

ARKANSAS FINE ARTS
ACADEMIC STANDARDS

DANCE



DIVISION OF ELEMENTARY
& SECONDARY EDUCATION

2020

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The Arkansas Department of Education's Vision for Teaching and Learning

The Arkansas Department of Education's Vision for Excellence in Education is transforming Arkansas to lead the nation in student-focused education. Implementation of this vision drives significant changes as the department identifies student learning to be a defining characteristic of effective teaching.

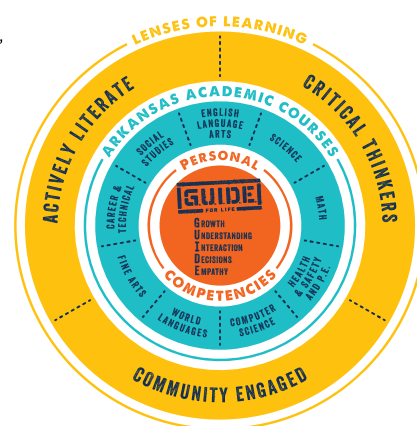
Arkansas is committed to students exhibiting evidence of learning through three lenses of application that move students toward competency in multiple disciplines. In order for Arkansas students to graduate college and be career ready, they must be **actively literate**, **critical thinkers**, and **engaged in the community**. The ADE Lenses of Learning outline how students exhibit evidence of their learning and how teachers provide opportunities for students to demonstrate their learning.

At the core of all instruction are content-based academic standards. These standards set the bar for what each student should know and be able to do. In an effort to encourage student-focused outcomes and allow teachers flexibility to meet students where they are in their learning, the ADE has updated the design and presentation of the Arkansas Academic Standards. The Standards are divided into domains which represent clusters of big ideas. In some instances, the domains are organized across K-12, while in other cases they are arranged across smaller grade-bands, depending on the age-appropriateness of the content. The revised format allows districts that are transitioning to a competency-based system to more easily move students through the levels of learning as they master grade-level expectations.

In order to be successful, students will also need a strong foundation of life skills – those intangible abilities that help people interact with others, communicate well, and make positive contributions in the workplace and beyond. These skills are critical to students building and maintaining a strong foundation in

academic knowledge and personal competencies. ADE has created the **G.U.I.D.E. for Life**, a set of personal competency standards, to develop the requisite skills for outstanding job performance and successful personal relationships.

ADE's Vision for Teaching and Learning exemplifies the commitment to student-focused education through its bold development of the ADE Lenses of Learning, reimagined academic standards, and the G.U.I.D.E. for Life. Outside-the-box thinking has led to the creation and implementation of these innovative tools, which can now be used as levers to realize Arkansas' transformational vision to lead the nation in student-focused education.



Arkansas Fine Arts Academic Standards

The Arkansas Department of Education Division of Elementary and Secondary Education's (DESE's) Vision for Excellence is to transform Arkansas to lead the nation in student-focused education. The DESE offers these Arkansas Fine Arts Academic Standards to outline learning expectations for students in the study of fine arts. The standards encourage student-focused outcomes and the flexibility to identify where students are in their learning. In arts education, personalized experiences help all our students grow, regardless of their chosen field. A student's unique creativity, a product of student-focused arts education, develops the ability to understand a problem, think of multiple solutions, evaluate the best idea, and then implement it. This ability leads students to become creative change agents in the future.


The Arkansas Fine Arts Academic Standards set the expectations for all schools in the state for teaching and learning in the artistic disciplines of **dance, theatre, visual art, and music**. The revised standards are presented in four volumes, one for each of these artistic disciplines. Additionally, opportunities and resources are provided for teachers to address both DESE's Vision for Teaching and Learning and DESE's G.U.I.D.E. for Life and other related programs as they apply to the study of fine arts.

The Arkansas Fine Arts Academic Standards allow students to participate in the four artistic processes, both cognitive and physical, with which artists in every discipline learn and make art: **creating, performing or presenting, responding, and connecting**. These are the basis of the four domains that stretch across all disciplines, grade levels, and courses in the standards.

The Arkansas Fine Arts Academic Standards were prepared by a diverse committee of educators from all over the state. DESE commends

them for their expertise and thanks them for the effort that will benefit the students of Arkansas for years to come.

The Rules Governing Standards for Accreditation require that students receive instruction in fine arts. For grades K-8, all students must receive instruction annually in visual art and music. In grades 7-8, all students must receive instruction annually in either visual art or a performing art. As part of the minimum graduation requirements, all students must successfully complete one-half credit of fine arts.

 CR	 PR	 RE	 CN
CREATING	PERFORMING/ PRESENTING	RESPONDING	CONNECTING
Anchor Standard 1 Generate and conceptualize artistic ideas and work.	Anchor Standard 4 Select, analyze and interpret artistic work for presentation.	Anchor Standard 7 Perceive and analyze artistic work.	Anchor Standard 10 Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard 2 Organize and develop artistic ideas and work.	Anchor Standard 5 Develop and refine artistic techniques and work for presentation.	Anchor Standard 8 Interpret intent and meaning in artistic work.	Anchor Standard 11 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard 3 Refine and complete artistic work.	Anchor Standard 6 Convey meaning through the presentation of artistic work.	Anchor Standard 9 Apply criteria to evaluate artistic work.	

Philosophical Foundations and Lifelong Goals of Arts Education

According to the [National Core Arts Standards](#), the philosophical foundations and lifelong goals of a rich arts education establish the basis for the academic standards and illuminate artistic literacy by expressing the overarching common values and expectations for learning in arts education. The philosophical foundations represent the core principles on which the standards are based; the lifelong goals represent knowledge and skill outcomes that a quality arts education will produce over a lifetime.

PHILOSOPHICAL FOUNDATION	LIFELONG GOALS
THE ARTS AS COMMUNICATION	
In today's multimedia society, the arts are the media, and therefore provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing).	Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.
THE ARTS AS CREATIVE PERSONAL REALIZATION	
Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.	Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.
THE ARTS AS CULTURE, HISTORY, AND CONNECTORS	
Throughout history the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Each discipline shares common goals, but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals' own and others' cultures and societies, while also providing opportunities to access, express, and integrate meaning across a variety of content areas.	Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns and relationships between the arts and other knowledge.
THE ARTS AS MEANS TO WELLBEING	
Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing.	Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts.
THE ARTS AS COMMUNITY ENGAGEMENT	
The arts provide means for individuals to collaborate and connect with others in an enjoyable, inclusive environment as they create, prepare, and share artwork that brings communities together.	Artistically literate citizens seek artistic experiences and support the arts in their local, state, national, and global communities.

G.U.I.D.E. for Life and the Arts

The Division of Elementary and Secondary Education has identified five guiding principles that support educators, business leaders, communities, and students in their efforts to help all Arkansans develop these critical skills. The principles represent skills needed to thrive at home, school, on the job, and in the community:

Growth (manage yourself); **Understanding** (know yourself); **Interaction** (build relationships); **Decisions** (make responsible choices); and **Empathy** (be aware of others). Research shows that learning in and through the arts offers rich opportunities for students and teachers to interact in unique ways that develop these essential life skills.



Growth: Manage Yourself

- Develop problem-solving skills.
- Practice mindfulness.
- Persevere.

Growth: The Goals

- As an Arkansas graduate, I am:
- Reflective about my personal needs and manage my emotions effectively.
 - An effective choice-maker and able to demonstrate increasing levels of independence in setting goals and achieving them for college, career, and community engagement.
 - Able to manage time in order to set tasks and goals and achieve them.

Growth as a product of arts education:

Arts students develop the ability to solve problems by participating in the artistic process of creating as they source ideas, collaborate to make artistic choices, and organize their artistic work. In the artistic process of performing or presenting, art students learn to persevere by practicing technical skills, revising, and rehearsing until a final product is polished and ready to share with a viewer or audience.



Understanding: Know Yourself

- Increase self-awareness.
- Know your strengths and weaknesses.
- Develop critical thinking skills.

Understanding: The Goals

- As an Arkansas graduate, I am:
- Able to clearly articulate information I want to share.
 - Growth-minded, curious, and inquisitive.
 - Reflective.
 - Resourceful.

Understanding as a product of arts education:

The arts provide a natural place to develop characteristics associated with self-awareness. As students participate in art making, they experiment and grapple with new ideas and are asked to communicate both their strengths and weaknesses with the confidence that understanding themselves as an artist and a person will be the result. In the artistic process of responding, arts students apply critical thinking to evaluate their own artistic work and that of others.



Interaction: Build Relationships

- Treat others with respect.
- Communicate effectively.
- Seek out and offer help when needed.

Interaction: The Goals

As an Arkansas graduate, I am:

- An effective cross-cultural communicator.
- An active listener.
- A supporter of others.

Interaction as a product of arts education:

In the arts, students work as part of a creative team and support the artistic work of peers in the artistic processes of creating and performing. Through the artistic processes of responding and connecting, students respectfully observe, consider, and comment on the artistic work of their peers and of other cultures. They are given the opportunity to offer, receive, and apply constructive criticism and practice open discussion and collaboration with peers in both creating and revising their artistic work.



Decisions: Make Responsible Choices

- Consider personal beliefs, safety, and the situation.
- Think through potential consequences.
- Put your best self forward.

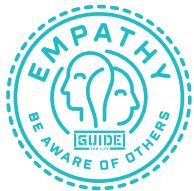
Decisions: The Goals

As an Arkansas graduate, I am:

- A self-directed learner.
- A responsible citizen.
- Able to identify, set, and accomplish goals.

Decision-making as a product of arts education:

As they refine artistic techniques in the artistic process of performing, art students must make responsible choices in the selection, use, and care of the materials needed for their craft. The art student must also make lifestyle choices that allow him or her to remain healthy, manage time, and work hard to become a better practitioner of an artistic discipline. Additionally, art students are required to identify, set, and accomplish goals for every art work or performance.



Empathy: Be Aware of Others

- See other perspectives.
- Value the feelings of others.
- Appreciate diversity.

Empathy: The Goals

As an Arkansas graduate, I am:

- Empathetic to others' feelings.
- Socially aware of cultural issues and differences.
- A collaborative team player.

Empathy as a product of arts education:

The arts are intertwined with feelings and emotions. In the artistic processes of creating and responding to art, students strive to understand the feelings and emotions of the audience, and to generate that understanding in the audience as well. This relationship requires the ability to interpret the needs of another person. Learning about cultural diversity is at the heart of every artistic discipline, and is the foundation of the artistic process of connecting.

RESOURCES:

- [PlayEQ Education 2020](#)
- [Engaging Empathy \(Crystal Bridges Museum of American Art\)](#)
- More information about the G.U.I.D.E. for Life can also be found on the [DESE website](#).

Community Service Learning and the Arts

Community Service Learning (CSL) in Arkansas is specific to the implementation of Act 648 of 1993 which combines service to the community with student learning in a way that improves both the student and the community. CSL is best defined as volunteering or serving in a worthwhile capacity in the community while making a conscious effort to reflect, through some thoughtfully designed method, on what is learned from the service experience. CSL is an approach to

teaching and learning in which students use academic knowledge and skills to address genuine community needs. It fosters civic responsibility and benefits the community in some way.

Act 648 of 1993 states that beginning with the 1996-97 school year, “a student who has completed a minimum of seventy-five (75) clock hours of documented community service in grades nine (9) through twelve (12), at any certified service agency or a part of a service-learning school program shall be eligible to receive one (1) academic credit that may be applied toward graduation.”

Community Service Learning is one indicator of a school district’s School Quality and Student Success. **To establish a CSL program, school districts are asked to complete a district plan and submit it to the DESE through the Course Approval System.**

For a list of nonprofit arts organizations and other community-based organizations that might be interested in partnering with your district in a CSL program, see the [Arkansas Arts Council’s list of nonprofit organizations](#). These organizations provide opportunities and resources statewide, regionally, and locally. Before partnering with any organization, be sure you have secured local board approval. Once local board approval is secured, please submit a partner site application if students are not working under the supervision of licensed district personnel.

[More information about Community Service Learning can be found on the DESE website.](#)



ESSA and the Arts

The Every Student Succeeds Act (ESSA) requires a well-rounded education for every student, and the arts are integral to a well-rounded education.

ESSA and Well-Rounded Education: Title VIII, Section 8002 - Definition

“(52) WELL-ROUNDED EDUCATION.—The term ‘well-rounded education’ means courses, activities, and programming such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, **arts**, history, geography, computer science, **music**, career and technical education, health, physical education, and any other subject, as determined by the State or local education agency, with the purpose of providing all students access to an enriched curriculum and educational experience.”

ESSA AND FUNDING FOR THE ARTS

Title IV Part A is ESSA’s “well-rounded funding” and is especially supportive of arts education. Title IV Part A funds educational technology, safe and healthy students, and a well-rounded education. It is distributed annually by each state to each district through a funding formula.

To learn about Title IV Part A funding and the arts, familiarize yourself with your district’s guidelines for federal funding. Consult with district leadership for options for Title IV Part A funding that might include arts program needs such as sheet music, art supplies, artist residencies, or subject-specific professional development for fine arts teachers. Develop a funding request that clearly explains how the requested funds will address the needs of your students, your program, and your school.

RESOURCES:

- [Title IV Part A Technical Assistance Center](#)
- [Everything ESSA \(National Association for Music Educators\)](#)
- [EdTA's Guide to Theatre Education Opportunities \(Educational Theatre Association\)](#)
- [Review of Evidence: Arts Education Through the Lens of ESSA](#)
- More information about ESSA can be found on the [U.S. Department of Education website](#).



INTRODUCTION TO DANCE STANDARDS

“The body says what words cannot.”

- *Martha Graham*

“Education in the art of dance develops the knowledge and skills required to create, perform, and understand movement as a means of artistic communication. A comprehensive education includes improvisation, technique, choreography, performance, observation and analysis. Exposure to dance history and cultures, kinesiology and anatomy, and movement theories further enriches the dance educational experience. Education in the art of dance engages the artistic processes of creating, performing and critical analysis. These processes require students to read symbol systems, use critical thinking skills, excel in nonverbal reasoning and communication, exchange ideas, work cooperatively and collaboratively with others, and interact within a multicultural society. More comprehensively, education in the art of dance develops kinesthetic and spatial learning as well as intra- and interpersonal knowledge of self and others.”

- *National Dance Education Organization*

The Four Artistic Processes for Dance

The four artistic processes of **creating**, **performing** or **presenting**, **responding**, and **connecting** have been established across all grades and disciplines in the Arkansas Fine Arts Academic Standards, including in the study of dance. Creating in the arts involves conceiving and developing new artistic ideas and work, relying on imagination, collaboration, and self-reflection. In the artistic process of performing or presenting, the student realizes artistic ideas and shares artistic

work through performance or presentation to an audience. Responding to one's own work and the work of others guides the artist in understanding and evaluating how the arts convey meaning. In the connecting process, artistic ideas and work are related to personal meaning and to external contexts such as society, culture, or history. These artistic processes occur simultaneously in art-making and multiple processes can be combined in one learning activity.

CR

CREATING
DANCE IDEAS

- CR.1** Generating DANCE IDEAS
- CR.2** Forming DANCE IDEAS
- CR.3** Refining DANCE IDEAS

CREATING WORDS

- CR.1** Improvise, Freestyle, Imagine, Explore, Conceive, Brainstorm, Observe, Listen, Experiment, Invent
- CR.2** Choreograph, Codify, Arrange, Collaborate, Plan, Design, Combine, Embody
- CR.3** Revise, Reflect, Share, Assess, Modify, Incorporate, Clarify

PR

PERFORMING
DANCE WORK

- PR.4** Interpreting DANCE WORK
- PR.5** Developing DANCE TECHNIQUES and WORK
- PR.6** Performing DANCE WORK for others

PERFORMING WORDS

- PR.4** Physicalize, Choose, Select, Feel, Classify, Sense
- PR.5** Rehearse, Move, Isolate, Lift, Replicate, Manipulate, Practice, Position, Warm Up, Align, Orient, Sculpt
- PR.6** Express, Convey, Refine, Demonstrate, Communicate, Engage, Project

RE

RESPONDING
TO DANCE WORK

- RE.7** Analyzing DANCE WORK
- RE.8** Discerning DANCE INTENT
- RE.9** Evaluating DANCE WORK

RESPONDING WORDS

- RE.7** Discuss, Research, Differentiate, Cite, Support, React, Dissect, Separate, Perceive
- RE.8** Experience, Describe, Determine
- RE.9** Critique, Judge, Defend, Justify

CN

CONNECTING
DANCE WORK

- CN.10** Bringing knowledge and personal experience to DANCE
- CN.11** Relating DANCE to a variety of contexts

CONNECTING WORDS

- CN.10** Synthesize, Blend, Impact, Influence, Enrich, Enhance, Balance
- CN.11** Compare, Link, Associate

The Eleven Anchor Standards

Under the four **artistic processes** are eleven **anchor standards** that indicate the goal for student learning by the end of grade 12. There are also overarching **essential questions** that teachers can use to guide student learning when they are designing lessons or planning activities. The artistic processes, anchor standards, and essential questions are drawn from the [National Core Arts Standards](#) and parallel arts education across the United States.

More than in any other content area, students enter fine arts instruction with a wide range of prior training, knowledge, and ability. The grade or year, designation, and/or level of learning in the continuum bands provide a guide for approximating when students should reach learning expectations while giving the teacher the flexibility to meet students at their current level. The **student learning objectives**, written as “I can” statements, are provided for each level of learning. This format allows districts that have transitioned to a competency-based system of reporting to easily move students through the levels when they are ready. Each grade band, course, or continuum is subdivided into different levels of learning. This division is intended to illustrate how student learning might progress over time and indicate when a student might be ready to move on to the next level of learning.

Also provided is **teacher guidance** in the form of “For example, students might” statements that could be used to inspire ideas when writing lessons for the standard. Additional online resources have been identified to support teachers with planning ideas. These instructional examples and resources are not required to be used as a part of the curriculum, but rather provide educators with various ways for students to demonstrate their understanding or competency.

The four artistic processes are addressed separately in the Dance Standards (creating, performing, responding, and connecting) but occur simultaneously in the actual practice of the discipline. As a result, aspects of multiple standards can be combined within a learning activity: students can learn a skill, apply it, make creative decisions while in rehearsal, think critically about their ideas, and relate their ideas to other experiences, contexts, and meanings. Thus the standards may be taught in any sequence and in an integrated manner. Some dance courses will require a heavier emphasis in certain artistic processes and anchor standards than others, and the individual instructor has the flexibility to make these decisions. **It is important to note, however, that the anchor standards and student learning objectives (“I Can”) are required to be addressed, whereas the teacher guidance statements (“For example, students might”) are offered only as suggestions to spark ideas for instructional strategies.**

	Artistic Process		Anchor Standard	Essential Question
Grade or Year and Designation	CR.1 GRADE BAND: GRADES 1-2 COURSE: GRADES 1-2 DESIGNATION: BEGINNER		Creating	Improvisation: Students will generate and conceptualize artistic ideas and work. Where do choreographers get ideas for dances?
Level of Learning	K-2: BEGINNER A I can respond to movement ideas from diverse sources, such as music, nature, feelings, objects, and ideas. B I can independently create movement inspired by diverse sources, such as music, nature, feelings, objects, and ideas.		3-5: EMERGING C I can explore movement ideas inspired by diverse sources. D I can create movement inspired by diverse sources.	6-8: INTERMEDIATE E I can improvise movement ideas inspired by a variety of sources with focus to create structure. F I can improvise movement ideas inspired by a variety of sources that includes a clear beginning, middle, and end.
Student Learning Objective	For example, students might <ul style="list-style-type: none"> • tell a story through dance movements. • select movements that express an emotion or an idea or the theme of a musical genre. • improvise a series of movements and describe their movement choices. 		For example, students might <ul style="list-style-type: none"> • explore a movement problem that results from contrasting movements. 	For example, students might <ul style="list-style-type: none"> • describe in specific call-and-response, dance competition, free improvisation, or cultural research and field. • create a story through movement, executing specific designs and musical or mythological dance choices.
Teacher Guidance				

Overview of Dance Anchor Standards and Essential Questions

CR CREATING

Conceiving and developing new artistic ideas and work.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

- CR.1 Improve:** Students will generate and conceptualize artistic ideas and work.
Where do choreographers get ideas for dances?
- CR.2 Compose:** Students will organize and develop artistic ideas and work.
What influences choice-making in creative choreography? How can choreography be used to develop and organize ideas?
- CR.3 Refine:** Students will refine and complete artistic work.
How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

PR PERFORMING

Interpreting and sharing artistic work.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

- PR.4 Express:** Students will analyze, interpret, and select artistic work for presentation.
How do dancers work with space, time, and energy to communicate artistic expression?
- PR.5 Rehearse:** Students will develop and refine artistic techniques and work for presentation.
What must a dancer do to prepare the mind and body for artistic expression? How are the fundamental concepts, principles, and skills of dance developed?
- PR.6 Present:** Students will convey meaning through the presentation of artistic work.
How does a dancer heighten artistry in a public performance? How can dancers express meaning in their dancing?

RE RESPONDING

Understanding and evaluating how the arts convey meaning.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

- RE.7 Observe:** Students will perceive and analyze artistic work.
How is a dance understood? How can different styles of dance be identified? How can appropriate audience etiquette be demonstrated?
- RE.8 Interpret:** Students will interpret intent and meaning in artistic work.
How is a dance interpreted? How can elements of dance be used to understand the artist's intent and choreography?
- RE.9 Critique:** Students will apply criteria to evaluate artistic work.
What criteria are used to evaluate dance?

CN CONNECTING

Relating artistic ideas and work with personal meaning and external context.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

- CN.10 Synthesize:** Students will synthesize and relate knowledge and personal experiences to make art.
How does dance enrich our lives? How can knowledge and personal experiences be used to create an artistic idea? How can technology and production elements enhance a finished dance product?
- CN.11 Relate:** Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
How does knowing about societal, cultural, historical, and community experiences expand dance literacy?



DANCE K-8 STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

<p>Course Title: Dance K-8</p> <p>Course/Unit Credit: N/A</p> <p>Course Number: 358570 5-8 Dance Combination</p> <p>Teacher Licensure: Please refer to the Course Code Management System for the most current licensure codes.</p> <p>Grades: K-8</p> <p>Prerequisites: No prerequisites are required for Dance K-8.</p>	<p>Dance K-8 fulfills the Standards for Accreditation requirement that students have annual instruction in visual art or performing art in grades 7-8.</p> <p>Division of Elementary and Secondary Education approval is not required for Dance K-8.</p>
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Course Description: Dance K-8

The Dance K-8 Standards are designed to give students a rigorous education in dance, while allowing teachers to be creative in their instructional program.

The standards support cross-curricular integration as well as diverse student needs in both instruction and assessment. Teachers should feel free to use these

standards to support student achievement at whatever experience level the student brings to the classroom.

CR.1

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD**Improvise:** Students will generate and conceptualize artistic ideas and work.ESSENTIAL
QUESTION*Where do choreographers get ideas for dances?*

K-2: BEGINNER

A

I can respond to movement cues from different sources, such as music, nature, feelings, objects, and ideas.

B

I can independently explore movement inspired by different sources, such as music, nature, feelings, objects, and ideas.

For example, students might

- tell a story through dance movements.
- select movements that express an emotion or an idea or that follow a musical phrase.
- improvise a series of movements and describe their movement choices.

3-5: EMERGING

C

I can explore movement choices inspired by different sources.

D

I can invent movement inspired by different sources.

For example, students might

- examine a movement problem that results from combining movements.

6-8: INTERMEDIATE

E

I can improvise a movement phrase inspired by a variety of stimuli with cues to create structure.

F

I can improvise a movement phrase inspired by a variety of stimuli that includes a clear beginning, middle, and end.

For example, students might

- participate in teacher call and response, dance composition from notes, or cultural research and study.
- create a story through movement, executing spatial designs and musical or rhythmical dance phrases.

K-2: BEGINNER

A

I can use different body parts to make shapes and movements with guidance.

B

I can explore shapes and movements using parts of the body.

For example, students might

- participate in call and response games such as Simon Says, exploring extensions of limbs, upper body and lower body movements, with or without music.
- develop a dance phrase that expresses and communicates an idea or feeling and discuss the effect of movement choices.
- combine movements in freestyle with or without music as a self-guided or student-led activity facilitated by a teacher.
- source ideas for dances from stories, role-playing, nature, and animal observation.

3-5: EMERGING

C

I can explore space, time, and dynamics as the elements of dance.

D

I can assemble movements to explore the elements of dance.

For example, students might

- design a dance sequence that utilizes the elements of dance (i.e., space, time, dynamics), including locomotor and non-locomotor movements.
- explore choreographic devices such as repetition, inversion, and call and response.
- create a dance with or without music.
- create dances from selected movements, choreographic devices, dance structures, and/or elements of dance.

6-8: INTERMEDIATE

E

I can organize movements to explore the elements of dance.

F

I can compose a movement study that uses elements of dance and other stimuli.

For example, students might

- record a dance sequence through writing, symbols, or technology.
- create a dance inspired by music, spoken word, or objects while expanding movement vocabulary and refining spatial awareness.
- implement the elements of dance and choreographic devices, making connections with other art forms.

K-2: BEGINNER

A

I can follow guided instructions to explore movement through improvisation.

B

I can explore making decisions about movement through improvisation and/or short remembered sequences.

For example, students might

- depict a dance movement by drawing a picture or using a symbol.
- choose movements that express an idea, emotion, or follow a musical phrase.
- depict levels in a variety of dance movements by drawing a picture or using symbols (e.g., to illustrate levels such as high, medium, and low).

3-5: EMERGING

C

I can work with small peer groups using movement inspired by a variety of stimuli to explore an intended outcome with guidance.

D

I can cooperate with small peer groups using movement inspired by a variety of stimuli to achieve a desired outcome.

For example, students might

- create a variety of movement patterns and structures, discussing the effect of movement choices.
- develop a dance study that communicates a main idea.
- develop a dance study in collaboration with peers by selecting a specific movement vocabulary to communicate a main idea and discuss how the dance communicates nonverbally.

6-8: INTERMEDIATE

E

I can apply group collaborative strategies to achieve an artistic outcome.

F

I can determine and apply group collaborative strategies to achieve an artistic outcome.

I can document my process of creating choreography.

For example, students might

- develop a dance study in collaboration with peers by selecting a specific movement vocabulary to communicate a main idea and articulate reasons for movement and structural choices.
- revise artistic criteria based on self-reflection and feedback of others, explaining reasons for choices and how they clarify artistic intent.
- write an artistic statement describing a dance they've created for their peers.

PR.4

ARTISTIC
PROCESS

Performing

ANCHOR
STANDARD**Express:** Students will analyze, interpret, and select artistic work for presentation.ESSENTIAL
QUESTION*How do dancers work with space, time, and energy to communicate artistic expression?*

K-2: BEGINNER

A

I can explore the use of whole or isolated body movements to reflect changes in stimuli.

B

I can explore the use of whole or isolated body movement to reflect changes in feelings or dynamics.

For example, students might

- move body parts in relation to other body parts and repeat and recall movements upon request.
- demonstrate a range of locomotor and non-locomotor movements, body patterns, body shapes, and directionality.
- move safely in general space.
- move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space; self-adjust and modify movements or placement upon request.

3-5: EMERGING

C

I can explore how the use of whole or isolated body movements can reflect changes in feelings or dynamics.

D

I can express ideas and feelings through the elements of dance.

For example, students might

- replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support.
- apply feedback from others to establish personal performance goals.

6-8: INTERMEDIATE

E

I can develop a movement phrase to express an artistic intention using the elements of dance.

F

I can apply the elements of dance to demonstrate expression or intent in a longer movement study.

For example, students might

- collaborate as an ensemble to solve movement problems in executing complex patterns, sequences, and formations by testing a variety of options.
- document self-improvements over time.
- develop group performance expectations through observation and analyses (e.g., view live or recorded professional dancers).
- employ technical dance skills (e.g., functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases.

K-2: BEGINNER

A

I can explore developing body awareness and alignment.

B

I can demonstrate body awareness and alignment for locomotor and non-locomotor movement.

For example, students might

- make still and moving body shapes that show straight, bent, and curved lines, change levels, and vary from large to small in size.
- join with others to make a circle formation and work with others to change its dimensions.
- move in straight, curved, and zig-zagged pathways.
- find and return to a place in space.
- identify symmetrical and asymmetrical body shapes.

3-5: EMERGING

C

I can demonstrate developing body awareness and alignment, using more complex locomotor and non-locomotor movement.

D

I can demonstrate general body awareness, alignment, and kinetic awareness, using more complex locomotor and non-locomotor movement.

For example, students might

- differentiate between “in time” and “out of time” to music.
- practice movements that are the same or of a different time orientation to accompaniment.
- use metric and kinesthetic phrasing.
- practice elevated (jumping) shapes with soft landings and movement sequences alone and with others, establishing relationships with other dancers through focus of eyes.
- dance to a variety of rhythms generated from internal and external sources.
- identify symmetrical and asymmetrical body shapes and examine relationships between body parts.
- differentiate between circling and turning as two separate ways of continuous directional change.
- coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues such as music, text, or lighting.

6-8: INTERMEDIATE

E

I can demonstrate functional body awareness, alignment, and kinetic awareness for more complex movement through short phrases.

F

I can demonstrate functional alignment, kinetic and body mechanic awareness for complex movement through extended phrases.

For example, students might

- perform dance phrases of different lengths that use various timings within the same section.

PR.6

ARTISTIC
PROCESS

Performing

ANCHOR
STANDARD

Present: Students will convey meaning through the presentation of artistic work.

ESSENTIAL
QUESTION

How does a dancer heighten artistry in a public performance?

K-2: BEGINNER

A

I can explore the use of simple production elements.

I can identify, with guidance, appropriate dance etiquette during class, rehearsal, and performance.

B

I can use simple production elements and choreography.

I can practice appropriate dance etiquette in class, rehearsal, and performance.

For example, students might

- use hand props, simple scenery, or media projections when dancing.
- demonstrate light and strong force.
- ask questions before or after a movement exercise or performance.
- be aware of space and time requirements, learning when to be ready to dance and when and where to wait for their turns.

3-5: EMERGING

C

I can explore simple production elements, choreography, and expression when dancing for an audience.

I can develop and practice appropriate dance etiquette during class, rehearsal, and performance.

D

I can compare and contrast a variety of production elements, choreography, and expression that heighten the artistic intent for an audience.

I can model appropriate dance etiquette during class, rehearsal, and performance.

For example, students might

- use costumes, props, music, scenery, lighting, or media for a dance performed for an audience in a designated performance space.
- perform combinations and variations with a broad range of dynamics.
- implement performance strategies to enhance projection.
- demonstrate starting and stopping with control.
- demonstrate a variety of movement qualities such as floating, gliding, and punching.
- demonstrate free and bound.
- demonstrate safe body-use practices during technical exercises and movement combinations.
- reflect on feedback from others to inform personal dance performance goals.

6-8: INTERMEDIATE

E

I can select production elements, choreography, and expression that will heighten the artistic intent of a dance for an audience.

I can model appropriate dance etiquette during class, rehearsal, and performance.

F

I can collaborate with peers to design and execute production elements, choreography, and expression that will heighten the artistic intent of a dance for an audience.

I can model appropriate dance etiquette during class, rehearsal, and performance.

For example, students might

- discuss producing dance in a variety of venues for different audiences and how that would impact the design of production elements.
- create and perform combinations and variations with a broad range of dynamics.
- demonstrate, during improvisation and choreographed works, a broader range of movement qualities such as sustained movement, swing movement, and vibratory movement.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD**Observe:** Students will perceive and analyze artistic work.ESSENTIAL
QUESTION*How is a dance understood?*

K-2: BEGINNER

A

I can sit quietly and observe a live or recorded performance.

I can identify movement words.

B

I can observe a live or recorded performance for the purpose of developing an understanding of the work with guidance.

I can demonstrate an understanding of movement words.

For example, students might

- observe a live dance presented by a teaching artist in the dance studio or classroom.
- answer questions identifying the various movement qualities within a dance.
- match movement words to various movement examples.

3-5: EMERGING

C

I can observe a live or recorded performance for the purpose of finding meaning in the work.

I can identify movement words through verbal, physical, written, and digital means.

D

I can use observation techniques to view a live or recorded performance and describe the qualities and characteristics of style used in different genres of dance.

I can describe the artistic and meaningful qualities of dance through verbal, physical, written, and digital means.

For example, students might

- observe two dances and discuss how they are similar and different in terms of the elements of dance: body, space, time, energy.
- write a short reflection on the meaning of a recorded performance observed in class.

6-8: INTERMEDIATE

E

I can use observation techniques to view a live or recorded performance and engage in discussion about patterns of movement, genres, styles, and cultural movement practices in the dance.

I can describe the artistic and meaningful qualities of dance genres and styles, using basic dance terminology.

F

I can use observation techniques to view a live or recorded performance and initiate thoughtful post-performance discussion about the artistic intent of the dance.

I can demonstrate an understanding of dance elements using proper vocabulary through verbal, physical, written, and digital means.

For example, students might

- observe a live dance or theatrical performance and discuss the influence of culture and time period on the artistic intent.
- explain how personal experience influences the interpretation of a dance through journal writing for class discussion.
- define a variety of movement vocabulary specific to a particular technique.
- formulate compare/contrast questions in response to dance-related articles or videos.
- write a self-evaluation after viewing a performance in which they participated.

DANCE K-8

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Interpret: Students will interpret intent and meaning in artistic work.

ESSENTIAL
QUESTION

How is a dance interpreted?

K-2: BEGINNER

A

I can identify, with guidance, movements that suggest ideas, using simple dance terminology.

B

I can select, with guidance, context clues from movement to identify meaning and intent in a dance, using simple dance terminology.

For example, students might

- view several dance performances, choose their favorite, and explain their choice.

3-5: EMERGING

C

I can discuss specific context clues from movement to identify the main idea of a dance, using basic dance terminology.

D

I can explain how movement communicates feelings and ideas through examples.

For example, students might

- create a foldable that features vocabulary used in the lesson.
- compare and contrast two dances and discuss their effect on the audience.

6-8: INTERMEDIATE

E

I can explain how the elements of dance display the intent of a dance, using dance terminology.

F

I can examine and relate ways that dances create context and meaning through examples.

For example, students might

- compare a variety of dance performances and discuss the differences in movement and meaning and their effect on the audience.

DANCE K-8

RE.9

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Evaluate: Students will apply criteria to evaluate artistic work.

ESSENTIAL
QUESTION

What criteria are used to evaluate dance?

K-2: BEGINNER

A

I can identify specific parts of a performance.

B

I can discuss specific parts of a performance.

For example, students might

- draw a picture of a dancer.
- free dance in a circle and have a class discussion about the kind of movements performed.

3-5: EMERGING

C

I can identify the specific components and movement characteristics of a performance.

D

I can evaluate with given criteria the specific components and movement characteristics of a performance.

For example, students might

- write a dance analysis or critique.
- discuss an observed dance and how it made them feel.

6-8: INTERMEDIATE

E

I can evaluate the artistic intent of dance genres and styles, using basic dance terminology.

F

I can develop criteria to evaluate the various components and movement characteristics of a performance.

For example, students might

- compare and contrast two or more dances of different genres or styles in an essay.
- with peers, develop a rubric related to components that determine artistic intent of a dance and complete a dance performance critique.

K-2: BEGINNER

A

I can identify dance professions.

I can identify how dance connects to other subjects.

I can identify how dance can make one's mind and body feel good.

B

I can explore dance professions and describe the manner in which dance skills translate to other careers.

I can discuss how dance can make one's mind and body feel good.

For example, students might

- participate in Show and Tell with a dance professional.
- practice math skills as they learn to count music along with dance steps.

3-5: EMERGING

C

I can examine the manner in which dance and other content areas interrelate.

I can examine the manner in which dance can influence healthy lifestyle choices.

D

I can research dance professions and describe how dance skills translate to other careers.

I can demonstrate the manner in which dance and other content areas interrelate.

For example, students might

- research different professions associated with dance.
- explore lifestyle choices professional dancers must make to maintain a dance-ready physique.
- write a reflection on the manner in which dance can influence a healthy lifestyle.

6-8: INTERMEDIATE

E

I can analyze the manner in which dance and other content areas interrelate.

I can practice healthy lifestyle choices suggested by participation in dance.

F

I can analyze dance professions and the manner in which dance skills translate to other careers.

I can monitor healthy lifestyle habits suggested by participation in dance.

For example, students might

- shadow a dance professional.
- research basic music theory or composition and develop choreography based on musical measures and style.
- keep a calorie and activity journal.
- research healthy eating and movement practices and present findings to peers.

DANCE K-8

CN.11

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Relate: Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ESSENTIAL
QUESTION

How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

K-2: BEGINNER

A

I can identify how dance relates to self.

B

I can explore how dance relates to self, others, and the world.

For example, students might

- participate in an improvisational dance and discuss how the dance made them feel (e.g., happy, tired, excited, relaxed).
- exercise in walks, skips, and jumps.
- participate in cultural dances such as the Hokey Pokey, a square dance, or other traditional folk dance.

3-5: EMERGING

C

I can identify dance genres.

D

I can investigate dance genres and dances from different historical periods and cultures.

For example, students might

- explore a dance style and its historical context.
- examine a specific culture and identify the type/style of dance they perform.
- select music and choreography that express the emotion and/or tell the story of a historical event such as Paul Revere's ride.

6-8: INTERMEDIATE

E

I can identify dance genres and dances from different historical periods and cultures.

F

I can research dance genres and dances from different historical periods and cultures.

For example, students might

- research a dance style and its historical context and give a presentation to the class, using technology as available.
- create a lapbook about a historical figure in dance based on research and give a presentation to the class, using technology as available.



DANCE I-IV
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

<p>Course Title: Dance I-IV</p> <p>Course/Unit Credit: 1 unit per course</p> <p>Course Number: Dance I: 459200, Dance II: 459210, Dance III: 459220, Dance IV: 459230</p> <p>Teacher Licensure: Please refer to the Course Code Management System for the most current licensure codes.</p> <p>Grades: 9-12</p> <p>Prerequisites: There is no prerequisite for Dance I. The student entering Dance II, III, or IV should successfully complete the preceding year of Dance and/or have the instructor’s approval through audition.</p>	<p>Dance I fulfills the 0.5 unit fine arts graduation requirement.</p> <p>Division of Elementary and Secondary Education approval is not required for Dance I-IV.</p>
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Course Description: Dance I-IV

Dance I-IV are two-semester courses designed for students with varied levels of ability and previous experience in the discipline. Dance students will demonstrate an ability

to apply dance fundamentals and dance techniques in the production, performance, analysis, and critique of dance performance. Students are expected to perform in solo, small

group, and large group settings. Dance students will critique performances and deeply reflect upon the impact of dance on culture, as well as cultural influences on dance.

CR.1

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD**Improvise:** Students will generate and conceptualize artistic ideas and work.ESSENTIAL
QUESTION*Where do choreographers get ideas for dances?*

I: NOVICE

G

I can improvise a variety of movement within teacher-provided parameters.

For example, students might

- freestyle to different genres or styles of music.
- role-play by selecting movement that depicts a mood or action.

II: PROFICIENT

H

I can explore inspirations for movement study within teacher-provided parameters.

For example, students might

- bring to class examples of a variety of stimuli for sourcing movement ideas, such as music, poetry, natural phenomena, personal experiences, or current events, and share with peers.

III: ACCOMPLISHED

I

I can explore personal movement preferences and strengths in order to develop a short movement study.

For example, students might

- with a partner, discuss personal skills and create an original duet sequence that challenges and builds on strengths of both partners.

IV: ADVANCED

J

I can execute movement study based on my own personal experience and the experiences of others.

For example, students might

- execute movement inspired by the dance styles of choreographers such as Ailey, Luigi, Balanchine, and others.
- experiment and take risks to discover a personal voice to communicate artistic intent through movement choices.

I: NOVICE**G**

I can explore choreography based on basic dance fundamentals.

For example, students might

- demonstrate the five feet positions of ballet, or demonstrate a jazz square or tilt.
- combine basic movements into a dance progression.
- synthesize content generated from stimulus materials to choreograph dance studies.

II: PROFICIENT**H**

I can design choreography with structured movement that demonstrates the elements of dance.

For example, students might

- collaborate with peers to design a dance demonstrating effective movement of the body related to space, time, and energy.
- illustrate a story or an idea through the use of space, time, and energy.

III: ACCOMPLISHED**I**

I can develop choreography with structured movement that demonstrates artistic expression.

For example, students might

- create an artistic statement; select and demonstrate movements that support the artistic statement.
- work individually and/or collaboratively to develop an original dance using choreographic devices to add layers of expression.

IV: ADVANCED**J**

I can choreograph a structured movement study that demonstrates concept development.

For example, students might

- choose a concept of personal interest for a movement study; justify choreographic choices; and explain how they demonstrate the development of the concept.
- create an artistic statement that communicates a personal and artistic perspective related to a selected concept.

I: NOVICE

G

I can refine with guidance a movement study using self-reflection.

I can use basic dance vocabulary to reflect on my movement study.

For example, students might

- describe personal movement preferences and strengths, using a movement vocabulary.
- compare personal artistic choices to those made by well-known choreographers.

II: PROFICIENT

H

I can refine with guidance a movement study using feedback from others to support an artistic outcome.

I can reflect on and document the process of creating or revising a dance.

For example, students might

- discuss the impact of movement choices with peers when selecting movements for a dance study.
- keep a dance journal for reflective writing and note-taking.
- record choreography with a dance notation system, using technology when appropriate and available.

III: ACCOMPLISHED

I

I can refine a movement study using self-reflection and feedback from others to support an artistic outcome.

I can use a formal or informal notation system for documenting a dance.

For example, students might

- using self-reflection and feedback from others, clarify the artistic intent of an ensemble dance.
- analyze the manner in which the structure and final composition informs the artistic intent.
- document a dance using writing, notation symbols, or technology when appropriate and/or available.

IV: ADVANCED

J

I can complete a movement study by manipulating artistic criteria using self-reflection and feedback from others.

I can document choices made in the revision process.

For example, students might

- clarify the artistic intent of a dance by manipulating and refining choreographic devices and dance structures.
- justify how refinements support artistic intent by writing a reflective essay.

Creating Notes:

Favorite Resources:

DANCE I-IV

PR.4

ARTISTIC
PROCESS

Performing

ANCHOR
STANDARD

Express: Students will analyze, interpret, and select artistic work for presentation.

ESSENTIAL
QUESTION

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

I: NOVICE

G

I can explore a dynamic range of expression through the elements of dance and their relationship to choreographic intent.

For example, students might

- participate in a movement game that allows them to express different energies.
- choose from a selection of sentence prompts to inform the use of space.
- use space intentionally during movement phrases.

II: PROFICIENT

H

I can analyze a dynamic range of expression through the elements of dance and their relationship to choreographic intent.

For example, students might

- use video recordings of practice to analyze the difference between the way movements look and how they feel to match performance with visual effect.
- use syncopation and accent movements related to different tempos in a dance sequence.
- use space intentionally while dancing alone and with others.

III: ACCOMPLISHED

I

I can interpret a dynamic range of expression through manipulation of the elements of dance to impact choreographic intent.

For example, students might

- dance with sensibility toward other dancers while executing complex spatial, rhythmic, and dynamic sequences while considering performance goals.
- combine a variety of elements of dance, establishing relationships with other dancers.
- vary energy and dynamics over the length of a phrase and transition smoothly out of the phrase into the next phrase.

IV: ADVANCED

J

I can express the relationship between a dynamic range of expression and choreographic intent and manipulate the elements of dance in order to accomplish performance goals.

For example, students might

- use the broadest range of movement in space for artistic and expressive clarity.
- use inward and outward focus to clarify movement and intent.
- demonstrate time complexity in phrasing with and without musical accompaniment.
- use multiple and complex rhythms (e.g., contrapuntal, polyrhythmic) at the same time.
- work with and against rhythm of accompaniment or sound environments.
- vary dynamics to clearly express intent while performing dance phrases and choreography.

PR.5

ARTISTIC PROCESS

Performing

ANCHOR STANDARD

Rehearse: Students will develop and refine artistic techniques and work for presentation.

ESSENTIAL QUESTION

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

I: NOVICE

G

I can explore body mechanics.

I can develop technical dance skills, using accompanying vocabularies.

I can identify effective rehearsal practices.

For example, students might

- practice a variety of organized forms of dance, such as ballet, modern, or jazz, with their vocabularies.
- develop warmups that explore functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility, and range of motion.
- demonstrate commitment, dependability, responsibility, and cooperation in class and rehearsal.

II: PROFICIENT

H

I can demonstrate kinetic awareness and understanding of body mechanics.

I can practice technical dance skills, using accompanying vocabularies.

I can implement effective rehearsal practices.

For example, students might

- execute choreography, using technical dance skills to communicate artistic expression.
- take rhythmic cues from different aspects of accompaniment.
- use deliberate breath phrasing along with specific movement and timing.
- keep a rehearsal journal to document the rehearsal process and evaluate methods and strategies.

III: ACCOMPLISHED

I

I can apply functional alignment, kinetic awareness, and understanding of body mechanics in choreography.

I can strengthen technical dance skills, using accompanying vocabularies.

I can apply self-reflection and teacher and peer feedback as effective rehearsal practices.

For example, students might

- execute contrasting level changes through lifts, balances, or other means while dancing with a partner or ensemble.
- execute complex sequences with others while maintaining relationships through focus and intentionality.
- perform dance studies and compositions that use time and tempo in unpredictable ways.

IV: ADVANCED

J

I can demonstrate functional alignment, kinetic awareness, and understanding of body mechanics in increasingly complex work.

I can refine technical dance skills, using accompanying vocabularies.

I can exhibit leadership qualities as effective rehearsal practices.

For example, students might

- initiate, plan, and direct rehearsals, with attention to technical details and fulfilling artistic expression.
- plan and execute collaborative and independent practice and rehearsal processes, with attention to technique and artistry informed by personal performance goals.

PR.6

ARTISTIC PROCESS

Performing

ANCHOR STANDARD

Present: Students will convey meaning through the presentation of artistic work.

ESSENTIAL QUESTION

How does a dancer heighten artistry in a public performance?

I: NOVICE

G

I can develop, with guidance, appropriate stage etiquette and professionalism as a performer.

I can interact with production elements that heighten the artistic intent of a dance performance.

For example, students might

- accept notes from choreographer after a performance and apply corrections to future performances.
- react to changes in scenic lighting or elevations in scenery as part of the choreography of a dance.
- while watching a pre-recorded dance, document examples of professionalism such as staying in character and continuing to dance after making a mistake.

II: PROFICIENT

H

I can practice appropriate stage etiquette and professionalism as a performer.

I can select the production elements that will fulfill the artistic intent of a dance performance.

For example, students might

- write a reflective essay to document the performance process after a specific recital or production, evaluating methods and strategies used.
- evaluate possible designs of the production elements for a performance for an audience of children and select the most effective ideas.

III: ACCOMPLISHED

I

I can model appropriate stage etiquette and professionalism as a performer.

I can work collaboratively to design production elements that heighten the artistic intent of a dance performance.

For example, students might

- reflect on their own performances and discuss and analyze performance ability with other dancers.
- implement performance strategies to enhance dynamic projection.
- work with peers to produce a dance recital to be performed at school, including planning effective production elements.
- model performance etiquette and effective practices during a performance as an example to other dancers.

IV: ADVANCED

J

I can articulate the impact on the performance of practicing appropriate stage etiquette and professionalism.

I can work collaboratively to design production elements that heighten the artistic intent of a dance performance in a variety of venues.

For example, students might

- discuss onstage behaviors that contributed to the success of their performance.
- enhance performance using a broad repertoire of strategies for dynamic projection.
- work with peers to produce dance concerts in a variety of venues, including designing and organizing effective production elements appropriate for each space.

DANCE I-IV

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Observe: Students will perceive and analyze artistic work.

ESSENTIAL
QUESTION

How is a dance understood?

I: NOVICE

G

I can discuss the importance of practicing appropriate audience etiquette while observing class, rehearsal, and performance.

I can identify dance elements and their relationship to context, using dance terminology (i.e., dance literacy).

For example, students might

- discuss the manner in which they would like their audience to behave during their performance.
- in a class discussion, identify clues to help tell the story of the dance (e.g., originality, visual and emotional impact, variety and skill of the performers).
- answer questions concerning dance in a particular culture and time period, using dance terminology.

II: PROFICIENT

H

I can practice appropriate audience etiquette while observing class, rehearsal, and performance.

I can explore dance elements and their relationship to context using dance terminology (i.e., dance literacy).

For example, students might

- attend a school or community dance event, and watch and listen respectfully.
- observe two dances and discuss in a written essay how they are similar and different in terms of each of the elements of dance, using dance terminology.
- in a Socratic Seminar, discuss the use of elements of dance in a variety of genres, styles, or cultural movement practices, using genre-specific dance terminology.

III: ACCOMPLISHED

I

I can model appropriate audience etiquette while observing class, rehearsal, and performance.

I can analyze dance elements and their relationship to context using dance terminology (i.e., dance literacy) with teacher guidance.

For example, students might

- watch a video of a musical theatre dance such as “Mambo” from *West Side Story* or a ballet solo such as “The Dying Swan” from *Le Carnaval des animaux* and analyze recurring patterns of movement and their alignment to context and artistic intent.

IV: ADVANCED

J

I can establish guidelines for appropriate audience etiquette to share with others.

I can analyze dance elements and their relationship to context using dance terminology (i.e., dance literacy).

For example, students might

- working in pairs, create a list of behaviors that allow an audience member to get the most benefit or appreciation from a performance.
- formulate and answer aesthetic questions about a particular dance. (e.g., What is it that makes the dance unique? What changes to the dance will incorporate a new concept?)
- research cultural and historical perspectives surrounding dance, choreography, or production and present findings to the class.

DANCE I-IV

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Interpret: Students will interpret intent and meaning in artistic work.

ESSENTIAL
QUESTION

How is a dance interpreted?

I: NOVICE

G

I can identify the choreographic intent expressed by a dance.

For example, students might

- watch a classroom performance of a cultural dance and identify the use of elements of dance in the movement.
- identify the choreographic devices used in a dance in a commercial on television and analyze the reasons for their selection.

II: PROFICIENT

H

I can discuss the choreographic intent and relationships expressed by a dance.

For example, students might

- in a class discussion, compare and contrast the dances of different cultures in *The Nutcracker* and discuss their intent and artistic expression.

III: ACCOMPLISHED

I

I can analyze the choreographic intent and relationships expressed by a dance.

For example, students might

- using the I See, I Think, I Wonder exercise, analyze Alvin Ailey's "Revelations" or Doris Humphrey's "Water Study."
- analyze and discuss how the elements of dance, execution of dance movement principles, and context contribute to artistic expression, using genre-specific dance terminology.
- explain how the relationships among the elements of dance, use of body, dance technique, and context enhance meaning and support intent, using genre-specific dance terminology.

IV: ADVANCED

J

I can interpret the choreographic intent and relationships expressed by a dance.

For example, students might

- analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices, using genre-specific dance terminology.
- after research, compare and contrast the styles of two dance companies such as Diavalo and Desmond Richardson's Complexions in terms of choreographic choices; reflect and experiment personally with the knowledge gained.

DANCE I-IV

RE.9

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Critique: Students will apply criteria to evaluate artistic work.
ESSENTIAL QUESTION	<i>What criteria are used to evaluate dance?</i>

I: NOVICE

G

I can identify with guidance criteria to critique the meaning, intent, technique, and artistry of a performance.

For example, students might

- after observing a dance, participate in a class discussion, sharing insights of what was seen.

II: PROFICIENT

H

I can independently identify criteria to critique the meaning, intent, technique, and artistry of a performance.

For example, students might

- watch a dance performance from "So You Think You Can Dance" and answer a series of questions about the dance (e.g., Was the dance generally well performed? What story was the choreographer trying to convey?).

III: ACCOMPLISHED

I

I can establish criteria to critique the meaning, intent, technique, and artistry of a performance.

For example, students might

- create a rubric, using student-developed criteria and dance terminology.
- create a Venn diagram that organizes personal artistic preferences as opposed to recognized aesthetic criteria.

IV: ADVANCED

J

I can apply criteria to critique the meaning, intent, technique, and artistry of a performance.

For example, students might

- critique a professional dance performance either live or filmed, considering societal and personal values and a range of artistic expression.

DANCE I-IV

CN.10

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Synthesize: Students will synthesize and relate knowledge and personal experiences to make art.

ESSENTIAL
QUESTION

How does dance enrich our lives?

I: NOVICE

G

I can explore dance careers.

I can describe the relationship between dance and other content areas.

I can identify healthy lifestyle choices.

For example, students might

- research dance-related careers.
- develop a dance based on a poem, painting, or literary work.
- keep a food and/or exercise journal.
- maintain stretch and core strength outside of class throughout the year.
- identify the components of a personal plan to include healthy eating, flexibility, muscular strength, and endurance.

II: PROFICIENT

H

I can discuss the opportunities available for dance as a career.

I can discuss the manner in which a specific dance is inspired by another content area.

I can determine the relationship between a healthy lifestyle and participation in dance.

For example, students might

- present research on dance-related careers, using technology when available.
- create a pair of dances based on a poem, painting, or literary work that complement each other.
- utilize record-keeping apps for a healthy lifestyle.
- design their own warmup based on their personal strengths and challenges.
- explain the importance of consistency in healthy lifestyle choices and habits.

III: ACCOMPLISHED

I

I can investigate the correlation between dance skills and careers in other fields.

I can research the influence of other content areas on a dance.

I can apply healthful practices, including a personal nutrition plan that supports participation in dance.

For example, students might

- intern in a dance-related position.
- create a resume, including dance experience and education, for dance-related job applications.
- create a dance based on research done in a field of interest.
- demonstrate how technology can be used to reinforce and enhance a healthy lifestyle.
- explain findings from research on a personal health concern or a dance-related injury.

IV: ADVANCED

J

I can analyze the correlation between dance skills and careers in other fields.

I can evaluate the influence of other content areas on a dance.

I can research and create a personal health plan as a means to improve my personal practice in dance.

For example, students might

- develop a professional portfolio, including resume and head shot.
- create a biography to be used in audition or press packets.
- design a personal warmup based on safe movement practices for a particular genre.
- explain how negative life choices can affect a dancer's ability and longevity (e.g., tobacco, drugs, alcohol, overtraining, overstretching, lack of sleep).

DANCE I-IV

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Relate: Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ESSENTIAL QUESTION	<i>How does knowing about societal, cultural, historical, and community experiences expand dance literacy?</i>

I: NOVICE

G

I can explore multiple dance genres, historical periods, and cultural forms.

For example, students might

- discuss the manner in which dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.
- research potential dance genres that can be performed by older adults, individuals with disabilities, and others with unique abilities.

II: PROFICIENT

H

I can analyze multiple dance genres, historical periods, and cultural forms in terms of artistic intent.

For example, students might

- observe a live or recorded performance of classical Indian dance and discuss its similarities to classical ballet.
- research and write an informative essay on the manner in which technology and social change have influenced the structures of dance in entertainment, movies, and/or the recording industry.

III: ACCOMPLISHED

I

I can relate multiple dance genres, historical periods, and cultural forms to personal dance practice.

For example, students might

- analyze dances from two choreographers from a specific genre or style such as Bob Fosse and Mia Michaels, looking for body shape or movement patterns and create an original dance phrase.
- discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the people from which the dances originated.

IV: ADVANCED

J

I can integrate multiple dance genres, historical periods, and cultural forms into personal dance practice.

For example, students might

- analyze dances from several genres or styles, historical time periods, and/or world dance forms.
- observe the work of two choreographers of different styles such as Alonzo King and Martha Graham, looking for iconic movement or movement patterns, and create a full dance study based on the comparison.

A group of young people in a dance studio, with a teal overlay and a colorful bar at the top. The text is centered over the image.

PERFORMANCE DANCE 6-12
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

<p>Course Title: Performance Dance 6-12</p> <p>Course/Unit Credit: 1 unit per course beginning at grade 9</p> <p>Course Number: For students below grade 9, use non-credit bearing course code 358570, Performance Dance I: 459300, Performance Dance II: 459310, Performance Dance III: 459320, Performance Dance IV: 459330</p> <p>Teacher Licensure: Please refer to the Course Code Management System for the most current licensure codes.</p> <p>Grades: 6-12</p> <p>Prerequisites: Students are selected by an annual dance technique audition. The student entering subsequent years of Performance Dance should successfully complete the preceding year of study of Performance Dance.</p>	<p>Dance I fulfills the 0.5 unit fine arts graduation requirement.</p> <p>Division of Elementary and Secondary Education approval is not required for Performance Dance 6-12.</p>
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Course Description: Performance Dance 6-12

Performance Dance is designed for the serious dance student ready to commit to a year of intense study and rehearsal. The Performance Dance student will explore the dance experience and the elements needed for concert dance performance. This course provides an atmosphere in which students are nurtured and stimulated in their quest for artistic achievement, technical mastery, and scholarly excellence. The standards are written for flexible application, regardless of grade level, based on technique ability at the discretion of

the individual teacher. Performance Dance students will be assessed by the following criteria:

- Physical participation in class work
- Student's effort in their level of concentration
- Retention of knowledge
- Individual improvement of technical ability
- Artistic quality in performance
- Ability to assimilate movement material
- Rhythmic accuracy
- Application of industry standards

Performance Dance 6-12 is not intended to award course credit for classes such as drill, majorette, dance, stand dance, pom, or cheer teams. This course should be taught by a certified dance teacher who addresses all of the Arkansas Performance Dance Standards during class time.

CR.1

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Improvise: Students will generate and conceptualize artistic ideas and work.

ESSENTIAL
QUESTION

Where do choreographers get ideas for dances?

6-8: INTERMEDIATE

E

I can explore movement study with teacher guidance.

F

I can explore movement study with limited teacher guidance.

For example, students might

- experiment with the elements of dance.
- create a movement phrase inspired by a given concept or challenge.
- create a motif for a dance study.

I: NOVICE

G

I can improvise movement study within structured parameters.

II: PROFICIENT

H

I can develop movement study within structured parameters.

For example, students might

- explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study inspired by a given concept or challenge.
- create a 30-second movement phrase inspired by a given concept or challenge.
- explore personal movement preferences and strengths and select movements that challenge skills and build on strengths in an original dance study or dance.
- develop a motif for a dance study.

III: ACCOMPLISHED

I

I can apply movement study within structured parameters.

IV: ADVANCED

J

I can execute movement study within structured parameters.

For example, students might

- experiment and take risks to discover a personal voice to communicate artistic intent in the development of an improvisational or choreographed dance study inspired by a given concept or challenge.
- create a one-minute movement phrase inspired by a given concept or challenge.
- use improvisation to gain a greater awareness of one's own inner connectivity and abilities for outward expression.
- expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance.
- manipulate at least one motif for a dance study.

6-8: INTERMEDIATE

E

I can explore choreography based on structured movement with teacher guidance.

F

I can explore choreography based on structured movement with limited teacher guidance.

For example, students might

- research a specific dance study selected by the teacher.
- identify specific types of choreography in a dance piece with teacher guidance.

I: NOVICE

G

I can explore choreography based on structured movement.

II: PROFICIENT

H

I can develop choreography based on structured movement that demonstrates the elements of dance.

For example, students might

- create choreography to a specific piece of music using a specific dance genre.
- work individually and collaboratively to develop original dances using a variety of choreographic devices and dance structures.
- collaborate to design a dance using the elements of dance.

III: ACCOMPLISHED

I

I can design choreography based on structured movement that demonstrates artistic expression.

IV: ADVANCED

J

I can choreograph a structured movement study that demonstrates concept development.

For example, students might

- justify choreographic choices and explain how they demonstrate concept development.
- create an artistic statement that communicates an artistic perspective related to an original movement study.

CR.3

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Refine: Students will refine and complete artistic work.

ESSENTIAL
QUESTION

How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

6-8: INTERMEDIATE

E

I can refine artistic work by applying constructive criticism.

I can use basic dance vocabulary to reflect on my movement study.

F

I can refine artistic work by applying constructive criticism and self-reflection.

I can work with others to document the process of creating or revising a dance.

For example, students might

- take notes from the choreographer related to the impact of their personal movement choices.
- collaborate effectively with others including peers, faculty, and guest artists.
- work with an ensemble to develop a strategy to record a dance.

I: NOVICE

G

I can refine artistic work by participating in constructive, critical discussion and self-reflection.

I can document the process of creating or revising a dance.

For example, students might

- using self-reflection and feedback from others, clarify the artistic intent of a dance.
- manipulate choreographic devices and dance structures to improve an original dance work based on peer discussion.
- document informally a dance using writing, a form of notation symbols, or digital technologies.

II: PROFICIENT

H

I can clarify artistic intent by participating in constructive, critical discussion and self-reflection.

I can use an informal notation system for documenting the creation or revision of a dance.

III: ACCOMPLISHED

I

I can clarify artistic intent by implementing feedback gained in constructive, critical discussion.

I can use a formal notation system for documenting the creation or revision of a dance.

For example, students might

- clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and feedback from others.
- document choices made in the revision process and justify how the refinements support artistic intent.
- document formally a dance using writing, a form of notation symbols, or digital technologies.

IV: ADVANCED

J

I can support an artistic outcome by manipulating artistic criteria using self-reflection and feedback from others.

I can document choices made in the revision process.

PR.4

ARTISTIC
PROCESS

Performing

ANCHOR
STANDARD

Express: Students will analyze, interpret, and select artistic work for presentation.

ESSENTIAL
QUESTION

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

6-8: INTERMEDIATE

E

I can explore a dynamic range of expression through the elements of dance with teacher guidance.

F

I can explore a dynamic range of expression through the elements of dance with limited teacher guidance.

For example, students might

- use syncopation and accent movements related to different tempos.
- connect energy and dynamics to movements by applying them in and through all parts of the body.

I: NOVICE

G

I can analyze a dynamic range of expression through the elements of dance and their relationship to choreographic intent.

II: PROFICIENT

H

I can apply a dynamic range of expression through the elements of dance to demonstrate choreographic intent.

For example, students might

- use video recordings of practice to analyze the difference between the way movements look and how they feel to match performance with visual effect.
- dance with sensibility toward other dancers while executing complex spatial, rhythmic, and dynamic sequences.
- perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.

III: ACCOMPLISHED

I

I can develop a dynamic range of expression through manipulation of the elements of dance to demonstrate choreographic intent.

IV: ADVANCED

J

I can articulate the relationship between a dynamic range of expression and choreographic intent and manipulate the elements of dance in order to accomplish performance goals.

For example, students might

- experiment with phrasing, musicality, and dynamics in improvisation or short movement studies.
- repeat a phrase of movement making changes or manipulating the tempo or dynamics of effort or spatial patterns.
- vary dynamics to clearly express intent while performing dance phrases and choreography.

PR.5

ARTISTIC
PROCESS

Performing

ANCHOR
STANDARD

Rehearse: Students will develop and refine artistic techniques and work for presentation.

ESSENTIAL
QUESTION

*What must a dancer do to prepare the mind and body for artistic presentation?
How are the fundamental concepts, principles, and skills of dance developed?*

Different dance courses will require a heavier emphasis in certain artistic processes and anchor standards than others. In Performance Dance 6-12, PR.5 represents FOUNDATIONS and FUNDAMENTAL concepts, principles, and skills in dance and should receive the greatest emphasis in instruction.

6-8: INTERMEDIATE

E

I can recognize concepts of anatomy and kinesiology in movement.

F

I can explore concepts of anatomy and kinesiology in movement.

For example, students might

- identify imagery (ideokinesis) and its ability to increase efficiency of movement.
- identify basic principles of injury prevention for dance.
- develop technical skill in organized forms of dance such as ballet, modern, or jazz with their accompanying vocabularies.
- practice technical dance skills such as functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility, and range of motion.
- dance alone and with others with spatial intention.
- respond to rhythmic cues from different aspects of accompaniment.

I: NOVICE

G

I can apply concepts of anatomy and kinesiology in movement.

II: PROFICIENT

H

I can demonstrate kinetic awareness and understanding of body mechanics.

For example, students might

- exhibit use of self-monitoring methods to refine and improve alignment and technical skills.
- identify similarities and differences between progressive, sequential order of warmup exercises in various dance styles.
- apply teacher-prompted imagery to increase efficiency of movement.
- develop personal practices in preparing for dance class and performance.
- develop partner and ensemble skills that enable contrasting level changes through lifts, balances, or other means.
- execute complex sequences with spatial awareness.
- demonstrate dance studies and compositions that use time and tempo in unpredictable ways.
- initiate movement phrases by applying energy and dynamics.

III: ACCOMPLISHED

I

I can apply functional alignment, kinetic awareness, and understanding of body mechanics in choreography.

IV: ADVANCED

J

I can demonstrate functional alignment, kinetic awareness, and understanding of body mechanics in increasingly complex choreography.

For example, students might

- apply principles of injury prevention for dance to personal practices in preparing for dance classes and performance.
- engage in self-directed learning strategies to increase accuracy, precision, artistry, and expressiveness.
- move with physical clarity and specificity including body articulation and coordination.
- use the broadest range of movement in space for artistic and expressive clarity.
- use deliberate breath phrasing along with specific movement and timing.
- use inward and outward focus to clarify movement and intent.
- demonstrate complex phrasing with and without musical accompaniment.
- use multiple and complex rhythms to develop musicality.
- work with and against rhythm of accompaniment or sound environments.
- change dynamics to clearly express intent while performing choreography.

6-8: INTERMEDIATE

E

I can develop appropriate stage etiquette and professionalism as a performer with teacher guidance.

I can interact with production elements that heighten the artistic intent of a dance performance.

F

I can practice appropriate stage etiquette and professionalism as a performer with teacher guidance.

I can select production elements that will fulfill the artistic intent of a dance performance with teacher guidance.

For example, students might

- demonstrate commitment, dependability, responsibility, and cooperation during performances.
- demonstrate the ability to move with awareness of and in relationship to others.
- post-performance, accept notes from choreographer and apply corrections to future performances.
- react to changes in scenic lighting or elevations in scenery as part of the choreography of a dance.
- while watching a pre-recorded dance, document examples of professionalism such as staying in character and continuing to dance after making a mistake.

I: NOVICE

G

I can practice appropriate stage etiquette and professionalism as a performer with teacher guidance.

I can select production elements that will fulfill the artistic intent of a dance performance with teacher guidance.

For example, students might

- document the performance process and assess methods and strategies using dance terminology and production.
- work collaboratively to produce a dance concert on a stage and plan the production elements that would be necessary to fulfill the artistic intent of the dance works.
- implement performance strategies to enhance projection.
- evaluate possible designs of the production elements for a performance for an audience of children and select the most effective ideas.

II: PROFICIENT

H

I can practice appropriate stage etiquette and professionalism as a performer.

I can select the production elements that will fulfill the artistic intent of a dance performance.

III: ACCOMPLISHED

I

I can model appropriate stage etiquette and professionalism as a performer.

I can work collaboratively to design production elements that heighten the artistic intent of a dance performance.

For example, students might

- demonstrate leadership qualities when preparing for performances.
- model performance etiquette and performance practices during class, rehearsal, and performance.
- work collaboratively to produce dance concerts in a variety of venues and design and organize the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues.
- enhance performance using a broad repertoire of strategies for dynamic projection.

IV: ADVANCED

J

I can articulate the impact on the performance of practicing appropriate stage etiquette and professionalism.

I can work collaboratively to design production elements that heighten the artistic intent of a dance performance in a variety of venues.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Observe: Students will perceive and analyze artistic work.

ESSENTIAL
QUESTION

How is a dance understood?

6-8: INTERMEDIATE

E

I can demonstrate appropriate etiquette while observing class, rehearsal, and performance with teacher guidance.

I can explore dance elements and their alignment to context using dance terminology (i.e., dance literacy) with teacher guidance.

F

I can demonstrate appropriate etiquette while observing class, rehearsal, and performance with some teacher guidance.

I can explore dance elements and their alignment to context using dance terminology (i.e., dance literacy) with limited teacher guidance.

For example, students might

- discuss the manner in which they would like their audience to behave during their performance.
- observe two dances and discuss how they are similar and different in terms of the elements of dance.
- answer questions concerning dance in a particular culture and time period, using dance terminology.
- analyze the use of elements of dance in a variety of genres, styles, or cultural movement practices, using genre-specific dance terminology.

I: NOVICE

G

I can demonstrate appropriate etiquette while observing class, rehearsal, and performance.

I can explore dance elements and their alignment to context using dance terminology (i.e., dance literacy).

II: PROFICIENT

H

I can practice appropriate etiquette while observing class, rehearsal, and performance.

I can discuss dance elements and their alignment to context using dance terminology (i.e., dance literacy).

For example, students might

- attend a school or community dance event and watch and listen respectfully.
- watch a video of a musical theatre dance such as "Audition" from *A Chorus Line* and analyze recurring patterns of movement and their alignment to context and artistic intent.

III: ACCOMPLISHED

I

I can model appropriate etiquette skills while observing class, rehearsal, and performance.

I can research dance elements and their alignment to context using dance terminology (i.e., dance literacy).

For example, students might

- working in pairs, create a list of behaviors that allow an audience member to get the most benefit or appreciation from a performance.
- formulate and answer aesthetic questions about a particular dance (e.g., What is it that makes the dance unique? What changes to the dance will incorporate a new concept?).
- use technology to research cultural or historical perspectives surrounding the career of at least one professional in dance, choreography, or production and present findings to the class.

IV: ADVANCED

J

I can articulate the importance of practicing appropriate etiquette in response to a performance.

I can analyze dance elements and their alignment to context using dance terminology (i.e., dance literacy).

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Interpret: Students will interpret intent and meaning in artistic work.

ESSENTIAL
QUESTION

How is a dance interpreted?

6-8: INTERMEDIATE

E

I can identify the choreographic intent expressed by a dance.

F

I can identify the choreographic relationships expressed by a dance.

For example, students might

- watch a classroom performance of a cultural dance and identify the use of elements of dance in the movement.
- identify the choreographic devices used in a dance in a commercial on television and analyze the reasons for their selection.

I: NOVICE

G

I can explore the choreographic intent and relationships expressed by a dance.

II: PROFICIENT

H

I can discuss the choreographic intent and relationships expressed by a dance.

For example, students might

- analyze and discuss the manner in which the elements of dance, execution of dance movement principles, and context express choreographic intent.
- in a class discussion, compare and contrast the dances of different cultures in *The Nutcracker* and discuss their intent and artistic expression.

III: ACCOMPLISHED

I

I can analyze the choreographic intent and relationships expressed by a dance.

IV: ADVANCED

J

I can interpret the choreographic intent and relationships expressed by a dance.

For example, students might

- analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices.
- analyze how a dance work could be moved from the studio to the performance space and how it could be enhanced with production elements.

RE.9

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Critique: Students will apply criteria to evaluate artistic work.

ESSENTIAL
QUESTION

What criteria are used to evaluate dance?

6-8: INTERMEDIATE

E

I can critique a dance performance to explore the meaning, intent, technique, and artistry of the dance with teacher guidance.

F

I can critique a dance performance to explore the meaning, intent, technique, and artistry of the dance with limited teacher guidance.

For example, students might

- after observing a dance, participate in a class discussion sharing insights of what was seen using Liz Lerman's Critical Response Process.

I: NOVICE

G

I can independently critique a dance performance to explore the meaning, intent, technique, and artistry of the dance.

II: PROFICIENT

H

I can establish criteria to critique a dance performance to assess the meaning, intent, technique, and artistry of the dance with teacher guidance.

For example, students might

- compare and contrast the artistic expression of two or more dances using evaluative criteria.
- create a rubric, using student-developed criteria and dance terminology.
- identify aesthetic criteria for evaluating dance, such as originality, visual and emotional impact, variety, and skill of the performers.

III: ACCOMPLISHED

I

I can independently establish criteria to critique a dance performance to assess the meaning, intent, technique, and artistry of the dance.

IV: ADVANCED

J

I can apply criteria to critique a dance performance to evaluate the meaning, intent, technique, and artistry of the dance.

For example, students might

- create a Venn diagram that organizes personal artistic preferences as opposed to recognized aesthetic criteria.
- consider societal and personal values and a range of artistic expression in evaluating an observed dance; discuss perspectives with peers and justify views.

6-8: INTERMEDIATE

E

I can explore dance careers.

I can describe the relationship between dance and other content areas with teacher guidance.

I can identify healthy lifestyle choices and their impact on participation in dance with teacher guidance.

F

I can research dance careers.

I can describe the relationship between dance and other content areas with limited teacher guidance.

I can identify healthy lifestyle choices and their impact on participation in dance.

For example, students might

- research and present findings on careers in dance, using technology when available.
- create a short biography to be used in performance programs.
- create a dance based on a poem, a painting, or literary work.
- keep a food and/or exercise journal.
- maintain stretch and core strength outside of class throughout the year.
- identify the components of a personal plan to include regular healthy eating, flexibility, muscular strength, and endurance.

I: NOVICE

G

I can explore the opportunities available for careers in dance.

I can discuss the manner in which a specific dance is inspired by another content area.

I can explain the importance of consistency in making healthy lifestyle choices to support participation in dance.

For example, students might

- intern in a dance-related position.
- create a resume including dance experience and education for dance-related job applications.
- create a pair of dances based on a poem, a painting, or literary work that complement each other.
- utilize apps in record-keeping related to a healthy lifestyle.
- design their own warmup based on their personal strengths and challenges.
- demonstrate how technology can be used to reinforce and enhance a healthy lifestyle.
- explain findings from research on a personal health concern or a dance-related injury.

II: PROFICIENT

H

I can discuss the opportunities available for careers in dance.

I can research the manner in which a specific dance is inspired by another content area.

I can integrate a consistently healthy lifestyle to support participation in dance.

III: ACCOMPLISHED

I

I can explain the manner in which skills learned in dance correlate to other careers.

I can explain the relationship of personal experience to an original dance.

I can apply healthful practices including a personal nutrition plan that supports participation in dance.

For example, students might

- develop a professional portfolio including resume and head shot.
- create a biography to be used in audition or press packets.
- create a dance based on research done in a field of interest.
- design a personal warmup based on safe movement practices for a particular genre.
- explain how negative life choices affect a dancer's abilities (e.g., tobacco, drugs, alcohol, overtraining, overstretching, lack of sleep).

IV: ADVANCED

J

I can analyze how participation in dance can prepare an individual for a career in dance or other disciplines.

I can fuse personal experience, knowledge of a subject of personal importance, and personal dance skill to inspire an original dance.

I can research and create a personal health plan as a means to improve my personal dance practice.

CN.11

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Relate: Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ESSENTIAL
QUESTION

How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

6-8: INTERMEDIATE

E

I can explore multiple dance genres, historical periods, and cultural forms with teacher guidance.

F

I can explore multiple dance genres, historical periods, and cultural forms with limited teacher guidance.

For example, students might

- draw connections between dance, self, and society.
- discuss the manner in which dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.
- research potential dance genres that can be performed by older adults, individuals with disabilities, and others with unique abilities.

I: NOVICE

G

I can independently critique a dance performance to explore the meaning, intent, technique, and artistry of the dance.

II: PROFICIENT

H

I can analyze the artistic intent of multiple dance genres, historical periods, and cultural forms.

For example, students might

- observe a live or recorded performance of Irish step dancing and discuss its similarities to tap dancing.
- research and write an informative essay on the manner in which technology and social change have influenced the structures of dance in entertainment, movies, and/or the recording industry.

III: ACCOMPLISHED

I

I can relate multiple dance genres, historical periods, and cultural forms to my personal dance practice.

IV: ADVANCED

J

I can integrate multiple dance genres, historical periods, and cultural forms into my original choreography.

For example, students might

- discuss how their personal dance literacy is expanded by the study of the Viennese Waltz from Austria or the Samba from Brazil.
- create a group warmup for the class based on characteristic Tai Chi movements.



DANCE APPRECIATION
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

<p>Course Title: Dance Appreciation</p> <p>Course/Unit Credit: 0.5 unit</p> <p>Course Number: 453300</p> <p>Teacher Licensure: Please refer to the Course Code Management System for the most current licensure codes.</p> <p>Grades: 9-12</p> <p>Prerequisites: There is no prerequisite for Dance Appreciation.</p>	<p>Dance Appreciation fulfills the 0.5 unit fine arts graduation requirement.</p> <p>Division of Elementary and Secondary Education approval is not required for Dance Appreciation.</p>
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Course Description: Dance Appreciation

Dance Appreciation is a one-semester course designed to teach students the basic elements, principles, processes, and inherent qualities of dance. Students will examine a broad range of methods and will conduct critical analyses of the creative processes involved in dance. Students will reflect on the connections

between society and dance. Dance Appreciation students will develop perceptual awareness and aesthetic sensitivity, as well as a foundation for a lifelong relationship with dance.

The artistic processes of responding and connecting apply to Dance Appreciation. Therefore, only five of the 11 anchor standards

found in other Arkansas Fine Arts Academic Standards were selected as appropriate for use in this course. The anchor standards for Dance Appreciation are RE.7, RE.8, RE.9, CN.10, and CN.11. Dance educators may select additional standards from Dance I-IV as supplemental to this course.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will perceive and analyze artistic work.

ESSENTIAL
QUESTION

*How can different styles of dance be identified?
How can appropriate audience etiquette be demonstrated?*

I can differentiate between various genres of dance for the stage.

I can identify the elements required to produce a dance performance.

I can demonstrate appropriate audience etiquette for live performances all of the time.

For example, students might

- use the elements of dance (i.e., time, space, energy) to discuss the various dance styles.
- reflect on the dance and its message based on the dance and its elements.
- distinguish the genre of dance based on the music, movement style, cultural context, or historical context.
- create a rehearsal schedule for dancers and choreographer.
- identify lighting design, including specific lighting cues, for a dance.
- design a costume that is appropriate to the time, style, and era of the dance that allows for appropriate movement.
- demonstrate appropriate behavior backstage during a performance and rehearsal.
- demonstrate appropriate behavior in the audience during a performance, including active participation and specific focus.

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will interpret intent and meaning in artistic work.

ESSENTIAL
QUESTION

How can elements of dance be used to understand the artist's intent and choreography?

I can describe the manner in which artistic expression is achieved through the elements of dance.

I can analyze the context of selected dance works from a variety of genres.

For example, students might

- list the elements of dance used in an artistic piece.
- explain the use of elements of dance to describe choreography.
- explain the choreographer's meaning behind a dance piece, using the elements of dance.
- watch and reflect on a master work from a specific dance company.
- watch and reflect on master works from different dance genres.

DANCE APPRECIATION

RE.9

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will apply criteria to evaluate artistic work.

ESSENTIAL
QUESTION

How are criteria used to evaluate dance?

I can discuss a dance work using established artistic criteria.

I can prepare a written critique of a live or recorded dance performance according to a given set of criteria.

For example, students might

- identify different ways that dance is critiqued.
- verbally critique a dance based on specific criteria.
- analyze another person's critique of a specific dance.
- analyze a dance piece and prepare a written report according to a specific set of evaluation criteria.

Responding Notes:

Favorite Resources:

DANCE APPRECIATION

CN.10

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
ESSENTIAL QUESTION	<i>How can knowledge and personal experiences be used to create an artistic idea? How can technology and production elements enhance a finished dance product?</i>

<p>I can explain the impact of personal experience, interests, and knowledge from multiple sources on a choreographer's or dancer's work.</p> <p>I can identify uses of technology and/or production elements in dance.</p> <p>I can use the available technologies to discover new dance resources.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • use their own personal experiences and interests to choose music and style for a dance. • specify the music, genre, costuming, and lighting to express an original artistic idea. • explain how the use of technology has made a performance better. • use technology to enhance a current work. • research dances using technology. • explore a variety of digital dance resources.
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DANCE APPRECIATION

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ESSENTIAL QUESTION	<i>How does knowing about societal, cultural, historical, and community experiences expand dance literacy?</i>


<p>I can identify the purposes of dance in different cultures.</p> <p>I can explain the use of the elements of dance in various genres, styles, and cultures.</p> <p>I can identify the relationship between social change and dance.</p> <p>I can examine the sequential development of dance through history.</p> <p>I can relate dances to the historical time periods from which they originate.</p> <p>I can discuss the relationship between dance and media.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • identify a cultural dance and its specific role within the culture; reflect on its purpose, its effect on the people, and when and where the dance is performed within the culture. • reflect on the movement within a cultural dance and its characteristic use of the elements of dance (i.e., time, space, energy). • identify the energy of a dance and its relationship to the culture. • reflect on the timing and music used in a dance. • compare and contrast an unfamiliar cultural dance form with a familiar dance form. • discuss the cause and effect of how a social change has affected a social or concert dance form. • identify a social issue that has been discussed in dance and its message conveyed. • create a timeline of the evolution of a dance form. • identify the manner in which social aspects of a given time period affect the partnering, movement, or style of dance from that period. • discuss the level of specificity in the feedback given on dance shows such as "So You Think You Can Dance?" or "Dancing with the Stars." • analyze the use of dance in media (e.g., television, commercials, film, social media). • discuss with peers the manner in which dance has been impacted positively and/or negatively by the media. • research a dance work and identify the choreographer, dancers, date of debut performance, and concept of the dance.
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Connecting Notes:

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Favorite Resources:

20 horizontal lines for listing resources.



GLOSSARY

NATIONAL COALITION FOR CORE ARTS STANDARDS:

- [Glossary for National Core Arts: Dance Standards](#)



RESOURCES

PROFESSIONAL:

- [Arkansas Arts Council](#)
- [Arkansas Dance Network](#)
- [Arkansas Festival Ballet](#)
- [Ballet Arkansas](#)
- [National Core Arts Standards](#)
- [National Dance Education Organization](#)
- [Thea Foundation](#)
- [Untapped Inc](#)

ONLINE COURSES:

- [Dance Ed Tips](#)
- [National Dance Education Organization](#)

LESSON PLANNING:

- [Can Teach](#)
- [Cross-curricular Assignments, Technology, and History](#)
- [Dance and Literacy](#)
- *Fey, Judi. Dance Units for Middle School. Human Kinetics, Inc. 2010.*
- [Library of Congress Dance Instruction Manuals](#)

- [Materials of Dance by Barbara Mettler](#)
- [New Opportunities for Interest-Driven Arts Learning in a Digital Age](#)
- *Reeve, Justine. Dance Improvisations: Warm-ups, Games, and Choreography. Human Kinetics, Inc. 1st ed., 2011.*
- [The Kennedy Center ArtsEdge](#)

MORE RESOURCES:

- More resources for Dance can be found on the [DESE website on the Fine Arts Dance Resources page](#).

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