger sibling or student. 4. (a) use a graphic organizer to display the similarities and differences of two styles, such as African traditional dance with American theatrical jazz or traditional African dance with work of Alvin Ailey. (b) explain the differences and similarities of the two styles, such as Varsouvienne for minuet or the tune "Five Foot Two" for Charleston while teaching them to a younger sibling or student. 5. select dances from two different cultures, such as the solo step or figure dance of Ireland and the women's dance, Togo Atsia of Africa; research and report on their historical context, such as their origin and impact on society. 6. participate in a "trip around the world" through folk and traditional dances from Europe (German klap tanz), Africa (circle dance), India (mudra), China (Chinese opera), and Japan (fan dance).

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**ADVANCED****Benchmark 1: The student understands the role and significance of dance in his/her own culture or community.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. researches and illustrates the role and significance of dance in his/her community or ancestral roots. 2. compares and contrasts a dance <i>style</i> from his/her own culture or community with that of another culture or community. 3. describes the role dance in his/her community or culture plays within the larger world. 4. demonstrates respect for the role of cultural diversity in the study and practice of dance. 5. creates a group dance or dance study that communicates the community or cultural significance of each member.	The teacher has student 1. trace their family heritage or the history of their community to identify the significance and/or role dance has played in it. Students are asked to gather factual information to share during a round-robin activity with the class. 2. choose a graphic organizer to chart the similarities and differences of a dance style from their own family heritage or community, such as classical ballet and another style, such as the Soli, a West African dance performed before an initiation. 3. trace their family heritage or community to identify the significance dance has played within the larger world. 4. attend peer presentations on the significance of dance in their lives and provide constructive criticism. 5. work in groups of four or five to combine the various aspects and qualities of the different dance backgrounds and/or preferences present in the group. Then, students design an original dance phrase that reflects these qualities and aspects.

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**ADVANCED****Benchmark 2: The student understands and performs social and theatrical dances from a broad spectrum of 20th century America.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. researches and traces the development of a <i>social</i> and a <i>theatrical dance</i> of 20th century America. 2. executes with confidence and competence the techniques of major 20th century American <i>social</i> and theatrical dance forms. 3. performs with confidence and competence a social and a theatrical dance from 20th century America. 4. describes similarities and differences between two contemporary theatrical forms of dance. 5. demonstrates and analyzes differences and similarities in <i>style</i> and technique between American social dance of the 1950s and 1990s.	The teacher has students 1. research and develop a timeline for a social dance, such as the square dance and a theatrical dance, such as the “Nutcracker.” 2. record themselves performing the techniques of a theatrical dance, such as a tap and a social dance, such as a line dance. Students review the videos to determine strengths and weaknesses. Students work to improve weaknesses. 3. record themselves performing a theatrical dance, such as jazz and a social dance, such as line dancing. Students review the videos to determine strengths and weaknesses. Students work to improve weaknesses and, when ready, perform before an audience. 4. create a graph that depicts the similarities and differences between jazz and tap dance. 5. create a chart that displays the differences and similarities in style and technique between one American social dance of the 1950s, such as the <i>Foxtrot</i>, <i>quickstep</i>, <i>tango</i>, <i>waltz</i>, or <i>square dancing</i> and one American social dance of the 1990s, such as hip-hop or country-western. Students present to the class including a demonstration of these differences and similarities.

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods**ADVANCED****Benchmark 3: The student comprehends the historical development of dance communication within a culture.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. explains the significance of dance within various world cultures. 2. describes how various historical events impact dance. 3. develops a dance that responds to a historic event. 4. examines and interprets the cultural messages contained in dance and movement patterns of different cultures. 5. traces the development of a form of contemporary dance.	The teacher has students 1. (a) research and write an expository paper on the significance and historical development of dance in a culture other than their own, such as China and its YOU Hui-hai dance or Spain and its Sarabande dance. (b) research cultures in which dance is central and those in which it is not. 2. research and create a report on the impact of the development of dance in a chosen country or culture, such as Spain. 3. choose a contemporary social event and create a dance that responds to this event. 4. view a video of a cultural dance, such as the Vietnamese lantern of love dance and interpret its movement patterns based on knowledge gained through research conducted on this form of dance. 5. make a timeline showing the development of one form of dance, such as contemporary Asian dance.

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods

EXEMPLARY

Benchmark 1: The student creates dance compositions reflecting his/her own cultural roots.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. researches a dance based on his/her community or culture. 2. creates dance compositions that reflect and/or interpret at least one social, historical, cultural, and/or political theme and/or practice in his/her community or culture. 3. teaches others a dance based on one danced in his/her community or culture. 4. creates and shares an individual dance that represents the cultural mix present within his/herself. 5. creates a duet, trio, or group dance that reflects and respects the cultural mix present within all members.	The teacher has students 1. trace their family heritage using various primary and secondary sources to identify the significance and/or role dance has played in their family through events, such as family traditions, neighborhood games, and/or social activities. 2. choreograph a dance that reflects and communicates about a significant event or practice observed in their family. 3. teach to a group of students or adults a dance that reflects and communicates about a significant event or practice observed in their family. 4. choose practices or traditions from two or more cultures that they can identify with and create a dance that reflects those cultural elements. 5. work in a group of three to choreograph a dance that reflects qualities of each member's cultural background regarding the role dance has played.

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods

EXEMPLARY

Benchmark 2: The student accurately performs and analyzes the similarities and differences between historical and contemporary dance forms.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. successfully performs a work based on a historical dance form and another based on a contemporary dance form. 2. analyzes and evaluates a work based on a historical dance form and another based on a contemporary dance form. 3. compares and contrasts the similarities and differences between historical and contemporary dance forms. 4. speculates on cultural influences that could impact the similarities and differences in different dance forms. 5. successfully performs folk, social, and theatrical dances from a broad spectrum of 20th century America. 6. performs a folk dance from two different cultures with competence and confidence.	The teacher has students 1. perform with little or no flaws, a historical dance, such as a ballet and a modern dance, such as hip-hop. 2. appraise the center of gravity for each of the following: a historical dance, such as a ballet and a modern dance, such as hip-hop. Students discriminate between the image of floating, ethereal nature of <i>ballet</i> versus the earthy, groundedness of a modern dance such as hip-hop. 3. compare the idea of verticality in ballet versus off-centeredness in a modern dance, such as hip-hop. Students compare and contrast the idea of lightness in ballet versus weight and groundedness of a modern dance, such as hip-hop. 4. explain the differences in subject matter of <i>ballet</i> versus that of <i>modern dance</i>. Students support the expression through use of gesture in ballet versus the more postural expression of a <i>modern dance</i>, such as hip-hop. 5. perform with little or no flaws, 20th century dances, such as <i>ragtime dances</i>, the <i>Charleston</i>, <i>jazz</i>, <i>swing</i>, and/or other <i>modern dances</i>. 6. perform with little or no flaws, an American folk dance, such as the square dance and one from another country, such as the Korean folk dance.

Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods

EXEMPLARY

Benchmark 3: The student Incorporates ideas from different cultures, times, and places into choreographed dance.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. creates a dance that incorporates movements from a culture other than his/her own. 2. creates a dance that incorporates movements from a particular historic period. 3. choreographs a dance that is influenced by a historic event. 4. researches a culture other than his/her own and creates a dance that reflects one or more aspects of that culture.	The teacher has students 1. create a dance that incorporates movements from a country other than their own, such as the Korean folk dance. 2. choreograph a dance that is influenced by events surrounding the 1700s such as the presidency of George Washington. 3. choose a historic event, such as one surrounding Kansas becoming a state and create a dance that communicates and captures specific qualities of that event such as the human emotions or challenges faced by the people of the time. 4. research a culture, such as the German culture and identify specific qualities that can be used in a dance. Then, students are asked to choreograph a dance that reflects these qualities.

Standard 6: Making Connections Between Dance and Other Disciplines**BASIC****Benchmark 1: The student explores and experiences concepts and themes from other disciplines through dance.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. demonstrates how math and science share <i>concepts</i> with dance. 2. charts the connection between social studies, geography, and dance. 3. communicates language arts elements through dance. 4. explores the relationships of dance to art, music, and drama. 5. identifies dance movement content inherent in a variety of subject areas. 6. compares and contrasts a dance experience with a nondance experience he/she has had. 7. uses scientific and/or mathematical concepts to create movement studies.	The teacher has students 1. use their bodies to form the face and hands of a clock. Students move through the concept of time hour-to-hour and minute-to-minute. 2. (a) experience and demonstrate the cooperation needed to raise a barn by creating a group dance incorporating work gestures. (b) experience pioneer recreation and socialization by dancing the "Virginia reel." 3. create movements to describe the personality of different nursery rhyme characters. 4. view a dance and describe it through another art form or technique, such as painting. 5. (a) describe how pathways in dance are similar and different from forces of weather, intersections, and transportation routes. (b) describe how <i>shapes</i> are similar and different from actions of animals and spatial relationships of geometry. 6. use a Venn diagram to relate a dance experience with a soccer game. 7. view different photos of cloud formations and create shapes with their bodies that imitate the clouds. Students develop these shapes into a dance piece using high and low pressure, moving cloud shapes through the dance space.

Standard 6: Making Connections Between Dance and Other Disciplines**BASIC****Benchmark 2: The student views and responds to dance in various electronic media.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. watches a video of dance and creates a response through another discipline. 2. watches a video of dance and imitates the movements. 3. begins to research dance on the Internet. 4. creates and records CDs to accompany a dance study. 5. uses the computer to note or describe a simple dance <i>sequence</i>. 6. creates a short dance video.	The teacher has students 1. break into two groups with one group performing a dance either self composed or designed by a choreographer while the other group charts the movements of the dance on paper. 2. observe a number of performances on the PBS series Dance in America at www.highscope.org/EducationalPrograms/MovementMusic/homepage.htm and then imitate one of the dance movements. 3. research one ethnic dance group to determine the contextual origin and impact of the dance. 4. record environmental sounds to use as a dance accompaniment, such as dogs barking, doors slamming, or water running. 5. compose or choreograph a dance sequence using the ABA pattern and chart the movements on computer. 6. create a short dance phrase to use in designing and recording a commercial for advertising a product.

Standard 6: Making Connections Between Dance and Other Disciplines

BASIC

Benchmark 3: The student identifies and understands dance in everyday life.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies work actions in terms of dance elements, such as <i>time</i>, <i>space</i>, and <i>force</i>. 2. identifies and describes motion and pattern in nature. 3. identifies and describes motion and pattern in sports.	The teacher has students 1. create a “wake-up dance” that uses creative movements to represent their ritual of waking up in the morning that includes waking up, showering, eating breakfast, and any other necessary actions. 2. break into four groups and each creates a short piece to represent each season. Students are asked to share their pieces in the order of the seasons. 3. create a dance that retells the beginning, middle, and end of a sports story such as “Casey at the Bat.”

Standard 6: Making Connections Between Dance and Other Disciplines**PROFICIENT****Benchmark 1: The student understands conceptual and thematic relationships between dance and other disciplines.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student - uses movement to reinforce a concept from another discipline, such as time in math. - documents the connections between dance and visual arts, drama, and music. - creates a <i>dance study</i> that reveals an understanding of a shared concept between dance and another discipline, such as pattern or migration in dance and science. - researches the use of literary forms as themes for dance. - prepares a bibliography of dance resource materials. - explains contextual connections between dance forms from a region and that region's geography, climate, social customs, and/or other qualities. - compares and contrasts dance elements with elements of other arts. - represents <i>concepts</i> from other subjects through creative movement.	The teacher has students (a) rotate and revolve as planets around another student representing the sun, with proportional dimensional relationships. (b) stand in the middle of an imaginary analogue clock face. Students are asked to execute <i>rond de jambe</i> by pointing right leg front to 12:00 noon, side to 2:00 p.m., and back to 6:00 evening; recover in 1st position; point left leg front to 12:00 midnight, side to 10:00 p.m. and back to 6:00 evening, all while keeping their working leg as straight as possible to represent the clock hand. (a) respond through dance to another work of art, such as a painting. (b) use another art form, such as drama, to tell the story being depicted through a dance, such as the Native American grass dance. - create a dance movement that corresponds to the patterns used by birds during seasonal events for communicating to other birds. - interpret a story poem, such as Louis Untermeyer's anthology <i>Story Poems</i> using creative movement and no words. - use the school or public library to identify general dance resources or use e-mail to communicate with a dance teacher and/or dance historian, such as Melba Huber for tap dancing to identify resources. - choose a specific region, such as the Arctic to research and write a report addressing popular dances in that region, such as the Yup'ik masked dance and how it is contextually influenced. - use a Venn diagram to chart the similarities and differences in how the elements of shape, action, space, time, rhythm, and energy are used in dance verses another fine art, such as music. - work in pairs and use dance vocabulary to create a hydrogen atom consisting of one stationary proton with one electron circling it. Students are asked to incorporate some sort of shape, energy, or action to represent the idea of positive, negative, and neutral charges.

Standard 6: Making Connections Between Dance and Other Disciplines**PROFICIENT****Benchmark 2: The student distinguishes how dance is affected by media technologies.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. compares and contrasts the aesthetic impact of dances observed through various means. 2. using media technologies, views, and evaluates dances. 3. examines and evaluates the role of the media in preserving historic dance forms. 4. examines and evaluates the role of the media in seeing and understanding world dance.	The teacher has students 1. observe the same dance both live and recorded on video and use a graphic organizer to explain the difference and similarities regarding the aesthetic impact of each. 2. view two of the following dances on video and compare and contrast them addressing their contextual aspects. Israel/Hora; Hawaii/Hukilau; Serbia/Savila Se Bela Loza; United State/Virginia reel; Germany/d'hammerschmiedsgselin; Ghana/Highlife; Romania/Alunelul; China/Chinese ribbon dance; Mexico/El Jarabe 3. identify at least one way the media has helped to preserve dance, such as incorporating a dance style into a cartoon or creating a movie about a dance or dancer. Students research the dance style independent from the movie or cartoon and create a report addressing how the media has helped to preserve this dance form. 4. critique the impact the media has had on understanding and preserving dance and how effective and accurate the media has been on representing and preserving historic dance forms.

Standard 6: Making Connections Between Dance and Other Disciplines

PROFICIENT

Benchmark 3: The student learns about and understands dance and dance-related careers as a career option.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. researches and evaluates various dance careers, such as <i>dance journalism</i>. 2. identifies how dance can positively impact potential career choices.	The teacher has students 1. prepare a class presentation on a dance career, such as light designer, costume designer, public relations, fund raiser, administrator, set constructor, or sound technician. 2. contact major dance companies, such as the New York City Ballet and its school, School of American Ballet, and obtain statistics about careers for graduates and the spectrum of jobs available within the company.

Standard 6: Making Connections Between Dance and Other Disciplines**ADVANCED****Benchmark 1: The student participates in an interdisciplinary project, based on a theme or concept, including dance and other disciplines.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. creates an interdisciplinary project that includes dance and two other disciplines and is based on a <i>concept</i> identified by the student. 2. creates a dance that reflects a single approach to painting or music. 3. researches theatrical approaches ranging from the narrative to the surreal. 4. responds through creative movement to different architectural and geometric forms. 5. creates movements based on concepts from another discipline. 6. creates works based on language including prose and poetry.	The teacher has students 1. choose a concept such as migration and develop a dance lesson plan that addresses this concept in two other subjects, such as science and literature. 2. research the abstract movement in painting and design a dance that reflects this abstract approach to painting. 3. research theatrical approaches to dance such as the Aztlán works. 4. select an architectural structure, such as Frank Lloyd Wright's "Waterfalling" and capture and represent the feeling, structural aspects, and energy of the work through dance. 5. work in groups of six to create a helium atom with two electrons circling two protons assisted by two neutrons working to keep the like-charged protons from flying apart in the nucleus of an atom. 6. select a dancer who is well known for his/her expressive works, such as Martha Graham and match her work to a popular poem or verse. Then, students write an expressive poem and create a dance piece to reflect and represent it. Students perform the dance for an audience while the poem is read.

Standard 6: Making Connections Between Dance and Other Disciplines**ADVANCED****Benchmark 2: The student integrates media technologies into dance projects.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. creates an extensive video portfolio of dance studies and performances. 2. discusses and demonstrates how technology can be used to reinforce, enhance, or alter the idea in a dance project. 3. discusses and demonstrates how technology can be used to reinforce, enhance, or alter the dance idea in an interdisciplinary project. 4. creates an interdisciplinary dance project using technology. 5. uses computer technology to facilitate dance-related research.	The teacher has students 1. record on CD or video various dance studies and performances created and designed alone and with peers. 2. view recordings of their own work to explore various options and solutions to ideas, problems, and messages in dances recorded. 3. while teaching a dance lesson record the lesson and view it to identify ways its idea can be altered, through technology, for the purpose of developing another lesson that builds on this one. 4. design two different activities or projects that build on one another. 5. use the Internet to conduct research for various activities.

Standard 6: Making Connections Between Dance and Other Disciplines**ADVANCED****Benchmark 3: The student understands how dance knowledge can impact the work force of the 21st Century.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies job-specific skills from dance that carry over to other careers. 2. describes how skills developed in dance are applicable to a variety of careers. 3. compares and contrasts a career in dance with another career outside of dance, identifying similarities and differences.	The teacher has students 1. work in small groups to brainstorm for possible skills taught through dance that can be used in other careers. Then, categorize these skills according to career. 2. interview businesses to identify job skills they are looking for in potential employees. Then, compare results with skills taught through dance. Students record a description of how the skills in each area relate. 3. use a graphic organizer to display the differences and similarities between two different careers, such as dance and crop farming or dance and football.

Standard 6: Making Connections Between Dance and Other Disciplines**EXEMPLARY****Benchmark 1: The student creates dances that integrate various elements from different disciplines.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. creates a complex interdisciplinary project that includes dance and two other disciplines and is based on a <i>concept</i> identified by the student. 2. creates a dance that reflects a single approach to painting or music. 3. researches theatrical approaches to dance ranging from the narrative to the surreal. 4. responds through creative movement to different architectural and geometric forms. 5. creates movements based on concepts from another discipline. 6. creates works based on language including prose and poetry.	The teacher has students 1. choose a concept such as migration and develop a dance lesson plan that addresses this concept through two other subjects, such as science and literature. 2. research a style of painting, such as collage or caricature and design a dance that reflects this approach to painting. 3. research theatrical approaches to dance such as the Aztlan works. 4. select an architectural structure or geometric form, such as <i>dodecahedron</i>, or cube and represent the feeling, structural aspects, and energy of the style or form through dance. 5. select a concept, such as archaic or primitive and represent the feeling, qualities, and energy of the concept through dance. 6. select a dancer known for his/her expressive works, such as Martha Graham and match her work to a popular poem or verse. Then, students write an expressive poem and create a dance piece to reflect and represent it. They are asked to perform the dance for an audience while the piece of literature is being read.

Standard 6: Making Connections Between Dance and Other Disciplines**EXEMPLARY****Benchmark 2: The student creates an interdisciplinary project using media technologies.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. presents dance in a new or enhanced form using media technologies. 2. continues to create interdisciplinary dance projects using media technologies. 3. continues to use computer technology to facilitate dance-related research. 4. uses computer technology to note or describe dance sequences or compositions.	The teacher has students 1. use video camera recordings, photography, and other electronic media in a dance choreography and performance. 2. create dances that incorporate other subjects, such as science or social studies along with electronic media, such as CD players, DVD recordings and recorders, sound systems, and others. 3. use the Internet to conduct research for various dance activities. 4. choreograph all or multiple dance sequences using the computer.

Standard 6: Making Connections Between Dance and Other Disciplines

EXEMPLARY

Benchmark 3: The student explores dance as a personal career choice.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. participates as an intern at an arts organization. 2. researches and reports on a specific career choice in dance. 3. defines the personal and technical skills necessary for a career in dance.	The teacher has students 1. contact a local arts organization, such as the Kansas Arts Commission, Kansas Alliance for Arts Education, Accessible Arts Inc, or Kansas Citizens for the Arts to discuss and set up an intern opportunity for themselves to learn and experience career options. 2. research and report on a career, such as that of a choreographer, dance performer, dance journalist, dance teacher, artistic director, costume designer, studio manager, program manager, and/or others. 3. choose a dance career, such as that of a choreographer, dance performer, dance journalist, dance teacher, artistic director, costume designer, studio manager, program manager, and/or others and list the personal and technical skills needed for a career in that field.

Standard 7: Making Connections Between Dance and Healthful Living**BASIC****Benchmark 1: The student identifies how dance enhances his/her health and physical, emotional, and mental well-being.**

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. demonstrates strength, flexibility, coordination, and stamina developed through dance. 2. expresses his/her emotions constructively through dance. 3. demonstrates sequential, divergent, and <i>abstract</i> thinking through dance. 4. identifies personal goals to develop physically, mentally, and emotionally through dance. 5. discusses and demonstrates ways dance has helped him/her discover aspects of him/herself. 6. identifies ways that behaviors used in dance can be applied in other aspects of life.	The teacher has students 1. learn and perform a folkdance, such as line dancing that includes quite strenuous movements including a floor slide, spins, and jumps. Later, students are asked to identify the challenges they encountered. 2. (a) watch the movie "Billy." Then, students discuss Billy's dance of anger. Students are asked to choreograph a dance showing a strong emotion, such as anger. (b) listen to three types of music each expressing a different emotion and use dance to express each emotion through creative movement 3. (a) create and perform a short dance sequence. Then, students perform it again in reverse order. (b) create a dance movement in the <i>AB</i> pattern. Then, students repeat the pattern removing the <i>B</i> and replacing it with a different movement. 4. write or record three personal goals, each enhancing their physical, mental, and emotional development through dance. 5. keep a journal over a period of a semester for recording and reflecting on their personal discoveries and growth through dance. 6. describe orally or in writing ways dance can enhance performance in another area of life, such as ways dance enhances performance on the football field or in the boxing ring.

Standard 7: Making Connections Between Dance and Healthful Living

BASIC

Benchmark 2: The student understands how healthy practices such as nutrition and safety enhance his/her ability to dance.

Basic Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies choices that impact lifelong health. 2. demonstrates how safe practices enhance the ability to dance, such as warm-ups, cool-downs, and awareness of self and others within a given space. 3. identifies personal goals to improve his/her dancing abilities.	The teacher has students 1. make posters for the dance studio or room to display how dance advocates healthy life styles. 2. design their ideal dance class or lesson that uses safe practices. Then, students teach their class or lesson. 3. write a paragraph or short paper describing their career hopes and dreams. Paragraph or paper should include how dance could play a part in obtaining his/her goal(s).

Standard 7: Making Connections between Dance and Healthful Living

PROFICIENT

Benchmark 1: The student comprehends and applies knowledge of how dance enhances his/her health and physical, emotional, and mental well-being.

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. records his/her feelings and progress as an artist and dancer. 2. sets goals to improve him/herself as a dancer and steps they will take to reach those goals. 3. defines ways that attending dance performances or events enriches peoples' lives. 4. describes ways that behaviors used in dancing may be applied in other aspects of life.	The teacher has students 1. create a journal to record progress or a template to fill out after completing a dance class. 2. identify at least three personal goals to improve themselves as a dancer such as working on extensions, turns, and turn-outs. Students are asked to include the steps they will take to reach those goals. 3. after attending a dance performance or event, such as a Native American pow-wow interview attendants to identify ways they benefited mentally, emotionally, or other. Students write a reflection addressing the benefits identified in themselves and others. 4. act as an employer of a business and list qualities they think would be necessary for an employee, such as self-discipline, self-control, positive attitude, energy, responsibility, intelligence, and cooperation. Students determine which of these are learned through dance and explain the connections.

Standard 7: Making Connections Between Dance and Healthful Living**PROFICIENT****Benchmark 2: The student effectively communicates how lifestyle choices affect the dancer.**

Proficient Level Knowledge Base Indicators	Instructional Examples
The student 1. identifies his/her personal strengths and weaknesses as a dancer. 2. explains how food choices affect the body in regard to dance. 3. explains how alcohol and drugs affect the body in regard to dance. 4. describes how exercise affects the body and its various systems in regard to dance. 5. documents the values of discipline and dedication to his/her dance education. 6. explains strategies to prevent dance injuries to themselves and others. 7. demonstrates and practices injury prevention techniques. 8. creates his/her <i>warm-ups</i> and discusses how warm-ups prepare the body and mind for expressive purposes. 9. defines how the requirements of being a dancer relate to making responsible choices about physical and emotional health.	The teacher has students 1. list their physical, mental, and motivational strengths and weaknesses to use in setting personal goals. 2. write and present a persuasive speech addressing the importance of balance, texture, color, and variety in their lives, such as food choices, a work of art, and musical piece. Students are asked to focus on how they impact dance in similar ways. 3. contact a public health department for information on the impacts of drugs and alcohol on our bodies and write and present a persuasive speech on the topic. 4. interview the health/physical education teacher regarding the recuperative and beneficial effect of exercise on each system of the human body. Students relate what has been learned to the success of a jazz dancer. 5. keep a journal of personal experiences they have witnessed regarding the benefits of self-discipline and dedication in his/her dance experiences. 6. demonstrate Yoga, <i>Pilates</i>, or proper stretching to a beginning dance student and explain the importance of such before <i>barre</i> for preventing injury. Students relate this to playing an instrument where care must be taken to keep it in tune and warming-up is necessary prior to playing or performing. 7. demonstrate and consistently conduct Yoga, <i>Pilates</i>, or proper stretching before <i>barre</i>. 8. refer to helpful articles on warm-ups, injury prevention, energy, and attitudes in trade magazines, such as <i>Dance Magazine</i>, <i>Dancer</i>, <i>Dance Spirit</i>, and/or <i>Dance Teacher</i> and create a personal warm-up routine based on information obtained. 9. prepare an expository paper addressing how the self-discipline and control required to dance well is the same required to live a successful life in any other career.

Standard 7: Making Connections Between Dance and Healthful Living**ADVANCED****Benchmark 1: The student reflects upon and monitors his/her own progress and personal growth during his/her study of dance.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. keeps a journal to record his/her feelings and progress as an artist and dancer. 2. evaluates his/her technical and creative growth in dance. 3. designs a personal dance and movement regimen for improving and promoting ongoing agility, flexibility, strength, and endurance. 4. explains how dance is a means of maintaining personal fitness and wellness.	The teacher has students 1. maintain a log or personal journal to track progress and reflections regarding their artistic growth and experiences as a dance student. 2. include in a log or journal their technical and creative growth as a dance student. 3. after maintaining a journal or log, begin exploring and developing a personal dance and movement regimen that they will use in tracking their progress. 4. write an expository speech addressing how dance is a way for maintaining personal fitness and wellness.

Standard 7: Making Connections Between Dance and Healthful Living**ADVANCED****Benchmark 2: The student understands the relationship between dance and body image.**

Advanced Level Knowledge Base Indicators	Instructional Examples
The student 1. analyzes historical and cultural images of the body in dance and compares these to images of the body in contemporary media. 2. maintains a healthy lifestyle and a personal plan for healthy living. 3. analyzes how dance builds respect for the body. 4. reports on dance movements and healthy practices that respect the body as an instrument of expression and communication. 5. explains why and how dance is the product of intentional and physical actions. 6. creates and leads the class in a <i>warm-up</i> series that prepares his/her peers for a safe and successful dance class.	The teacher has students 1. look at the history of the tutu from the romantic tutu of “Les Sylphides,” to the classical tutu of “Swan Lake,” to the costumes used in “4 Temperaments.” Students compare with images of dancers bodies in Gap ads. They are asked to chart the similarities and differences and write a reflection on their insights regarding the changes, developments, and causes of these. 2. develop a personal plan for healthy living and track their progress in maintaining it. 3. research, reflect upon, and write an expository paper addressing their findings regarding how dance builds respect for the human body. 4. write and give a persuasive speech on the movements and practices used in dance that build respect for the body as an instrument of expression and communication. 5. write and give a persuasive speech on how and why intentional, healthy actions and choices are necessary for an effective dancer. 6. prepare a series of warm-up exercises and take a turn at leading the class through their routine.

Standard 7: Making Connections Between Dance and Healthful Living**EXEMPLARY**

Benchmark 1: The student evaluates his/her own personal growth and progress throughout the study of dance in regard to personal choices.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. appraises and responds to his/her commitment to dance. 2. appraises and responds to his/her commitment to personal fitness and well-being. 3. evaluates and responds to his/her growth in qualifying for a career in dance. 4. appraises and responds to how his/her personal growth and progress will impact obtaining a career in dance.	The teacher has students 1. write a statement or personal growth and commitment philosophy addressing their commitment to dance. 2. write a statement or personal growth and commitment philosophy addressing their commitment to personal fitness and well-being. 3. write a statement or personal growth and commitment philosophy addressing their growth in qualifying for a career in dance. 4. write a statement or personal growth and commitment philosophy addressing how their growth and progress will impact obtaining a career in dance.

Standard 7: Making Connections Between Dance and Healthful Living

EXEMPLARY

Benchmark 2: The student comprehends the challenges facing professional performers in maintaining healthy lifestyles.

Exemplary Level Knowledge Base Indicators	Instructional Examples
The student 1. defines what a dancer can do to protect him/herself from unsafe practices and conditions. 2. develops personal strategies for maintaining a healthy body. 3. creates his/her own <i>warm-up</i> and explains how that <i>warm-up</i> prepares the body and mind for safe and optimal performance. 4. develops and implements a dance class focusing on issues of health, fitness, and creative expression.	The teacher has students 1. create a chart that lists ways for protecting themselves from unsafe practices and conditions and display in their personal space, such as their locker or room. 2. list strategies they can practice for maintaining a healthy body and display in a personal space. 3. create a presentation that includes a warm-up routine and address ways it can prepare the body and mind for safe and optimal performance. 4. prepares a lesson that focuses on issues of health, fitness, and creative expression. Later, students teach it to the class.

Scope and Sequence

Scope and Sequence			
Standard 1: Identifying and Demonstrating Movement Elements and Skills in Performing Dance			
BASIC	PROFICIENT	ADVANCED	EXEMPLARY
Benchmark: 1. Accurately identifies and moves various body parts. Indicators: 1. locates various parts of the body, such as head, shoulders, elbows, knees, and toes. 2. moves various body parts on cue. 3. leads various body parts through space (including any of the above plus rib cage, torso, hips, and limbs). 4. identifies and demonstrates isolated and coordinated movements of parts of the body in the head, neck, limbs and torso.	Benchmark: 1. Understands the body in motion and explains the underlying principles. Indicators: 1. demonstrates the following movement skills and explains the underlying principles: <i>alignment, balance, initiation</i> of movement, articulation of isolated body parts, weight shift, <i>elevation</i> and landing, <i>fall</i>, and <i>recovery</i>. 2. demonstrates increasing <i>kinesthetic</i> awareness, concentration, and focus while performing movement skills. 3. demonstrates static and <i>dynamic alignment</i>. 4. applies an understanding of <i>flexibility</i>. 5. recognizes and demonstrates the laws of motion, such as gravity and momentum, while exploring movement.	Benchmark: 1. Displays static and dynamic alignment in locomotor and non-locomotor/axial movements. Indicators: 1. explores and integrates the three elements of dance (<i>space, time, and force</i>) while demonstrating consistency and reliability in performing technical skills. 2. applies the following movement skills and underlying principles: <i>alignment, balance, initiation</i> of movement, isolation of body parts, weight shift, <i>elevation</i> and landing, and <i>fall and recovery</i>. 3. executes dance warm-up exercises with an understanding of their necessity and their intention. 4. applies the laws of motion while displaying <i>static</i> and <i>dynamic alignment</i> in movements.	Benchmark: 1. Dances with a level of technical excellence. Indicators: 1. maintains a high level of consistency and reliability in skeletal <i>alignment</i>. 2. demonstrates body-part articulation, strength, <i>flexibility</i>, agility, and coordination in <i>locomotor</i> and <i>non-locomotor/axial</i> movements. 3. uses increasingly complex combinations of <i>locomotor</i> and <i>non-locomotor</i> movements, emphasizing the elements of <i>space, time, and force</i>. 4. maintains a high level of consistency and reliability when incorporating the following movement skills and underlying principles: <i>balance, initiation</i> of movement, isolation of body parts, weight shift, <i>elevation</i> and landing, and <i>fall and recovery</i>.

Benchmark: 2. Accurately identifies and maintains non-locomotor/axial movements and the basic locomotor movements safely and in control. Indicators: 1. bends various parts of the body in different directions, <i>twists</i> the torso, flexes and extends the limbs and torso, <i>swings</i> and <i>sways</i> the body, limbs, and head, rises and falls, <i>pushes</i> and <i>pulls</i>. 2. <i>walks, runs, hops, jumps, leaps, gallops, slides, skips, slithers</i>, crawls, and rolls traveling forward, backward, sideward, diagonally, and turning in straight and curved <i>pathways</i>. 3. describes the non-locomotor/axial movements listed in indicator one and the basic locomotor movement; <i>walk, run, hop, jump, leap, gallop, slide, skip, slither</i>, crawl, roll, and turn. 4. explains the differences and similarities between non-locomotor/axial movements and the basis locomotor movements. 5. combines <i>locomotor movements</i>, such as run – run – jump, slide – hop, run – run – leap safely and in control.	Benchmark: 2. Builds dance vocabulary through the understanding of steps and how they combine. Indicators: 1. accurately identifies and executes basic dance steps, positions, and patterns from different <i>forms</i> such as <i>ballet, square</i>, West African, Middle Eastern, <i>modern</i>. 2. demonstrates accurate memorization and reproduction of movement <i>sequences</i> from various dance <i>styles</i>. 3. combines various movements or elements of dance to create a short dance <i>phrase</i>.	Benchmark: 2. Understands the differences of dance forms. Indicators: 1. compares and contrasts the differences of <i>ballet, modern, jazz</i>, world, and <i>traditional</i> dance. 2. accurately identifies and demonstrates basic dance steps, positions, and <i>patterns</i> for dance from different <i>styles</i> and traditions. 3. demonstrates emergent ability to develop combinations or movement <i>sequences</i> for technique class with specific goals in mind with specific form.	Benchmark: 2. Identifies and performs long, complex steps and patterns in various dance styles and traditions. Indicators: 1. makes appropriate movement choices in response to the various <i>styles</i> and traditions. 2. understands dance <i>phrases</i>, such as how they are shaped and dynamically interconnected and choreographs sequences. 3. develops movement sequences and dance phrases focusing on specific goals and using specific steps, positions, and patterns from various styles.
---	--	--	---

- | | | | |
|--|--|--|--|
| <ol style="list-style-type: none">6. combines <i>locomotor</i> and <i>non-locomotor/axial</i> movements.7. creates short dance <i>phrases</i> using <i>locomotor</i> and non-locomotor/axial movements. | | | |
|--|--|--|--|

Benchmark: 3. Defines and understands personal and general space. Indicators: 1. defines the similarities and differences between personal and general space. 2. explores general space through <i>levels</i>, <i>pathways</i>, <i>directions</i>, and <i>shapes</i>. 3. explores moving fully in the <i>kinesphere</i> (far reach, middle reach, near reach). 4. constructs <i>sequences</i> of far, middle, and near reach movements. 5. creates <i>shapes</i> at low, middle, and high <i>levels</i>. 6. explores and recognizes movement in <i>dimensions</i>, <i>planes</i>, <i>diagonals</i>. 7. explores and recognizes <i>directions</i> and <i>pathways</i> through <i>space</i>. 8. cooperates with other students to form lines, circles, and other <i>spatial designs</i>.	Benchmark: 3. Develops kinesthetic awareness and understanding of spatial design. Indicators: 1. examines <i>space</i> through <i>design</i>, <i>shape</i>, <i>level</i>, <i>focus</i>, <i>direction</i>, and <i>pathway</i>. 2. accurately transfers a spatial <i>pattern</i> from the visual to the <i>kinesthetic</i>. 3. creates a <i>dance study</i> that incorporates three elements of spatial <i>design</i>.	Benchmark: 3. Applies their understanding of spatial design in motion. Indicators: 1. demonstrates a clarity of movement initiation and sequencing. 2. transfers a 2-dimensional <i>design</i> to a 3-dimensional <i>movement study</i>. 3. creates a <i>sequence</i> that combines special <i>design</i> elements and performs in relation to a partner or group.	Benchmark: 3. Creates complex dance sequences combining spatial design elements. Indicators: 1. performs complex movement patterns within the <i>kinesphere</i>. 2. shows a clarity of <i>spatial intent</i>. 3. shows awareness of others in space and of overall spatial <i>design</i> when interacting. 4. successfully combines and incorporates the spatial design elements to creating a complex dance <i>sequence</i>.
--	---	---	---

Benchmark: 4. Recognizes a musical beat and accurately moves to the beat while responding to tempo. Indicators: 1. responds to a regular <i>pulse</i> (heart pulse, breath pulse, music pulse). 2. <i>improvises</i> in response to regularly and irregularly <i>accented</i> music. 3. explores and demonstrates the differences between <i>sustained</i> and sudden movement. 4. demonstrates gradual tempo changes (acceleration/deceleration). 5. creates <i>rhythmic patterns</i> through exploration of long and short duration movement and clapping patterns (alone, partner, or group). 6. uses sound as an accompaniment to movement <i>phrases</i>.	Benchmark: 4. Develops an aural awareness of the relationship between movement, time, and music. Indicators: 1. accurately transfers a <i>rhythmic pattern</i> from the aural to the <i>kinesthetic</i>. 2. explores and represents meter in music through movement. 3. creates a <i>movement study</i> that employs an irregular meter, such as 5/4 or 7/8.	Benchmark: 4. Approaches movement with rhythmic acuity. Indicators: 1. identifies <i>duple</i> and <i>triple meters</i> in music, such as march and <i>waltz</i> and chooses movements appropriate to the corresponding <i>meter</i>. 2. creates a short study that explores <i>meter</i>, <i>accent</i>, <i>rhythmic pattern</i>, phrasing, and <i>tempo</i>. 3. repeats a movement <i>phrase</i> changing the rhythmic accents. 4. repeats a movement <i>phrase</i> changing the rhythmic <i>tempo</i> and quality of <i>tempo</i>.	Benchmark: 4. Performs technical skills with artistic expression, demonstrating musicality, clarity, and stylistic nuance. Indicators: 1. makes an artistic statement that transcends <i>technique</i>, dynamic and <i>spatial intent</i>, and body connectedness. 2. distinguishes interaction between different voices in musical composition and responds effectively through dance. 3. artistically communicates a message through dance that incorporates clarity, <i>musicality</i>, and stylistic <i>nuance</i> while maintaining a high level of technical skill.
--	---	---	--

Benchmark: 5. Explores the expressive dynamics of movement. Indicators: 1. recognizes and demonstrates the interrelationships among the elements of <i>space</i>, <i>time</i>, <i>force</i>, and flow of <i>energy</i>. 2. experiences and identifies <i>movement qualities</i>, such as <i>swing</i>, <i>collapse</i>, <i>vibrate</i>, <i>explode</i>, <i>suspend</i>, <i>percussive</i>, <i>flick</i>, <i>dab</i>, <i>float</i>, and <i>wring</i>. 3. explores tension and relaxation, such as <i>sustained</i> and <i>continuous</i>.	Benchmark: 5. Understands, demonstrates, and applies the expressive dynamics of movement. Indicators: 1. identifies and clearly demonstrates a range of <i>dynamics/movement qualities</i>. 2. creates a <i>movement study</i> using three or more dynamic qualities. 3. recreates a movement phrase by changing the <i>dynamic elements</i>.	Benchmark: 5. Performs combinations and variations in a broad dynamic range. Indicators: 1. creates a <i>movement study</i> using three or more highly contrasting <i>dynamic</i> qualities. 2. with a partner, creates a <i>movement study</i> with contrasting <i>dynamic</i> qualities.	Benchmark: 5. Choreographs and performs combinations and variations in a broad dynamic range. Indicators: 1. integrates all of the <i>nuances</i> of dynamic contrast into a performance. 2. choreographs a short study for two or more dancers incorporating a broad range of <i>dynamic</i> qualities. 3. performs a short dance study that combines a broad range of dynamic qualities. 4. choreographs a short dance study for one dancer incorporating a broad range of dynamic qualities.
---	--	--	---

Benchmark: 6. Attentively observes and accurately describes the action and movement elements in a brief movement study. Indicators: - views and identifies specific movements, such as <i>walks</i>, <i>runs</i>, <i>hops</i>, <i>jumps</i>, <i>leaps</i>, <i>gallops</i>, <i>slides</i>, and <i>skips</i>). - recognizes <i>levels</i>, <i>directions</i>, and <i>pathways</i> in movement. - accurately describes how dance movements are similar and different based on their action and movement elements. - accurately uses dance terminology to describe a dance viewed live or recorded.	Benchmark: 6. Understands action and movement elements observed in a dance, and appropriate movement/dance vocabulary. Indicators: - identifies and describes specific movements in a dance. - identifies and describes how a dance uses <i>time</i>. - identifies and describes how a dance uses spatial <i>form</i>. - identifies and describes how a dance uses <i>dynamic elements</i>. - identifies and describes how a dance relates to its accompanying music.	Benchmark: 6. Remembers and reproduces extended movement sequences. Indicators: - memorizes and performs extended movement sequences that focus on <i>time</i>. - remembers and demonstrates extended movement sequences that focus on spatial <i>form</i>. - reproduces extended movement sequences that focus on dynamic qualities. - demonstrates extended movement sequences that focus on musical form.	Benchmark: 6. Remembers, reproduces, and documents extended movement sequences. Indicators: - observes and analyzes existing works and expands his/her perception of movement possibilities based on knowledge gained. - views, documents, and performs an excerpt of a master work. - experiences a variety of elements, structures, and approaches to movement and applies knowledge to placing his/her own movement experiences into larger contexts.
---	--	--	---

Scope and Sequence			
Standard 2: Understanding Choreographic Principles, Processes, and Structures			
BASIC	PROFICIENT	ADVANCED	EXEMPLARY
Benchmark: 1. Explores planning and organizing a sequence of movements. Indicators: - demonstrates sequencing three <i>axial movements</i>,. - identifies the beginning, middle, and end of a dance phrase. - creates a <i>sequence</i> with a beginning, middle, and end, both with and without a <i>rhythmic accompaniment</i>. - demonstrates sequencing three <i>locomotor movements</i>, - combines <i>axial</i> and <i>locomotor movements</i> into a <i>phrase</i>. - performs a dance <i>phrases</i> with and without sound. - recognizes ways other disciplines inspire movement.	Benchmark: 1. Understands basic choreographic principles. Indicators: - accurately defines the principles of contrast and transition. - clearly demonstrates the principles of contrast and transition, order, and repetition in composition work. - demonstrates understanding of the elements of spatial <i>design</i> in movement. - recognizes the use of <i>time</i>, <i>space</i>, <i>shape</i>, and <i>dynamics</i> in other dancer's compositions. - identifies ways other disciplines inspire movement. - demonstrates the following skills: leading, following, echoing, and <i>mirroring</i>. - observes and explains how different accompaniment, such as sound, music, or spoken text can affect the meaning of a dance.	Benchmark: 1. Applies the basic choreographic principles. Indicators: - applies the principles of contrast and transition to choreograph a dance. - applies the elements of spatial <i>design</i> to choreograph a dance. - applies principals of structure and form to choreograph a dance. - choreographs for solo and ensemble. - appraises choices for the use or nonuse of musical accompaniment. - applies other disciplines to choreographed movement.	Benchmark: 1. Choreographs dances incorporating complex choreographic principles. Indicators: - uses the element of space for specific <i>choreographic intentions</i>. - uses diverse rhythms and time <i>signatures</i>, precluding predictability. - uses movements in contrast to each other. - applies a range of <i>dynamic</i> choices to specific choreographic needs. - approaches accompaniment with a sophisticated musical sense.

Benchmark: 2. Explores movement as a means of expression. Indicators: 1. uses <i>improvisation</i> to discover and invent movement and to solve movement problems. 2. creates a study using a chosen idea, experience, image, or emotional theme. 3. independently <i>improvises</i>, creates, and performs dances based on their own ideas and concepts from other sources. 4. creates a dance <i>phrase</i> accurately, repeats it, and then varies it making changes in the <i>time, space, force</i>, and/or <i>energy</i> flow. 5. performs a <i>dance composition/choreography</i> for peers. 6. works effectively alone, cooperatively with a partner, and in small groups.	Benchmark: 2. Experiences and understands basic choreographic processes. Indicators: 1. responds through improvisation to various motivational stimuli. 2. works with both assigned and self-generated themes in <i>choreography</i>. 3. creates a plan to approach a <i>choreographic</i> problem. 4. effectively demonstrates the processes of reordering and chance procedures. 5. works effectively alone, cooperatively with a partner, and in small groups during the <i>choreographic</i> process. 6. evaluates the use or non-use of musical accompaniment to enhance a dance composition. 7. evaluates the use of lighting, costumes, and/or props to enhance a <i>composition</i>. 8. creates a dance using weight dependency and support, counter-tension, and counter-balance. 9. creates a dance study generated from emotion, everyday gestures, ideas, or <i>concepts</i>.	Benchmark: 2. Understands and uses improvisation to generate movement for choreography. Indicators: 1. uses <i>improvisation</i> as a springboard for movement discovery and development of thematic material. 2. uses <i>improvisation</i> to explore, discover, and invent movement and to solve movement problems. 3. develops and accesses <i>original source material</i> through <i>improvisation</i>. 4. develops and enhances <i>original source material</i> using various elements of the craft of <i>choreography</i>. 5. creates a dance that successfully communicates a topic of personal significance. 6. improvises spontaneous dances that range from free-form to structured studies. 7. demonstrates the differences between <i>pantomiming</i> and <i>abstracting</i> gesture. 8. selects or creates appropriate lighting, costumes, and/or props to enhance the meaning of his/her composition.	Benchmark: 2. Choreographs dances using movement elements, themes, personal experiences, and imagination. Indicators: 1. creates a complete theme based on a personal experience. 2. creates a complete theme based on literature or a historical event. 3. describes how a choreographer manipulated and developed the basic movement content in a dance. 4. creates a <i>composition</i> that makes an artistic contribution. 5. evaluates and responds to the effectiveness of the process used in choreographing a dance composition.
--	--	--	--

Benchmark: 3. Explores basic choreographic structure/forms. Indicators: 1. experiences and participates in different floor and air <i>patterns</i> such as curved, angular, and straight pathways, circles, spirals and other geometric forms. 2. explores relationships to other students in formations of lines, circles, and other <i>designs</i>. 3. watches a short movement <i>phrase</i> and responds to it in movement. 4. dances a solo with a beginning, middle, and end. 5. dances a <i>duet</i>. 6. <i>improvises</i> to a poem or story as it is being read. 7. creates a dance <i>phrase</i>, accurately repeats it, and then varies it making changes in the <i>time</i>, <i>space</i>, and/or <i>force</i>.	Benchmark: 3. Understands choreographic structures/forms. Indicators: 1. demonstrates the structures and forms of <i>AB</i>, <i>ABA</i>, <i>canon</i>, <i>call and response</i>, and <i>narrative</i>. 2. counts music measures and uses tally marks to create a written form of notation that can be referred to while choreographing. 3. creates movement <i>phrases</i> that demonstrate compositional <i>design</i> elements, including <i>symmetry</i>, <i>asymmetry</i>, <i>balance</i>, line, <i>pathway</i>, <i>levels</i>, <i>focus</i>, and <i>dynamics</i>. 4. develops a <i>movement study</i> that demonstrates <i>theme and variation</i>.	Benchmark: 3. Understands complex choreographic structures/forms. Indicators: 1. demonstrates an understanding of more complex structures and forms such as rondo and palindrome. 2. choreographs using compositional forms in creating duets and dances for groups. 3. develops a movement study that demonstrates repetition. 4. develops a movement study that gradually builds to a crescendo. 5. creates a short study using <i>theme and variation</i>. 6. weaves elements such as emotion, fact, fantasy, and humor into a study in response to an existing musical structure.	Benchmark: 3. Choreographs dances with complex structures/forms. Indicators: 1. develops a <i>movement study</i> that reveals tension and resolution. 2. develops a <i>movement study</i> that demonstrates <i>fugue</i>. 3. integrates musical, structural, and developmental <i>patterns</i> with visual, dynamic, and intellectual and <i>aesthetic</i> elements of dance. 4. projects one-dimensional visual ideas into three-dimensional <i>space</i> while integrating visual, dynamic, and musical elements to enhance the intent of the <i>choreography</i>. 5. uses the group form to elaborate a basic thematic idea. 6. works within an existing musical <i>structure</i> to capture the correlating series of dynamic changes relating to a particular character.
--	--	---	---

Scope and Sequence			
Standard 3: Understanding Dance as a Way to Create and Communicate Meaning			
BASIC	PROFICIENT	ADVANCED	EXEMPLARY
Benchmark: 1. Observes and understands how the art of dance relates to other forms of human movement. Indicators: 1. takes an everyday movement, such as a hand shake and changes its size and dynamics of time, <i>force</i>, <i>space</i>, and <i>energy</i> flow. 2. explores and describes the difference between <i>pantomiming</i> and <i>abstracting</i> a gesture. 3. compares and contrasts dance movements with movements from a sport. 4. discovers and defines movement solutions to movement problems.	Benchmark: 1. Understands the difference between functional and expressive movement. Indicators: 1. identifies abstraction and realism in other art forms and relates these principles to dance. 2. abstracts movement regarding its gestures and actions. 3. compares and contrasts <i>pantomiming</i> and <i>abstract</i> gesture. 4. communicates an idea through both movement and <i>pantomime</i>. 5. uses and explains how different accompaniments, such as sound, music, and spoken text, can affect the expressive meaning of a dance. 6. explains how lighting and costuming can contribute to the expressive meaning of dance.	Benchmark: 1. Examines and designs ways dance creates and conveys meaning. Indicators: 1. analyzes how movement choices can convey multiple meanings. 2. distinguishes how personal experience influences the interpretation of a dance. 3. compares and contrasts how meaning is communicated in two choreographed works. 4. creates a dance that effectively communicates a contemporary social theme. 5. demonstrates how lighting and costuming can contribute to the meaning of dance.	Benchmark: 1. Examines and comprehends the expressive power of dance as a means of communication with multiple interpretations. Indicators: 1. creates dances that convey meaning. 2. analyzes dances from a variety of perspectives. 3. creates a dance that uses narrative and abstraction in movement. 4. translates aspects of literature into movement. 5. demonstrates how scenic design and stage effects can enhance the meaning of a dance.

Benchmark: 2. Explores how dance communicates an idea, feeling, or story. Indicators: 1. observes a dance, then analyzes and describes the dancer's use of body, energy, space, and time for communicating. 2. observes a live dance performance or a video and describes the mood, emotion, or story he/she believes is being conveyed. 3. interprets the ideas or feelings of music, song, poetry, or narrative through <i>improvisation</i>. 4. attempts to create movements to express ideas or feelings with or without music. 5. presents original dance to peers and describes how he/she has attempted to convey meaning.	Benchmark: 2. Understands how different styles of dance communicate. Indicators: 1. interprets different styles of dance. 2. identifies the elements of different <i>styles</i> of dance that create meaning. 3. explores an idea in different <i>styles</i>. 4. participates in dances from cultures other than his/her and compares and contrasts the meaning communicated by each. 5. observes dance by people of varied cultural backgrounds and discusses the meaning communicated in each.	Benchmark: 2. Understands how choreographers communicate meaning. Indicators: 1. compares and contrasts works from different choreographers. 2. researches influential choreographers and compares how they convey similar ideas differently. 3. choreographs studies based on various dance styles.	Benchmark: 2. Understands his/her own works within the context of other choreographers. Indicators: 1. evaluates the short studies and finished works of peers and determines the extent to which the intended message was communicated. 2. evaluates and responds to ways meaning is communicated in his/her own choreographic works. 3. compares and contrasts communication through various approaches to <i>choreography</i>. 4. choreographs a study based on another choreographer's approach. 5. identifies and defends his/her own choreographic voice.
--	---	---	--

Scope and Sequence			
Standard 4: Applying and Demonstrating Critical and Creative Thinking Skills in Dance			
BASIC	PROFICIENT	ADVANCED	EXEMPLARY
Benchmark: 1. Explores and discovers movement problems and realizes solutions to those problems. Indicators: 1. recognizes common problems in dance. 2. experiences various solutions to common problems in dance. 3. applies effective solutions to dance problems.	Benchmark: 1. Identifies movement problems and demonstrates multiple solutions to those problems. Indicators: 1. views dances and identifies their movement problems. 2. creates a movement problem and demonstrates multiple solutions, such as moving from one place to another. 3. responds to solutions both selected and assigned. 4. compares and contrasts his/her solutions with the solutions of others. 5. defends a chosen solution for a movement problem. 6. analyzes solutions in regards to their effectiveness for their related problem.	Benchmark: 1. Identifies and analyzes dance problems and demonstrates solutions to those problems. Indicators: 1. creates and evaluates dances. 2. revises dances over time, articulating the reasons for artistic decisions and what was gained and lost by those decisions. 3. analyzes a peer's dance and identifies its strengths and weaknesses in terms of his/her intent.	Benchmark: 1. Revises and prepares a dance for public performance. Indicators: 1. evaluates and responds to the effectiveness of a dancer's ability to communicate ideas, meanings, and emotions through dance. 2. designs a plan for a production and evaluates it for its strengths and weaknesses. 3. in preparing a dance, evaluates and responds to his/her own artistic choices, the collaborative choices of peers, and suggested constructive alternatives. 4. refines technique through self-evaluation and correction.

Benchmark: 2. Observes and discusses dance selections representing a variety of choreographic works. Indicators: 1. compares and contrasts the similarities and differences among dances in terms of body shapes, actions, levels, pathways, rhythm, timing, and others. 2. describes how dances are similar and different in terms of <i>spatial elements</i>. 3. explains how dances are similar and different in terms of <i>dynamic elements</i>. 4. identifies how dances are similar and different in terms of <i>rhythmic elements</i>. 5. defines how dances are similar and different in terms of the message being communicated.	Benchmark: 2. Recognizes and interprets how contextual aspects of dance impact choreography. Indicators: 1. identifies contextual aspects of dance. 2. determines how the environment impacts and generates differences in dances. 3. describe the artistic process regarding dance choreography. 4. describe how a particular dance compares to the choreographer's stated intent for the dance. 5. creates a set of criteria for evaluating a dancer's ability to effectively communicate his/her intended message through dance.	Benchmark: 2. Analyzes and demonstrates how contextual aspects of dance impact choreography. Indicators: 1. analyzes and responds to issues of ethnicity, gender, social/economic class, age, and/or physical condition in relation to dance. 2. analyzes and responds to ways dancers are portrayed in contemporary media. 3. creates a movement study addressing a contemporary social issue. 4. evaluates a dance and determines the impact the dance's elements have on the effectiveness of that dance. 5. reflects on his/her own personal identity, environmental influences, and movement preferences and creates a dance that expresses these.	Benchmark: 2. Evaluates and demonstrates the impact of contextual aspects on choreography. Indicators: 1. evaluates and analyzes how contextual factors impact <i>choreography</i> over time. 2. evaluates and analyzes the social implications of particular dances. 3. analyzes the contribution of dance to social change. 4. creates a movement study within a given context. 5. demonstrates the ability to move a dance from one context to another. 6. analyzes the style of a particular choreographer or cultural dance form and then creates a dance in that style.
---	--	--	---

Benchmark: 3. Observes and responds to dance. Indicators: 1. participates as an observant and thoughtful audience member by responding with comments about what was observed. 2. responds to dance using appropriate dance terminology. 3. responds to dance by imitating specific dance movements.	Benchmark: 3. Identifies and knows aesthetic criteria for evaluating dance. Indicators: 1. discusses, explores, and identifies the basic elements of the form and content of a dance. 2. identifies and describes <i>aesthetic criteria</i> used in dance, such as <i>movement qualities</i>, rhythm and tempo, originality, visual and/or emotional impact, variety and contrast. 3. effectively compares compositional works in regard to <i>aesthetic criteria</i>. 4. demonstrates appropriate audience behavior while watching dance performances. 5. uses appropriate dance vocabulary to discuss observed works.	Benchmark: 3. Establishes aesthetic criteria and applies it in analyzing his/her own work and that of others. Indicators: 1. develops <i>aesthetic criteria</i> such as <i>movement qualities</i>, <i>rhythm</i> and <i>tempo</i>, originality, visual and/or emotional impact, variety and contrast and uses it to evaluate works. 2. observes a performance and proposes constructive criticism. 3. asks appropriate questions about a dance work using dance vocabulary. 4. keeps a personal journal of personal responses to dance experiences.	Benchmark: 3. Demonstrates aesthetic awareness and understanding in creating and critiquing dance. Indicators: 1. formulates questions about the artistic quality of his/her own work and that of others. 2. views a dance and writes an evaluation of that work. 3. evaluates and responds to his/her own work based on <i>aesthetic criteria</i>.
--	--	---	--

Scope and Sequence			
Standard 5: Demonstrating and Understanding Dance in Various Cultures and Historical Periods			
BASIC	PROFICIENT	ADVANCED	EXEMPLARY
Benchmark: 1. Identifies the historical context of dance within his/her own culture or community. Indicators: 1. reports on a dance learned about from a cultural, community, or family resource. 2. demonstrates and describes a dance or dance movement learned from a community member, family member or other relative. 3. explains the cultural and/or historical context of a dance from his/her community, family, or culture. 4. compares and contrasts a dance movement or dance learned from community member, family member, or other relative with one of their own favorite dance movements. 5. explains ways dance can be a source for learning about self, community, and the world.	Benchmark: 1. Comprehends the historical context of dance within his/her own culture or community. Indicators: 1. researches the role of dance in his/her community or ancestral roots. 2. researches the historical context of dance within his/her own culture or community. 3. reflects on why he/she does or does not dance in relationship to why his/her ancestor's danced. 4. creates a group dance study that expresses contextual aspects of each member's community or cultural background. 5. analyzes how the dance of his/her culture or community has influenced the trends in dance today. 6. describes and interprets the history of dance in Kansas. 7. learns and demonstrates respect for cultural diversity in the study and practice of dance.	Benchmark: 1. Understands the role and significance of dance in his/her own culture or community. Indicators: 1. researches and illustrates the role and significance of dance in his/her community or culture. 2. compares and contrasts a dance style from his/her own culture or community with that of another culture. 3. describes the role dance in his/her community or culture plays within the larger world. 4. demonstrates respect for the role of cultural diversity in the study and practice of dance. 5. creates a group dance or dance study that communicates the community or cultural significance of each member.	Benchmark: 1. Creates dance compositions reflecting his/her own cultural roots. Indicators: 1. researches a dance based on his/her community or culture. 2. creates dance compositions that reflect and/or interpret at least one social, historical, cultural, and/or political theme and/or practice in his/her community or culture. 3. teaches others a dance based on one danced in his/her community or culture. 4. creates and shares an individual dance that represents the cultural mix present within his/herself. 5. creates a duet, trio, or group dance that reflects and respects the cultural mix present within all members.

Benchmark: 2. Knows about and participates in traditional dances from cultures throughout the world. Indicators: 1. defines movement vocabulary for traditional dances from various cultures, such as <i>grapevine</i>, <i>schottische</i>, and <i>mudra</i>. 2. discusses the cultural contexts of traditional dances from various cultures, times, places. 3. expresses the dynamic aspects of traditional dances from various cultures, times, and places. 4. performs specific traditional dances from various cultures, times, and places. 5. participates in a traditional dance movement idea or dance of a particular culture or time period.	Benchmark: 2. Learns and competently performs traditional and/or classical dances and understands the similarities and differences in steps and movement styles. Indicators: 1. understands the contextual aspects of a traditional and a classical dance. 2. competently performs a traditional and a contemporary dance from a culture or time period other than their own. 3. teaches the dance learned in indicator two. 4. compares and contrasts the similarities and differences in steps and movement <i>styles</i> of traditional and contemporary dances. 5. performs steps and movement <i>styles</i> of dances from different cultures, times, and places.	Benchmark: 2. Understands and performs social and theatrical dances from a broad spectrum of 20th century America. Indicators: 1. researches and traces the development of a <i>social</i> and a <i>theatrical dance</i> of 20th century America. 2. executes with confidence and competence the techniques of major 20th century American social and theatrical dance forms. 3. performs with confidence and competence a <i>social</i> and a <i>theatrical dance</i> from 20th century America. 4. describes similarities and differences between two contemporary theatrical forms of dance. 5. demonstrates and analyzes differences and similarities in <i>style</i> and technique between American social dance of the 1950s and 1990s.	Benchmark: 2. Performs and analyzes the similarities and differences between historical and contemporary dance forms. Indicators: 1. successfully performs a work based on a historical dance form and another based on a contemporary dance form. 2. analyzes and evaluates a work based on a historical dance form and another based on a contemporary dance form. 3. compares and contrasts the similarities and differences between historical and contemporary dance forms. 4. speculates on cultural influences that could impact the similarities and differences in different dance forms. 5. successfully performs folk, social, and theatrical dances from a broad spectrum of 20th century America. 6. performs a folk dance from two different cultures with competence and confidence.
--	---	---	--

		Benchmark: 3. Comprehends the historical development of dance communication within a culture. Indicators: 1. explains the significance of dance within various world cultures. 2. describes how various historical events impact dance. 3. develops a dance that responds to a historic event. 4. examines and interprets the cultural messages contained in dance and movement patterns of different cultures. 5. traces the development of a form of contemporary dance.	Benchmark: 3. Incorporates ideas from different cultures, times, and places into choreographed dance. Indicators: 1. creates a dance that incorporates movements from a culture other than his/her own. 2. creates a dance that incorporates movements from a particular historic period. 3. choreographs a dance that is influenced by a historic event. 4. researches a culture other than his/her own and creates a dance that reflects one or more aspects of that culture.
--	--	---	---

Scope and Sequence

Standard 6: Making Connections Between Dance and Other Disciplines

BASIC	PROFICIENT	ADVANCED	EXEMPLARY
Benchmark: 1. Explores and experiences concepts and themes from other disciplines through dance. Indicators: 1. demonstrates how math and science share <i>concepts</i> with dance. 2. charts the connection between social studies, geography, and dance. 3. communicates language arts elements through dance. 4. explores the relationships of dance to art, music, and drama. 5. identifies dance movement content inherent in a variety of subject areas. 6. compares and contrasts a dance experience with a non-dance experience he/she has had. 7. uses scientific and/or mathematical concepts to create movement studies.	Benchmark 1. Understands conceptual and thematic relationships between dance and other disciplines. Indicators: 1. uses movement to reinforce a concept from another discipline, such as time in math. 2. documents the connections between dance and visual arts, drama, and music. 3. creates a <i>dance study</i> that reveals understanding of a shared concept between dance and another discipline, such as pattern or migration in dance and science. 4. researches the use of literary forms as themes for dance. 5. prepares a bibliography of dance resource materials. 6. explains contextual connections between dance forms from a region and that region's geography, climate, social customs, and/or other qualities. 7. compares and contrasts dance elements with elements of other arts. 8. represents concepts from other subjects through creative movement.	Benchmark: 1. Participates in an interdisciplinary project, based on a theme or concept, including dance and other disciplines. Indicators: 1. creates an interdisciplinary project that includes dance and two other disciplines and is based on a <i>concept</i> identified by the student. 2. creates a dance that reflects a single approach to painting or music. 3. researches theatrical approaches ranging from the narrative to the surreal. 4. responds through creative movement to different architectural and geometric forms. 5. creates movements based on concepts from another discipline. 6. creates works based on language including prose and poetry.	Benchmark: 1. Creates dances that integrate various elements from different disciplines. Indicators 1. creates a complex interdisciplinary project that includes dance and two other disciplines and is based on a <i>concept</i> identified by the student. 2. creates a dance that reflects a single approach to painting or music. 3. researches theatrical approaches to dance ranging from the narrative to the surreal. 4. responds through creative movement to different architectural and geometric forms. 5. creates movements based on concepts from another discipline. 6. creates works based on language including prose and poetry.

Benchmark: 2. Views and responds to dance in various electronic media. Indicators: 1. watches a video of dance and creates a response through another discipline. 2. watches a video of dance and imitates the movements. 3. begins to research dance on the Internet. 4. creates and records CDs to accompany a dance study. 5. uses the computer to note or describe a simple dance <i>sequence</i>. 6. creates a short dance video.	Benchmark: 2. Distinguishes how dance is affected by media technologies. Indicators: 1. compares and contrasts the aesthetic impact of dances observed through various means. 2. using media technologies, views and evaluates dances. 3. examines and evaluates the role of the media in preserving historic dance forms. 4. examines and evaluates the role of the media in seeing and understanding world dance.	Benchmark: 2. Integrates media technologies into dance projects. Indicators: 1. creates an extensive video portfolio of dance studies and performances. 2. discusses and demonstrates how technology can be used to reinforce, enhance, or alter the idea in a dance project. 3. discusses and demonnstrates how technology can be used to reinforce, enhance, or alter the dance idea in an interdisciplinary project. 4. creates an interdisciplinary dance project using technology. 5. uses computer technology to facilitate dance-related research.	Benchmark: 2. Creates an interdisciplinary project using media technologies. Indicators: 1. presents dance in a new or enhanced form using media technologies. 2. continues to create interdisciplinary dance projects using media technologies. 3. continues to use computer technology to facilitate dance-related research. 4. uses computer technology to note or describe dance sequences or compositions.
--	---	--	---

Benchmark: 3. Identifies and understands dance in everyday life. Indicators: 1. identifies work actions in terms of dance elements, such as <i>time</i>, <i>space</i>, and <i>force</i>. 2. identifies and describes motion and pattern in nature. 3. identifies and describes motion and pattern in sports.	Benchmark: 3. Learns about and understands dance and dance-related careers as a career option. Indicators: 1. researches and evaluates various dance careers, such as <i>dance journalism</i>. 2. identifies how dance can positively impact potential career choices.	Benchmark: 3. Understands how dance knowledge can impact the work force of the 21st century. Indicators 1. identifies job-specific skills from dance that carry over to other careers. 2. describes how skills developed in dance are applicable to a variety of careers. 3. compares and contrasts a career in dance with another career outside of dance, identifying similarities and differences.	Benchmark: 3. Explores dance as a personal career choice. Indicators: 1. participates as an intern at an arts organization. 2. researches and reports on a specific career choice in dance. 3. defines the personal and technical skills necessary for a career in dance.
---	--	---	--

Scope and Sequence			
Standard 7: Making Connections Between Dance and Healthful Living			
BASIC	PROFICIENT	ADVANCED	EXEMPLARY
Benchmark: - Identifies how dance enhances his/her health and physical, emotional, and mental well-being. Indicators: - demonstrates strength, flexibility, coordination, and stamina developed through dance. - expresses his/her emotions constructively through dance. - demonstrates sequential, divergent, and <i>abstract</i> thinking through dance. - identifies personal goals to develop physically, mentally, and emotionally through dance. - discusses and demonstrates ways dance has helped him/her discover aspects of him/herself. - identifies ways that behaviors used in dance can be applied in other aspects of life.	Benchmark: - Comprehends and applies knowledge of how dance enhances his/her health and physical, emotional, and mental well-being. Indicators: - records his/her feelings and progress as an artist and dancer. - sets goals to improve him/herself as a dancer and steps they will take to reach those goals. - defines ways that attending dance performances or events enriches peoples' lives. - describes ways that behaviors used in dancing may be applied in other aspects of life.	Benchmark: - Reflects upon his/her own progress and personal growth during his/her study of dance. Indicators: - keeps a journal to record his/her feelings and progress as an artist and dancer. - evaluates his/her technical and creative growth in dance. - designs a personal dance and movement regimen for improving and promoting ongoing agility, flexibility, strength, and endurance. - explains how dance is a means of maintaining personal fitness and wellness.	Benchmark: - Evaluates his/her own personal growth and progress throughout the study of dance and appraises in regards to personal choice. Indicators: - appraises and responds to his/her commitment to dance. - appraises and responds to his/her commitment to personal fitness and well-being. - evaluates and responds to his/her growth in qualifying for a career in dance. - appraises and responds to how his/her personal growth and progress will impact obtaining a career in dance.

Benchmark: 2. Understands how healthy practices such as nutrition and safety enhance his/her ability to dance. Indicators: 1. identifies choices that impact life-long health. 2. demonstrates how safe practices enhance the ability to dance, such as warm-ups, cool-downs, and awareness of self and others within a given space. 3. identifies personal goals to improve his/her dancing abilities.	Benchmark: 2. Effectively communicates how lifestyle choices affect the dancer. Indicators: 1. identifies his/her personal strengths and weaknesses as a dancer. 2. explains how food choices affect the body in regards to dance. 3. explains how alcohol and drugs affect the body in regards to dance. 4. describes how exercise affects the body and its various systems in regards to dance. 5. documents the values of discipline and dedication to his/her dance education. 6. explains strategies to prevent dance injuries to themselves and others. 7. demonstrates and practices injury prevention techniques. 8. creates his/her warm-ups and discusses how warm-ups prepare the body and mind for expressive purposes. 9. defines how the requirements of being a dancer relate to making responsible choices about physical and emotional health.	Benchmark: 2. Understands the relationship between dance and body image. Indicators: 1. analyzes historical and cultural images of the body in dance and compares these to images of the body in contemporary media. 2. maintains a healthy lifestyle and a personal plan for healthy living. 3. analyzes how dance builds respect for the body. 4. reports on dance movements and healthy practices that respect the body as an instrument of expression and communication. 5. explains why and how dance is the product of intentional and physical actions. 6. creates and leads the class in a <i>warm-up</i> series that prepares his/her peers for a safe and successful dance class.	Benchmark: 2. Comprehends the challenges facing professional performers in maintaining healthy lifestyles. Indicators: 1. discusses what a dancer can do to protect him/herself from unsafe practices and conditions. 2. develops personal strategies for maintaining a healthy body. 3. creates his/her own <i>warm-up</i> and explains how that <i>warm-up</i> prepares the body and mind for safe and optimal performance. 4. develops and implements a dance class focused on issues of health, fitness, and creative expression.
--	--	---	---

GLOSSARY

AB - a two-part compositional form with an "A" theme and a "B" theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).

ABA - the statement of a basic theme ("A"), a second theme ("B"), and a repetition of the original theme ("A").

Abstract - to remove movement from a particular or representative context and (by manipulating it with elements of space, time, and force) create a new sequence or dance that retains the essence of the original.

Acceleration - gradual increased speed or tempo.

Accent - the beat or beats with greater stress than the surrounding beats.

Action - a movement event.

Adageo - any dance or combination of steps done to slow music, as contrasted with allegro.

Aesthetic - conception, judgment, and appreciation of the arts as an enrichment to life experience.

Aesthetic criteria - standards on which to make judgments about the artistic merit of a work of art.

Alignment - the relationship of the skeleton to the line of gravity and the base of support.

Allegro - lively and bright.

Arabesque - "Arabic," a pose with one leg stretched straight out to the back and one arm usually stretched out to the front. The back leg may be on the floor or at 45, 90, or 135 degrees. These angles are measured from the vertical; 90 degrees means parallel to the floor.

Arrest - to slow a movement to a stop or pause.

Art of movement - the expressive use of the body; the movements of the body being used as a means of communication; as seen in conversational gesture, in ritual, in mime, in drama, in dance drama, and in dance.

Asymmetrical - an unbalanced proportion in design, space, time, or energy.

Aural – to take in through the sense of hearing.

Axial movement - any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another; also known as non-locomotor movement.

Balance - equilibrium or stability within the body and/or its motion or in relation to design concepts.

Ballet - classic theatrical dance having a specific movement vocabulary of codified positions and movements.

Barre – (1) the railing, about waist high, along the wall of a studio. Used by dancers as for steadying themselves in the first part of a class. (2) The first part of ballet class, consisting of exercises done with the aid of the barre.

Bend - a movement in which two adjacent sections of the body are brought closer together; a non-locomotor movement.

Bleking - a quick change of the feet performed in threes striding right foot forward, left foot forward, then right foot forward again. Reverse to begin with the left foot.

Bounce - a movement in which the impulse is downward followed by a bounce.

Brush - the ball of the foot touches or brushes across the floor as it passes the weighted foot. The height of the leg may vary when lifted.

Buzz step - a turning step in an uneven rhythm (long, short) performed by pushing off the ball of one foot.

Call and response - a structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering "in response" to the first.

Canon - in music, a composition of two or more voice parts utilizing strict imitation by each successive voice.

Cardiovascular - involving the heart and blood vessels of the body.

Carve - moving through space in a specific pathway.

Centering - the process of becoming aware of one's balance in relation to gravity.

Chance - a choreographic process in which elements are specifically chosen and defined but randomly structured to create a dance or movement phrase. This process demands high levels of concentration in performance to deal effectively with free-association and surprise structures that appear spontaneously.

Chassé - "chased." a gliding step. The working leg slides out; putting weight on working leg and draw other leg along floor to it. In American folk dancing, this word was mispronounced, giving rise to the term "sashay."

Charleston – (1920) a social dance of the 1920s.

Choreographic - describes a dance sequence that has been created with specific intent.

Choreographic structure - the specific compositional forms in which movement is structured to create a dance.

Choreography - creation and design of a dance applying composition.

Classical - dance that has been developed into highly stylized structures within a culture. Generally developed within the court or circle of power in a society.

Collapse - a sudden and complete release of vital energy.

Composition - the welding of form and content into a whole and complete work.

Concept - an abstract idea that is broad-based such as pattern or system.

Coordination - harmonious action of muscles that may involve transfer of weight, isolations, and oppositional movements.

Creative movement – dance activity with emphasis on self-discovery, originality, and expression of ideas.

Dab - to stroke or strike gently.

Dance composition - the end product resulting from the process of exploring movement possibilities, experimenting with a broadly focused movement idea or concept, selecting the movement to be developed further, formulating the structure of the composition/study/phrase, clarifying

or “cleaning up” the movement, rhythm, accents, pathway and body designs so the intent is clear, and refine the execution of the movement so the composition can be performed consistently with finesse appropriate to the skill level of the dancer(s).

Dance journalism - the business of writing for, editing, and/or publishing periodicals to inform dancers and the public of dance subject areas or news.

Dance phrases - movements organized in time, space, rhythm, and energy for the purpose of expressing or communicating.

Dance study - understanding the language of movement as expressed by the human body for communication, aesthetic purposes, and the release of energy or emotions.

Deceleration – gradual decreased speed or tempo.

Demi-plié - "half-bent" is a shallow bend in all positions but second, as far down as you can go without lifting the heels off the floor.

Dependency/support – involves contact between persons with center of gravity of mass being outside the bodies or the bearing of total weight of another person.

Design – an outline or plan; the delineation of a movement; a floor or spatial pattern.

Diagonal - 45 degrees out from the center of the Line of Dance (direction).

Dimensions - size or range of movement or gesture.

Direct/indirect - refers to pathways through space.

Directional movement - appears as the most basic form in which movement establishes a relationship to the surrounding space.

Directions - the line(s) of action produced as a result of movement (forward, backward, sideward, diagonal, circular); an aspect of space.

Discuss - to engage in oral, written, or any other appropriate form of presentation.

Dodecahedron – a solid figure of 12 equal sides, each of which is a regular pentagon.

Double time - a doubling of the rate of the previous tempo.

Duet - a performance by two persons.

Duple meter - the alternation of one strong and one weak beat.

Dynamic alignment - active, energetic positioning.

Dynamic elements - space, time, and force/energy.

Dynamics - the expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time, and force/energy. See also movement quality.

Elements - the use of the body moving in space and time with force/energy.

Elements of dance – space, time, and force/energy

Elevation - the body's propulsion into the air away from the floor, such as in a leap, hop, or jump.

Endurance - the ability to continue to move involving large muscle groups for increased periods of time.

Energy - an element of dance relating to the body's force or power to initiate and control movement.

Ethnic dance – dances related to common cultural, racial, or religious heritage.

Explode – to cause to burst forth with great energy.

Exploration - creative experimentation with movement and the dance elements.

Fall and recovery - a controlled response to the pull of gravity (fall) and a return response against gravity (recovery).

Flexibility - the ability of the muscles to lengthen by gaining full range of motion through the joints.

Flexion - bending at a joint.

Flick - to strike lightly with a quick sharp motion.

Float - to move gently on or through space; to rest on or be suspended.

Floor pattern - the path covered during a movement sequence.

Flow - effort factor; the change in quality of tension (free or bound).

Focal point - the direction of attention to any point in space.

Focus - concentration on a fixed or changing point in space.

Folk dance - dances that are usually created and performed by a specific group within a culture. Generally these dances originated outside the courts or circle of power within a society.

Force - often used interchangeable with energy as an element of dance.

Foxtrot - The Foxtrot originated in the summer of 1914 by Vaudeville actor Harry Fox. Born as Arthur Carringford in Pomona, California, in 1882, he adopted the stage name of "Fox" after his grandfather.

Fragmentation – to break up the continuity or flow of a movement or part of a movement.

Fugue – a form that develops as a result various manipulations of a given theme.

Gallop - a combination of a step and a leap in which the forward foot always takes the longer value; a locomotor movement.

Gathering and scattering - general shaping coming toward the body or going away from it, not specific about where in space.

Gestural movement language – when movement activates only a part of the body.

Grand plié - "big plié" is a deep bend, down to where the thighs are almost horizontal. In all positions except second, the heels release from the floor in a grand plié.

Grapevine - a dance step involving stepping left to the left side, crossing right foot behind, stepping left to the left again, and crossing right foot to the front.

Ground base - a form in which the basic theme is repeated again and again serving as a background for other thematic materials.

Group relationship - the relationship among dancers in a dance.

Half time - half the rate of the previous tempo.

Hop - taking off and landing on the same foot; a locomotor movement.

Improvisation - movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. Improvisation is instant and simultaneous choreography and performance.

Initiation - point at which a movement is said to originate. This particularly refers to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso).

Intensity - energy concentration from a greater or lesser degree.

Inversion - to change to the direct opposite. For example, if the leg swings forward, the inverse would be for the leg to swing backward.

Jazz dance - (1930) a particular style of dance characterized by improvisation, syncopation, and isolation. A form of American indigenous dance that has a mix of African roots and European elements. Jazz dance was often performed in musical theatre.

Jump - to spring from the floor with one or both feet and landing on both feet; a locomotor movement.

Kinesphere - the movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso. (See personal space.) The limits of an individual's reach into space without changing place or taking a step.

Kinesthetic - refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance.

Laban's eight basic efforts - a method of exploring qualitative changes in movement. They include: float – indirect, light, sustained; wring – indirect, strong, sustained; press – direct, strong, sustained; glide – direct, light, sustained; dab – direct, light, quick; flick – indirect, light, quick; slash – indirect, strong, quick; punch – direct, strong, quick.

Leap - spring one foot and land on the other foot; a locomotor movement.

Legato - smooth and even with noticeable interruption.

Levels - the height of the dancer in relation to the floor (low, middle, high).

Line of direction – refers to the direction of movement of the dancers. In folk and social dance this is counterclockwise.

Locomotor movement - movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap) and gallop (walk and leap).

Meter - the number of beats in a measure of music designated by a time signature.

Mirroring - a format for dance exploration in which a follower imitates a partner's movements in a face-to-face relationship as if a mirror reflection.

Moderato - a moderate rate of speed or tempo.

Modern dance - a twentieth century type of dance having a limitless range of styles. A concert style of dance that developed out of ballet with a sense of ease in body movement and was a more personal expressive dance for the choreographer.

Movement - activity of the total body or parts of the body, in time and in space, which produces visual results.

Movement quality - the identifying attributes created by the release, follow-through, and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse, and vibratory and effort combinations such as float, dab, punch, and glide.

Movement study - a dance phrase with a complete idea revealed through creative movement.

Movement theme - the development of one or more movement phrases to project a specific idea, emotion, characterization, and the like. The theme is sufficiently important to be repeated more than once and gives emphasis to the total dance composition. It represents a small dance within a larger dance.

Movement vocabulary – elements of dance

Mudra – a dance form.

Musicality - the attention and sensitivity to the musical elements of dance while creating or performing.

Narrative - choreographic structure that follows a specific story line and intends to convey specific information through that story.

Neutral - refers to the position of the body standing with legs straight, feet together, and arms at sides.

Non-locomotor movement - an "in place" movement performed on a fixed base.

Nuance - a shade of difference or a delicate variation.

Occupied space – the part of the design that is created by the mass and lines of the body.

Oppositional – to contrast; do the opposite.

Original source material – movements created through improvisation.

Palindrome - a choreographic structure used with a phrase or longer sequence of movement in which the phrase, for example, is first performed proceeding from movement 1 to movement 2, etc.; when the last movement of the phrase is completed, the phrase is retrograded from the penultimate movement to the first movement. (A commonly used example in prose is "Able was I ere I saw Elba." In this example, the letters are the same forward to the "r" in "ere" as they are backward to the "r").

Pantomime - the expression and/or theatrical representation of something, such as a story line through the use of the body or facial movements only. Sometimes based on a fairy tale.

Pas de bourree - A gliding movement by a dancer on pointe consisting of many very small steps taken with the feet close together.

Pathways - a designated path in space; an aspect of space.

Pattern - the grouping of movement, sounds, or shapes which may be repeated.

Percussive - a movement quality of a ballistic, thrusting nature; an aspect of energy.

Personal space - the "space bubble" or the kinesphere that one occupies; it includes all levels, planes, and directions both near and far from the body's center.

Phrase - a sequence of movement or music expressing a single thought; a movement sentence.

Pilates - a method of exercise and physical movement designed to stretch, strengthen, and balance the body. With systematic practice of specific exercises coupled with focused breathing patterns, Pilates is an important adjunct to professional sports training and physical rehabilitation of all kinds. It has been widely embraced by dancers for years.

Planes – gradations of levels.

Plie - the lowering of the body by bending the knees with the legs turned out. Normally the first exercise in a ballet class.

Ploka – hop, step, close, step performed in an uneven rhythmic pattern to 2/4 meter.

Port de bras – carriage or placement of the arms.

Postural - when any movement activates the whole body to a noticeable extent.

Press - a basic effort action combining the qualities of firmness, sustainability, and directness (direct, strong, sustained).

Projection - a confident presentation of one's body and energy to vividly communicate movement and meaning to an audience; performance quality.

Pull – drawing in or attracting toward the body; a non-locomotor movement.

Pulse – moving with a regular accented beat; an aspect of time.

Push – to press with steady force; a non-locomotor movement.

Punch - a basic effort action combining the qualities of (direct, strong, quick).

Quality – the distinctive or distinguishing flavor or color of a movement.

Quickstep – a modern ballroom dance formally developed from the Charleston and one-step and now formalized into an international quickstep dance by the English.

Ragtime dances – (1900) a popular style of dance that had roots in African dance and was danced to ragtime music, an early form of jazz.

Range – the size of movement or space.

Relaxation – a state of being free from tension.

Release - a relaxation of contracted muscles while maintaining decided control.

Releve – the lifting of the body by extending fully through the ankles, knees, and hips.

Reordering - a choreographic process in which known and defined elements (specific movements, movement phrases, etc.) are separated from their original relationship and restructured in a different pattern.

Repetition - the repeating or doing again of a part of a movement or a whole movement.

Retrograde - to do the movement backwards. For example if the original movement is the swinging forward of a leg from a neutral position, the retrograde is the movement of the leg back to the neutral position from which it was moved.

Rhythm - pattern of strong and weak accents recurring more or less regularly. These patterns can be termed even or uneven depending on whether the accent fall far apart and occur at regular intervals or close together and occur at irregular intervals.

Rhythmic pattern – grouping of rhythmic units developed in consecutive order to form an entire design.

Rhythmic acuity - the physical, auditory recognition of various complex time elements.

Rhythmic elements - elements used in dance and music to create rhythm.

Rond de jambe - "circular movement of the leg." A movement in which the working leg is made to describe a letter "D" about the supporting leg. May be done with the working foot on the floor or in the air. In a *rond de jambe en dehors* ("outward") on the floor, the working leg moves from first (or fifth) position to *pointe tendu* forward, makes a half circle to *pointe tendu* in back, and then returns to first, if the *rond de jambe* is to be repeated, and otherwise to first or fifth. A wonderful exercise for turnout. In a *rond de jambe en dedans* ("inward"), the direction of movement is reversed. In a *demi rond de jambe*, the working leg goes only half-way around, stopping in second position. A *grand rond de jambe*, is executed with the supporting leg in plié. A *rond de jambe en l'air* ("in the air") is done with the working leg raised off the floor, frequently at an angle of 90 degrees (parallel to the floor).

Rondo - a sequence of three or four themes with a return to the principle theme between the other themes.

Run - an even transfer of weight from one foot to the other with a momentary loss of contact with the floor; a locomotor movement.

Schottische - step, step, step, hop performed in an even rhythmic pattern to 4/4 meter.

Set - refers to the arrangement of the four couples in square dance. Couple one is determined as that couple with their backs to the music.

Sequence - the orderly, progressive placement of parts to effect coherence of a whole.

Sequential – the inclusion of body parts in movement in a wave-like sequence.

Shake - rapid, short, successive movements; a non-locomotor movement.

Shape - how the body forms itself in space.

Shim sham - the shim sham or shim-sham shimmy was a tap dance routine done by Vaudeville performers in the early 1900s and is still taught in most tap dance classes today.

Signatures – original designs and styles of dance.

Simultaneity - the inclusion of body parts in movement all at once.

Sissone - a jump from two feet to one; this jump can be done closed (*fermé*) or open (*ouverte*), forward, sideways, or backwards, and over (*dessus*) or under (*dessous*).

Size - the dimension or range of a movement; an aspect of space.

Skill - the learned power of doing a movement competently.

Skip - a step and hop with the step requiring twice as much time as the hop; a locomotor movement.

Slide - a combination of a step and a run, the step is followed by a quick drawing of the free foot up to and replacing the supporting foot as the supporting foot springs from the floor and cuts out toward the moving line of direction.

Slithers - a form of crawling (movement) with the belly on the floor (like an alligator).

Social dance – a dance form having a specific movement vocabulary and performed with a partner. Also referred to as a ballroom dance.

Space - an element of dance relating to the area through which one moves.

Spatial elements - line, shape, form, texture.

Spotting - used in turns. Selecting one point in space to focus on to make turning more efficient and reduce dizziness.

Square dance - a social form of dance having a designated movement vocabulary and usually performed in groups of eight.

Staccato - sharp, accented.

Stage directions - down stage: the area closest to the audience. Up stage: the area farthest away from the audience. Stage right: the areas to the right of the performers when facing the audience. Stage left: the areas to the left of the performers when facing the audience. Center stage: the area in the middle of the stage.

Static alignment – stationary symmetry.

Step ball change

Strength – (1) the quality of exertion in movement; an aspect of energy. (2) The ability of muscles to do work that involves the control and building of power/force therein.

Stretch - extending or lengthening one or more parts of the body; a non-locomotor movement.

Strategies for composing a dance – 1. Choose a gesture

2. Make the movement faster or slower than normal

3. Perform the movement while traveling

4. Change the level of the movement twice

5. Create a short pattern phrase of the movement

Style - a distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period.

Suspended - buoyant, floating quality of movement; an aspect of energy.

Sustained - continuous, controlled, unaccented movement; an aspect of energy.

Sway – moving gently and rhythmically back-and-forth and side-to-side from an upright base of support with a suspended feeling; a non-locomotor movement.

Swing – pendular movement of the body or body parts; a non-locomotor movement.

Swing dance – (1940) a popular American couple dance that was danced to big band swing music and involved lifts acrobatics, and early jazz roots.

Swinging – an easy, natural, pendular quality of movement; an aspect of energy.

Symmetrical – even proportion in arrangement of body parts and body design.

Syncopation - the shifting of accent from the normally stress beats of music or movement; an aspect of time.

Tango - there is a *cliché* that Tango was born in the brothels of Buenos Aires. However, a more likely explanation is that the brothels were where people of the upper and middle classes first encountered it. Members of Argentina's literary classes - the people who are most likely to leave written evidence - did not mix socially with members of the lower, immigrant classes except in brothels.

Tap dance - an American dance form involving the rhythmic use of the feet.

Tap walks - stepping only with ball of foot.

Technique - basic physical methods used by dancers.

Technology - electronic media (such as video, computers, or lasers) used as tools to create, learn, explain, document, analyze, or present dance.

Tempo - the rate of speed that a movement occurs; and aspect of time.

Tendu - a strengthening of the foot (see brush).

Theatrical dance - dance genres primarily developed for the stage (such as jazz and tap).

Theme and variation - a form in which an initial theme is established and then followed by variation. The variations are excursions from or alternating treatments of the basic theme without changing its essential character (A-A1-A2-A3-A4-A).

Time - an element of dance relating to the rhythmic aspects of dance.

Traditional dance - the term "traditional" is used to denote those dances and dance forms that have arisen out of the tradition of a people, such as the dances of bharata natyam, nob, or the folk dances such as the Native American grass dance of indigenous peoples or other dances of Europe or other areas.

Triplet - movement pattern of three steps.

Triple meter - having three beats to the bar.

Turn - revolving around the body's center or axis.

Turn out - rotation of the legs outward from the hips.

Twist – partial rotation around an axis or center; a non-locomotor movement.

Two-step – step-close-step in an uneven rhythmic pattern performed to a $\frac{2}{4}$ meter.

Uneven rhythm – a rhythm pattern that is a combination of slow and fast beats.

Unison – two or more acts of movement occurring at exactly the same time, performed in the same way.

Unoccupied space - the space that does not contain any mass. Something referred to as negative space.

Vibrate - to move to-and-fro rapidly.

Vibratory - a movement quality in which energy is applied in short, sporadic bursts; an aspect of energy.

Walk – transferring weight from one foot to another. One foot remains on the floor at all times; a locomotor movement.

Waltz – a series of three steps executed in even rhythm to $\frac{3}{4}$ meter.

Warm-up - movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities to follow.

Appendices

- A. Improvisations**
- B. Aspects of Choreography**
- C. Special Populations**
- D. Careers in Dance**

IMPROVISATIONS

Improvisation is spontaneous problem solving through the process of discovery. All responses are valuable. Guidance is important as the dancer or group moves through the problem. Repeating or rephrasing should occur during the exploration. The following are suggested improvisational activities. They are divided into individual, partner, and group challenges.

INDIVIDUAL

Combine dynamics in a movement pattern, e.g., swing and sustain; staccato and legato; suspend and collapse.

Dancers move continuously with no accents. Add sudden stops and accents. The transition between the smooth movement and the accents should be clear and distinct.

A leader names body parts one at a time. Each dancer explores movement with that part as it is named. The leader suggests types of movement, e.g., high, low, smooth, jerky, etc. with a body part. Dancers follow the suggestion.

Dancers walk increasing and decreasing speed with the tempo of the accompaniment. Incorporate other forms of locomotion while accelerating and decelerating.

React to substances: glue, ice, whipped cream, hot fudge, Jell-O, peanut butter, lemons, cotton candy.

React to rhyming words:

Bright, Flight, Light

Blue, Glue, Moo

Ball, Call, Fall

Cool, Pool, Rule

Imagine being contained in a bottle, a fishbowl, a balloon, or any other object having volume and texture. Move within the limitations of the imagined object, within the confinement of its space.

Explore the potentials of a large piece of newsprint both as a sound medium and as a prop.

Become a kite, soaring, being moved by changing currents of air.

Discover as many ways as possible to suggest a spiral shape.

Play with an imaginary feather. Try to establish its reality (its location in space). Explore ways of moving or using it.

Set a four-part mechanical movement pattern to a regular rhythm such as 4/4 time. Repeat the pattern a number of times and then, at some point, due to imaginary malfunction, break the rhythm and change to movement pattern. If desired, use an imaginary piece of machinery or a household appliance.

React to situations, images. Enclosed in a bubble, explore the roundness of it. The bubble turns into a pot of jam. Explore it sticking to yourself and the floor. Now enclosed in a box, the size changes. A small hole at the bottom turns into a tunnel...follow it to a bubble, grow...POP!

Develop a short movement phrase from: (a) heart beat, (b) breathing, (c) laughing, (d) crying.

With long strips of lightweight material, ribbon, or cellophane, find ways to design moving shapes in space. The strip should be in motion constantly.

Move through a series of doors, opening and closing them.

Be caught in a giant cobweb. Try to escape it.

Be confined in a cage. React to it. Define its shape and size.

React to words individually. Examples: arch, bend, bounce, collapse, curl, drag, elevate, explode, lunge, pull, push, vibrate, tense, heavy, jerky, elastic, fast, light, curved, jagged, round, spiral, sling, ooze, slinky, honey, and sandpaper.

Imagine encountering a hornet, a snake, or a spider. React accordingly.

Climb a steep hill along a rocky pathway.

React to a variety of objects at random in the studio. Explore them in any order. Suggested objects might include a ladder, a three-way folding screen, a collection of cardboard boxes, a badminton net, a heap of old newspapers, a barrel of junk, a table of costume accessories—the choice depends upon what is at hand or is easily obtainable.

Being, Doing, and Feeling - Suggestion: Winter (borrowed from *Pica* – see resources)

<u>Being</u>	<u>Doing</u>	<u>Feeling</u>
snowflakes	making snowballs	cold
an icicle	ice skating	snowflakes
a freezing wind	building a snowman	battered by an icy wind
a snowman	sledding	the warmth of standing in front of a fire

PARTNER

Dancers find movements that relate to some household or electrical appliance, i.e., vacuum cleaner, washing machine. Create a short improvisation study based on the movement of the appliances. Students work in pairs (i.e., one person is the toaster, the other is the toast).

Dancers mirror each other. Dancers move in opposition to each other (up, down, etc.).

Dancers create a nonmetric pattern of sound (e.g., clapping, stamping, whistling, and gurgling). Partners add movement to the sounds. Dancers explore a variety of movement dynamics (e.g., staccato, gliding, heavy, suspended). A partner creates a nonmetric pattern of sound to accompany the phrase of movement.

Dancers explore ways to go to the floor. Begin with falls learned elsewhere—sports, martial arts—then devise new falls. Imitate falls other dancers are doing. Work with a partner and support the partner's fall. Circulate and change partners.

One dancer acts as a sculptor moving a partner into new positions. The sculptor gives movement impulses to the partner. The partner extends the movements further and then exaggerates that intension. Change roles.

Explore the unoccupied space of a partner's static and changing shapes.

GROUP

With everyone close together in one corner of the studio, cross the space to the opposite side of the room, moving against a strong wind. Return to the original corner being propelled from behind by the wind.

One person claps a one measure rhythmic pattern in a 4/4 meter. The group responds by repeating the pattern twice. Dancers take turns creating patterns. They repeat using other meters. They repeat using movement instead of clapping. This improvisation can also be used with space or energy changes.

Circle and Straight Lines –

- (a) Dancers assume static shapes finding as many ways possible to form straight lines and curved lines.
- (b) Dancers trace lines in space finding as many ways possible to create straight lines and curved lines
- (c) Dancers create a floor pattern finding as many ways possible to produce straight lines and curved lines.
- (d) Dancers together move through space creating straight lines and curved lines.

Quartet – Taking shapes -

A
AB
ABC
BC
BCD
CD
CDA

A takes a shape. B relates to A. C relates to AB. A leaves and BC holds. D relates to BC, etc. (borrowed from *Morgenroth*—see resources).

Choose four forms of locomotion and an order of performance. Teams of four arrange themselves in space for a relay. Each dancer travels their legs using the prescribed mode of locomotion. Creative cheating may develop (for speed). Adapt these variations and all dancers perform all four modes as one pattern.

Improvise floor patterns. Divide into groups: (a) curved, (b) zigzag, (c) straight, (d) corners, (e) spiral. Look for relationships as the groups interact.

React to line patterns drawn on a sheet of paper by creating a locomotor pattern which expresses the line quality.

Divide dancers into two groups. One enters from group “A” and takes a symmetrical shape. “B” enters and takes a complementary symmetrical shape. Alternate until all have entered. Repeat with asymmetrical shapes.

Each dancer explores a range of movement focusing close to their own body. Change the focus to entities in space including other dancers...keep exploring. The focus changes to the far distance – moon, horizon, center of earth – the dancers may relate to other dancers in their peripheral vision...keep exploring. Emphasize interaction whenever possible.

ASPECTS OF CHOREOGRAPHY

Choreography is putting movements together to create dances.

“Form is the essential element that distinguishes a dance from exploratory, improvisational, or merely rhythmic movement.” – Ruth Lowell Murray

CHOREOGRAPHIC FORMS

Choreographic studies (dance studies) should have:

- A definite beginning
- At least one development and
- A definite ending

Dance studies can follow certain recognized forms such as:

(See Glossary for definitions)

- | | |
|--------------------|---------------------------------------|
| Two-Part Form (AB) | Three-Part Form (ABA) |
| Rondo Form (ABACA) | Theme and Variation (A-A1-A2-A3-A4-A) |
| Ground Base | Round or Canon |
| Fugue | |

Dance studies can follow untraditional forms such as game, task, or chance structures. These structures would use space, time, and energy based on the concepts of game (competitive activity of skill, chance, or endurance), task (a definite piece of work with a real goal, not a pantomime), or chance (the absence of any cause or series of causes of events as they happen).

Dance studies can follow a form which evolves from the idea or theme which is being expressed and the form need not follow any formal format; however, it is important for students to gradually develop a familiarity with traditional forms.

CHOREOGRAPHIC PROCESS

Choreography is about making choices.

Decision making skills should be and are developed through problem solving.

The process for choreography should include planning, experimenting, replanning, selecting, eliminating, and appraising.

The teacher should emphasize the cooperative learning process. All work should be considered valuable.

Dance studies/dances should be developed from an idea, a purpose, or an intention. Dances should grow out of movement and be centered in movement. Dances can be developed from:

- Dance Movement Problem Solving (e.g., locomotor and non-locomotor studies; space, time, and energy problems)
- Imagery and Idea (e.g., nature, seasons, holidays, and community activities)
- Cultural Themes, Folklore, and Personal Background
- Songs and Words
- Emotion and Feelings
- Music

Dance studies/dances can be developed from all improvisational work by setting a specific problem and having students make choices and set patterns. (See improvisation suggestions found throughout this manual and in the special improvisation section.)

Dance studies/dances can be developed by altering a set movement pattern with changes in the use of space, time, and energy. (e.g., Compose a 16-count movement pattern. (a) Redo this pattern by changing the use of space (think size, level, floor pattern, direction, etc.). (b) Redo the pattern by changing the use of time (use more counts or fewer counts or redesign while using the same amount of counts). (c) Redo the pattern by changing the use of energy (include two or more definite qualities of movement)).

SAMPLE APPROACH

A large group of young children making a solo dance of similar sequence might follow the following procedures as presented in Ruth Lowell Murray's book Dance in Elementary Education: (This format can be adapted for older groups as needed and steps 1 and 2 could be changed to "a movement problem is presented and the parameters discussed.")

1. Idea for dance is decided (problem presented)
2. Discussion of idea
 - a. How it looks
 - b. How it moves
 - c. What it does
3. Movement experimentation on basis of discussion
4. Review of discussion on basis of experimentation
5. Further movement experimentation, if necessary
6. Selection of parts best fitted for dance, and elimination of others
7. Planning of dance sequence
8. Planning of accompaniment (if any)
9. Trial of dance
10. Evaluation and re-planning, if necessary
11. Further trials
12. Performance for peers (half of class performs for the other half)
13. Evaluation of performances (optional)

EVALUATION

Students should share their studies with younger children for half the class to present their studies while the other half watches may be all that is necessary. With older students, studies should be evaluated based on whether or not the study meets the parameters determined by the problem. With older students, performance elements such as commitments, concentration, and clarity should be discussed in any evaluation process. Choreography should not be judged "good or bad" as all answers are valid in a creative process; however, students should gradually learn to evaluate the effectiveness of their work and should learn various compositional considerations. Changes could be suggested from the standpoint of "what happens if..."

Various compositional thoughts to consider include:

1. Contrast creates interest
2. Repetition adds emphasis
3. Audience's view of the design should always be considered
4. Symmetry offers stability and repose and should not be overused
5. Asymmetry created excitement
6. Space is three-dimensional
7. Center stage is powerful, as are forward diagonals and forward center paths. Pathways should be examined in the context of the purpose of the work
8. Movement looks slower and weaker on the stage (Doris Humphrey)
9. A good ending is 40 percent of the dance (Doris Humphrey)
10. All dances are too long (Doris Humphrey)

Choreography is a personal creative act and can teach us to better know ourselves, our world and our personal responses to that world.

SPECIAL POPULATIONS

Creative movement/dance is meant for ALL students of Kansas, grades pre-Kindergarten through 12th, no matter what the student's ability or disability.

The suggested activities within this guideline can be easily adapted to meet the needs of special populations. Should the teacher not feel qualified in adapting the activities, there are resources available to assist in meeting the needs of special education students. One immediate resource would be to contact the special education/resource person in the local area or district.

Another very good resource would be to contact Accessible Arts, Inc. (1100 State Ave., Kansas City, KS, 66102 (913)281-3308 ext. 412). This organization is currently involved in a federally funded project in Kansas to develop curriculum to train college students in the arts to meet the needs of special education students. Dance is one of the components of this project which is scheduled for completion in spring 1993, following extensive field review and testing.

In the meantime, one of the services Accessible Arts, Inc., provides is an Accessible Arts Resource Library. There are a number of resources available under the dance/movement therapy category. What follows are only a few of the available publications from the library to assist with special populations:

AIM for the Handicapped, Inc., Adventures in Movement for the Handicapped.

Balazs, Eva, PH.D., Dance Therapy in the Classroom: A New Movement in Education.

Bernstein, Penny Lewis, Eight Theoretical Approaches in Dance-Movement Therapy.

Cambigue, Susan, Performing Tree: Learning Through Dance/Movement.

Canner, Norma, ...And a Time to Dance.

King, Bruce, Creative Dance, Experience for Learning.

Mason, Kathleen Cridle, Dance Therapy.

Mettler, Barbara, Basic Movement Exercises.

Mettler, Barbara, Children's Creative Dance Book.

Mettler, Barbara, Dance as an Element of Life.

Mettler, Barbara, Group Dance Improvisations.

Mettler, Barbara, Materials of Dance as a Creative Art Activity.
Office of Special Ed. Serv. of the Louisiana State Dept. of Ed., First Moves.

Riordan, Anne, Dance for the Handicapped.

Schoop, Trudy, Won't You Join In the Dance.

Movement is a necessity of all living creatures. The creative and innovative teacher will explore opportunities for ALL students to experience the curriculum to the fullest.

CAREERS IN DANCE FOR INDIVIDUAL DANCERS AND CHOREOGRAPHERS

Core Creative Workforce

Teaching Careers in Dance

- Pre-school
- Elementary education
- Secondary education
- Adult education
- Special education
- Private studios
- Recreation centers
- Geriatric centers
- Colleges
- Arts programs
- Drama departments
- Music departments

Careers in Dance Therapy

- Community mental health programs
- Hospitals and clinics
- Private practice
- Prisons and reform schools
- Special education programs

Careers in Dance Scholarships

- Dance history
- Aesthetics and philosophy
- Human movement research
- Dance anthropology
- Movement analysis
- Dance criticism

Careers in Dance Performance

- Dance companies
- Children's theatre
- Professional theatre
- Film
- Choreographer
- Community theatre

Careers in Dance Production

- Lighting design
- Costumer
- Stage management
- Sound production

Careers in Dance and Media

- Dance critic or dance analyst
- Video specialist for dance
- Dance photographer

Careers in Dance Management

- Company management
- Business administration
- Legal counsel for the arts
- Public service
- Arts foundation

Careers in Dance Science

- Fitness centers
- Health clubs
- Rehabilitation clinics
- Wellness centers

SUGGESTED RESOURCES

Books

Ames, Jerry and Siegleman, Jim—*The Book of Tap*.
New York: David McKay Co., Inc., 1997 (Level/All).

Barlin, Ann Lief—*Teaching Your Wings to Fly*.
Santa Monica, CA: Goodyear Publishing, 1979 (Level/K-3, 4-6).

Cayou, Dolores Kirton—*Modern Jazz Dance*.
Mountain View, CA: Mayfield Publishing Co., 1971 (Level/7-8, 9-12).

Cheney, Gay and Strader, Janet—*Modern Dance*.
Boston: Allyn and Bacon, Inc., 1969 (Level/9-12).

De Mille, Agnes—*America Dances*.
New York, NY: MacMillan Publishing, 1980 (Level/All).

Ellfeldt, Lois—*A Primer for Choreographers*.
Mountain View, CA: Mayfield Publishing, 1967 (Level/All).

Furst, Clara and Rockefeller, Mildred, *The Effective Dance Program in Physical Education*.
West Nyack, NY: Parker Publishing, 1981 (Level/All).

Gilbert, Anne Green—*Teaching the Three R's Through Movement Experiences*.
New York, NY: McMillan, 1977 (Level/K-3, 4-6).

Hammond, Sandra Noll—*Ballet Basics*.
Mountain View, CA: Mayfield Publishing Co., 1974 (Level/7-8, 9-12).

Harris, J., Pittman, A., and Waller, M.—*Dance a While*.--6th edition.
Reston, VA: AAHPERD, 1988 (Level/4-6, 7-8, 9-12).

Hawkins, Alma—*Creating through Dance*.
Reston, VA: AAHPERD, 1964 (Level/9-12).

Hays, Elizabeth—*Dance Composition and Production*.
New York, NY: Dance Horizons, 1955 (Level/All).

H'Doubler, Margaret H.—*Dance: A Creative Art Experience*.
Madison, WI: University of WI Press, 1940 (Level/All).

Humphrey, Doris—*The Art of Making Dance*.
New York, NY: Grove Press Inc., 1959 (Level/9-12).

Joyce, Mary—*Dance Technique for Children*.
Mountain View, CA: Mayfield Publishing Co., 1984 (Level/K-3, 4-6).

Joyce, Mary—*First Steps in Teaching Creative Dance to Children*.
Mountain View, CA: Mayfield Publishing Co., 1980 (Level/K-3, 4-6).

Kraines, M. G. and Kan, E.—*Jump Into Jazz*.
Mountain View, CA: Mayfield Publishing Co., 1990 (Level/7-8, 9-12).

Mettler, Barbara—*Materials of Dance as a Creative Art Activity*.
Tucson, AZ: Mettler Studios, Inc., 1979 (Level/K-3, 4-6).

Morgenroth, Joyce—*Dance Improvisations*.
Pittsburgh, PA: University of Pittsburgh Press, 1987 (Level/4-6, 7-8, 9-12).

Murray, Ruth Lowell—*Dance in Elementary Education*.
New York, NY: Harper and Row Publications, 1975 (Level/K-3, 4-6).

Penrod, J. and Plastino, J.G.—*The Dancer Prepares - Modern Dance*.
Mountain View, CA: Mayfield Publishing Co., 1990

Pica, Rae—*Moving and Learning*.
Champaign, IL: Human Kinetics Books, 1991 (Level/K-3, 4-6).

Sherbon, Elizabeth—*On the Count of One: Modern Dance Methods*.
Pennington, NJ: Accapella, 1990 (Level/7-8, 9-12).

Stinson, Sue—*Dance for Young Children*.
Reston, VA: AAHPERD, 1988 (Level/K-3).

Turner, Margery—*New Dance: Approaches to Nonliteral Choreography*.
Pittsburg, PA: University of Pittsburg Press, 1971 (Level/All).

Weikert, Phyllis—*Movement Plus Rhymes, Songs and Singing Games*.
Ypsilante, MI: High/Scope Press, 1988 (Level/K-3).

Weikert, Phyllis—*Teaching Movement and Dance*.
Ypsilante, MI: High/Scope Press, 1982 (Level/All).

Wirth, M., Stassevitch, U., Shotwell, R., and Stemmler, P.—*Musical Games, Fingerplays, and Rhythmic Activities for Early Childhood*.
West Nyack, NY: Parker, 1983 (Level/K-3).

Publications

Dance Magazine
33 W. 60th St., New York, NY 10023

Dance Research Journal/Cord Newsletter
New York University, 35 West 4th #675, New York, NY 10003

Dance Teacher Now
SMW Communications, 803 Russel Blvd., Davis, CA 95616

Design for Arts in Education
Heldref Publication, 4000 Albemarle St., N.W.,
Washington, D.C. 20016

Journal of Health, Physical Education, Recreation and Dance
AAHPERD, 1900 Association Dr., Reston, VA 22091

Kansas Dance Network Newsletter
200 W. 9th, Lawrence, KS 66049

Recordings

Howard, Carole—Authentic Indian Dances and Folklore
Kimbo Records, Box 477, Long Beach, NJ 07740, 1971 (Level/4-6).

Kendricks, E.—Getting It Together
Folkways Records and Service, New York, NY, 1974 (Level/K-3, 4-6).

Palmer, Hap—Easy Does It
Educational Activities Inc., Freeport, NY 11520, (Level/K-3, 4-6).

Palmer, Hap—The Feel of Music
Educational Activities, Inc., Freeport, NY 11520, 1974 (Level/K-3, 4-6).

Palmer, Hap—Movin
Educational Activities, Inc., Freeport, NY 11520, 1973 (Level/K-3, 4-6, 7-8).

Pica, Rae—Moving and Learning
Human Kinetics Books, Champaign, IL, 1991 (Level/K-3, 4-6).

Weikert, Phyllis—Rhythmically Moving-Records 1-9
High/Scope Press, Ypsilante, MI, 1982 (Level/All).

Young Peoples' Folk Dance Library
Merit Audio Visual, 157 Chambers St., New York, NY 10007 (Level/All).

Record Companies:

Education Record Sales, 157 Chambers Street, New York, NY 10007

Folkraft Record Company, 1159 Broad Street, Newark, NJ 10011

Kimbo Educational Records, Box 246, Deal, NJ 07723

Folk Dance Record Service, Box 201, Flushing, NY

Children's Music Center, 5375 West Pico Blvd., Los Angeles, CA 90019

Hector Recordings, Dance Records, Inc., Waldwick, NJ 07463

Wagon Wheel Recordings, 8459 Edmaru Ave., Whittier, CA 90605

Melody House Publishing Co., 819 NW 92nd, Oklahoma City, OK

Film/Videos

Dances of the World

Folk Dance Videos International, P.O. Box 470907, Charlotte, NC 28247

Jazz Dance Class with Gus Giordano

All Night Moving Pictures, P.O. Box 120190, San Antonio, TX 78512

Martha Graham: An American Original

Kultur, 121 Highway 36, W. Long Branch, NJ 07764

Moiseyev Dance Company: A Gala Evening

View Videos, 34 E. 23rd, New York, NY 10010

The Nutcracker

Kultur, 121 Highway 36, W. Long Branch, NJ 07764

Pas De Deux

Video Arts International, Box 153 Amsornia Station, New York, NY 10023

Video Dictionary of Classical Ballet

Kultur, 121 Highway 36, W. Long Branch, NJ 07764

(There is a large pool of quality films/videos from which to choose. Check with local libraries, colleges, dance teachers, dance organizations for possible resources. KULTUR is currently one of the larger distributors of dance videos.)

Organizations/Other

Kansas Arts Commission, 700 Jackson Suite 1004, Topeka, KS 66603 <http://arts.state.ks.us/>

Accessible Arts, Inc., 1100 State Ave., Kansas City, KS 66102 <http://www.accessiblearts.org/>

Kansas Alliance for Arts Education, Box 2482, Salina, KS 67402 913/823-3570

Kansas Citizens for the Arts, P.O. Box 733 Salina, Kansas 67402 <http://205.214.78.128/~kansasar/>

Kansas Dance Network, 200 W. 9th, Lawrence, KS 66044 785/843-2787

Mid-America Dance Network, c/o Mid-America Arts Alliance, 912 Baltimore Suite 700,
Kansas City, MO 64105

National Dance Association, 1900 Association Dr., Reston, VA 22091 703/476-3400