



Dance

Grades Nine Through Twelve— Proficient

Note: The proficient level of achievement for students in grades nine through twelve can be attained at the end of one year of high school study within the discipline of dance after the student has attained the level of achievement in dance required of all students in grade eight.

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

Development of Motor Skills, Technical Expertise, and Dance Movements

- 1.1 Demonstrate refined physical coordination when performing movement phrases (e.g., alignment, agility, balance, strength).
- 1.2 Memorize and perform works of dance, demonstrating technical accuracy and consistent artistic intent.
- 1.3 Perform in multiple dance genres (e.g., modern, ballet, jazz, tap, traditional/recreational).

Comprehension and Analysis of Dance Elements

- 1.4 Demonstrate clarity of intent while applying kinesthetic principles for all dance elements.

Development of Dance Vocabulary

- 1.5 Apply knowledge of dance vocabulary to distinguish how movement looks physically in space, time, and force/energy).

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Dance

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

Creation/Invention of Dance Movement

- 2.1 Create a body of works of dance demonstrating originality, unity, and clarity of intent.

Application of Choreographic Principles and Processes to Creating Dance

- 2.2 Identify and apply basic music elements (e.g., rhythm, meter, tempo, timbre) to construct and perform dances.
- 2.3 Design a dance that utilizes an established dance style or genre.

Communication of Meaning in Performance of Dance

- 2.4 Perform original works that employ personal artistic intent and communicate effectively.
- 2.5 Perform works by various dance artists communicating the original intent of the work while employing personal artistic intent and interpretation.

Development of Partner and Group Skills

- 2.6 Collaborate with peers in the development of choreography in groups (e.g., duets, trios, small ensembles).
- 2.7 Teach movement patterns and phrases to peers.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Dance

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

Development of Dance

- 3.1 Identify and perform folk/traditional, social, and theatrical dances with appropriate stylistic nuances.
- 3.2 Describe ways in which folk/traditional, social, and theatrical dances reflect their specific cultural context.

History and Function of Dance

- 3.3 Explain how the works of dance by major choreographers communicate universal themes and sociopolitical issues in their historical/cultural contexts (e.g., seventeenth-century Italy, eighteenth-century France, the women's suffrage movement, dance in the French courts, Chinese cultural revolution).

Diversity of Dance

- 3.4 Explain how dancers from various cultures and historical periods reflect diversity and values (e.g., ethnicity, gender, body types, and religious intent).

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works of Dance

Students critically assess and derive meaning from works of dance, performance of dancers, and original works based on the elements of dance and aesthetic qualities.

Description, Analysis, and Criticism of Dance

- 4.1 Describe how the qualities of a theatrical production contribute to the success of a dance performance (e.g., music, lighting, costuming, text, set design).
- 4.2 Apply criteria-based assessments appropriate to various dance forms (e.g., concert jazz, street, liturgical).
- 4.3 Defend personal preferences about dance styles and choreographic forms, using criteria-based assessment.

Meaning and Impact of Dance

- 4.4 Research and identify dances from different historic periods or cultures and make connections between social change and artistic expression in dance.
- 4.5 Identify and evaluate the advantages and limitations of viewing live and recorded dance performances.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Dance to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

Connections and Applications Across Disciplines

- 5.1 Demonstrate effective use of technology for recording, analyzing, and creating dances.
- 5.2 Apply concepts from anatomy, physiology, and physics to the study and practice of dance techniques.

Development of Life Skills and Career Competencies

- 5.3 Explain how dancing presents opportunities and challenges to maintain physical and emotional health and how to apply that information to current training and lifelong habits.
- 5.4 Explain how participation in dance develops creative skills for lifelong learning and well-being that are interpersonal and intrapersonal
- 5.5 Examine the training, education, and experience needed to pursue dance career options (e.g., performer, choreographer, dance therapist, teacher, historian, critic, filmmaker).



Dance

Grades Nine Through Twelve— Advanced

Note: The advanced level of achievement for students in grades nine through twelve can be attained at the end of a second year of high school study within the discipline of dance and subsequent to the attainment of the proficient level of achievement.

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

Development of Motor Skills, Technical Expertise, and Dance Movements

- 1.1 Demonstrate highly developed physical coordination and control when performing complex locomotor and axial movement phrases from a variety of genres (e.g., refined body articulation, agility, balance, strength).
- 1.2 Perform in multiple dance genres, integrating an advanced level of technical skill and clear intent.
- 1.3 Memorize and perform complicated works of dance at a level of professionalism (i.e., a high level of refinement).

Comprehension and Analysis of Dance Elements

- 1.4 Apply a wide range of kinesthetic communication, demonstrating clarity of intent and stylistic nuance.

Development of Dance Vocabulary

- 1.5 Select specific dance vocabulary to describe movement and dance elements in great detail.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Dance

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

Creation/Invention of Dance Movement

- 2.1 Create a diverse body of works of dance, each of which demonstrates originality, unity, clarity of intent, and a dynamic range of movement.

Application of Choreographic Principles and Processes to Creating Dance

- 2.2 Use dance structures, musical forms, theatrical elements, and technology to create original works.
- 2.3 Notate dances, using a variety of systems (e.g., labanotation, motif writing, personal systems).

Communication of Meaning in Performance of Dance

- 2.4 Perform a diverse range of works by various dance artists, maintaining the integrity of the work while applying personal artistic expression.

Development of Partner and Group Skills

- 2.5 Collaborate with peers in the development of complex choreography in diverse groupings (e.g., all male, all female, people standing with people sitting).
- 2.6 Teach to peers a variety of complex movement patterns and phrases.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding Historical Contributions and Cultural Dimensions of Dance

Students recognize dance in past and present cultures throughout the world.

Development of Dance

- 3.1 Identify, analyze and perform folk/traditional, social, and theatrical dances with technical accuracy and appropriate stylistic nuances.
- 3.2 Analyze the role dancers and choreographers play in the interpretation of dances in various historical and cultural settings.

History and Function of Dance

- 3.3 Compare and contrast universal themes and sociopolitical issues in a variety of dances from different cultural contexts and time periods.

Diversity of Dance

- 3.4 Explain how dancers and choreographers reflect roles, work, and values in selected cultures, countries, and historical periods.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works of Dance

Students critically assess and derive meaning from works of dance, performance of dancers, and original works based on the elements of dance and aesthetic qualities.

Description, Analysis, and Criticism of Dance

- 4.1 Critique dance works to improve choreographic structure and artistic presence.
- 4.2 Use selected criteria to compare, contrast, and assess various dance forms (e.g., concert jazz, street, liturgical).
- 4.3 Analyze evolving personal preferences about dance styles and choreographic forms to identify change and development in personal choices.

Meaning and Impact of Dance

- 4.4 Research and assess how specific dance works change because of the impact of historic and cultural influences on their interpretations (e.g., because of the loss of lives in war, Fancy Dancing, once performed only by men, is now also performed by women).
- 4.5 Evaluate how aesthetic principles apply to choreography designed for technological media (film, video, TV, computer imaging).

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Dance to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

Connections and Application Across Disciplines

- 5.1 Demonstrate effective knowledge and skills in using audiovisual equipment and technology when creating, recording, and producing dance.
- 5.2 Compare the study and practice of dance techniques to motion, time, and physical principles from scientific disciplines (e.g., muscle and bone identification and usage; awareness of matter, space, time, and energy / force).

Development of Life Skills and Career Competencies

- 5.3 Synthesize information from a variety of health-related resources to maintain physical and emotional health.
- 5.4 Determine the appropriate training, experience, and education needed to pursue a variety of dance and dance-related careers.



Glossary of Terms Used in the Dance Content Standards

AB form	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).
ABA form	A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.
abstraction	An idea or concept conveyed through movement and removed from its original context.
accent	A strong movement or gesture.
aesthetic criteria	Standards applied in making judgments about the artistic merit of a work.
alignment	The relationship of the skeleton to the line of gravity and base of support.
axial movement	Movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as nonlocomotor movement. Examples include stretching, bending, turning in place, gesturing.
balance	A state of equilibrium referring to the balance of weight or the spatial arrangement of bodies. Designs may be balanced on both sides of center (symmetrical) or balanced off center (asymmetrical).
ballet	A classical Western dance form that originated in the Renaissance courts of Europe. By the time of Louis XIV (mid-1600s), steps and body positions underwent codification.
body image	An acceptance of one's body as it is in a positive way, with recognition of the possibilities of its capabilities and limitations.
canon	A passage, movement sequence, or piece of music in which the parts are done in succession, overlapping one another.
choreography ("dance writing")	The creation and composition of dances by arranging or inventing steps, movements, and patterns of movements.
contrast	To set side by side to emphasize differences. In dance two contrasting movements might differ in energy; space (size, direction, level); design (symmetrical/asymmetrical, open/close); timing (fast/slow, even/uneven); or two or more different themes or patterns.

counterbalance	A weight that balances another weight. In dance it usually refers to one or more dancers combining their weight in stillness or in motion to achieve a movement or design that is interdependent. Any limb moving in one direction must be given a counterweight.
dance	Movement selected and organized for aesthetic purposes or as a medium of expression rather than for its function as work or play.
dance forms	The organization or plan for patterning movement; the overall structural organization of a dance or music composition (e.g., AB, ABA, call and response, rondo, theme and variation, canon, and the interrelationships of movements within the overall structure).
dance phrase	A partial dance idea composed of a series of connecting movements and similar to a sentence in the written form.
dance sequence	The order in which a series of movements and shapes occurs.
dance structures	The way in which a dance is constructed or organized; a supporting framework or the essential parts of a dance.
dance study	A short work of dance that investigates a specific idea or concept and shows a selection of movement ideas. It can be improvised or composed.
dynamics	The energy of movement expressed in varying intensity, accent, and quality.
focus	In general, a gathering of forces to increase the projection of intent. In particular, it refers to the dancer's line of sight.
folk/traditional dance	Dance associated with a nationalistic purpose, usually performed today as a surviving portion of a traditional celebration and done for social gatherings or as recreation.
force/energy	An element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. The most recognized qualities of movement are sustained, percussive, suspended, swinging, and collapsing.
genre	A particular kind or style of dance, such as ballet, jazz, modern, folk, tap.
gesture	The movement of a body part or combination of parts, with emphasis on the expressive aspects of the move. It includes all movements of the body not supporting weight.
improvisation	Movement created spontaneously that ranges from free-form to highly structured environments, always including an element of chance.
intent	The state of having one's mind fixed on some purpose.
isolation	Movement done with one body part or a small part of the body. Examples are rolling the head, shrugging the shoulders, and rotating the pelvis.
jazz dance	Dance marked by movement isolations and complex, propulsive polyrhythms. It is an outgrowth of African-American ragtime, jazz, spirituals, blues, work songs, and so forth and is considered an American dance style.

kinesthetic principles	Physics principles that govern motion, flow, and weight in time and space, including, for example, the law of gravity, balance, and centrifugal force.
labanotation	A system for analyzing and recording human movement invented by Rudolf von Laban (1879-1958).
locomotor	Movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.
modern dance	A type of dance that began as a rebellion against steps and positions and values expressive and original or authentic movement. It is a twentieth-century idiom.
motif	A distinctive and recurring gesture used to provide a theme or unifying idea.
movement pattern	A repeated sequence of movement ideas, a rhythmic movement sequence, a spatial design on the floor or in the air, or a specific relationship or grouping of people.
movement problem	A specific focus or task that serves as a point of departure for exploration and composing, usually with specific criteria.
musical phrasing	The grouping and articulation of a group of notes that form a logical unit.
musicality	Attention and sensitivity to the musical elements of dance while creating or performing.
partner and group skills	Skills that require cooperation, coordination, and dependence, including imitation, lead and follow, echo, mirroring, and call and response.
pathways	A line along which a person or a part of the person, such as an arm or head, moves (e.g., her arm took a circular path, or he traveled along a zigzag pathway).
phrasing	The way in which the parts of a dance are organized.
postmodern dance	A type of dance introduced by Merce Cunningham that emerged in the 1960s and is generally characterized by a departure from narrative theme and evocative emotion.
principles of composition	The presence of unity, continuity (transitions), and variety (contrasts and repetition) in choreography.
projection	A confident presentation of one's body and energy to communicate movement and meaning vividly to an audience. It also refers to performance quality.
pulse	The underlying and consistent beat.
repetition	The duplication of movements or movement phrases within choreography.
retrograde	The act of taking a sequence of choreography and reversing the order from back to front.
rhythm	A structure of movement patterns in time; a movement with a regular succession of strong and weak elements; the pattern produced by emphasis and duration of notes in music.

shape	The positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical.
skills	Technical abilities; specific movements or combinations.
social dance	Dance done in a social setting. It is traditionally referred to as ballroom dance but includes all popular social dances performed with or without partners.
space	An element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Space is also the location of a performed dance.
spatial	Of or relating to space or existing in space.
stylistic nuance	A subtle difference in style of meaning; the subtle or slight movements that identify the distinct characteristics of a particular performer or the dances of a particular choreographer or period.
tap dance	A type of dance that concentrates on footwork and rhythm. This type of dance grew out of American popular dancing, with significant roots in African-American, Irish, and English clogging traditions.
technique	The physical skills of a dancer that enable him or her to execute the steps and movements required in different dances. Different styles or genres of dance often have specific techniques.
tempo	The speed of music or a dance.
time	An element of dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions, and heartbeat.
transition	The bridging point at which a single movement, the end of a phrase, or even the end of a larger section of a dance progresses into the next movement, phrase, or sequence.
unison	Dance movement that takes place at the same time in a group.
unity	The feeling of wholeness in a dance achieved when all of the parts work well together.
variety in dance composition	A quantity or range of different things. To maintain audience interest, the choreographer must provide variety within the development of the dance. Contrasts in the use of space, force, and spatial designs as well as some repetition of movements and motifs provide variety.
work	A piece of choreography or a dance.