



# Illinois Arts Learning Standards

## Dance Standards

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Board of Education, 2016

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# Dance

| CREATING  |   |  |   |   |  |  |  |   |   |   |   |   |  |  |
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| <p><b>Anchor Standard 1:</b> Generate and conceptualize artistic ideas and work.<br/>           Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. Essential Question: What inspires choreographers to create dance?</p>              |   |  |   |   |  |  |  |   |   |   |   |   |  |  |
| Explore   | Pre K<br>DA:Cr1.1.PK  | Kindergarten<br>DA:Cr1.1.K   | 1st<br>DA:Cr1.1.1   | 2nd<br>DA:Cr1.1.2   | 3rd<br>DA:Cr1.1.3  | 4th<br>DA:Cr1.1.4  |  | 5th<br>DA:Cr1.1.5   | 6th<br>DA:Cr1.1.6   | 7th<br>DA:Cr1.1.7   | 8th<br>DA:Cr1.1.8   | Introductory HS Levels<br>DA:Cr1.1.I  | Intermediate HS Levels<br>DA:Cr1.1.II  | Advanced HS Levels<br>DA:Cr1.1.III   |
|   | a. Respond in movement to a variety of sensory stimuli (for example, music/sound, visual, tactile). | a. Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance).     | a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source. | a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas. | a. Experiment with a variety of self-identified stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences) for movement. | a. Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences).   |  | a. Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events). | a. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news, social events). | a. Compare a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news, social events) and make selections to expand movement vocabulary and artistic expression. | a. Implement movement from a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news, social events) to develop dance content for an original dance study or dance. | a. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.          | a. Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.  | a. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.   |
|   | b. Find a different way to do several basic locomotor and non-locomotor movements.                  | b. Explore different ways to do basic locomotor and non-locomotor movements by changing at least one of the elements of dance. | b. Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elements of dance.   | b. Combine a variety of movements while manipulating the elements of dance.   | b. Explore a given movement problem. Select and demonstrate a solution.  | b. Develop a movement problem and manipulate the elements of dance as tools to find a solution.  |  | b. Construct and solve multiple movement problems to develop choreographic content.   | b. Explore various movement vocabularies to transfer ideas into choreography.   | b. Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made using genre-specific dance terminology.  | b. Identify and select personal preferences to create an original dance study or dance. Use genre-specific dance terminology to articulate and justify choices made in movement development to communicate intent.  | b. Experiment with the elements of dance to explore personal movement preferences and strengths. Select movements that challenge skills and build on strengths in an original dance study or dance.       | b. Apply personal movement preferences and strengths with the movement vocabulary of several dance styles or genres to choreograph an original dance study or dance that communicates an artistic intent. Compare personal choices to those made by well-known choreographers. | b. Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent. |
| <p><b>Anchor Standard 2:</b> Organize and develop artistic ideas and work.<br/>           Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers. Essential Question: What influences choice making in creating choreography?</p> |   |  |   |   |  |  |  |   |   |   |   |   |  |  |
| Plan  | Pre K<br>DA:Cr2.1.PK  | Kindergarten<br>DA:Cr2.1.K   | 1st<br>DA:Cr2.1.1   | 2nd<br>DA:Cr2.1.2   | 3rd<br>DA:Cr2.1.3  | 4th<br>DA:Cr2.1.4  |  | 5th<br>DA:Cr2.1.5   | 6th<br>DA:Cr2.1.6   | 7th<br>DA:Cr2.1.7   | 8th<br>DA:Cr2.1.8   | Introductory HS Levels<br>DA:Cr2.1.I  | Intermediate HS Levels<br>DA:Cr2.1.II  | Advanced HS Levels<br>DA:Cr2.1.III   |
|   | a. Improvise dance that starts and stops on cue.  | a. Improvise dance that has a beginning, middle, and end.  | a. Improvise a series of movements that have a beginning, middle, and end. Describe movement choices.   | a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end.   | a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development).   | a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices. |  | a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.   | a. Explore choreographic devices and dance structures to develop a dance study that supports a clear artistic intent. Explain the goal or purpose of the dance.   | a. Use a variety of choreographic devices and dance structures to develop a dance study with a clear artistic intent. Articulate reasons for movement and structural choices.   | a. Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent. Articulate the group process for making movement and structural choices.         | a. Collaborate to design a dance using choreographic devices and dance structures to support a clear artistic intent. Explain how the dance structures clarify the artistic intent.                       | a. Work individually and collaboratively to design and implement a variety of choreographic devices and dance structures to develop original dances. Analyze how the structure and final composition inform the artistic intent.   | a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify the artistic intent.   |
|   | b. Engage in dance experiences moving alone or with a partner.                                      | b. Express an idea, feeling, or image, through improvised movement moving alone or with a partner.                             | b. Choose movements that express an idea or emotion or follow a musical phrase.   | b. Choose movements that express a main idea or emotion or follow a musical phrase. Explain reasons for movement choices.   | b. Develop a dance phrase that expresses an idea or feeling. Discuss the effect of the movement choices.   | b. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.                               |  | b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.  | b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.                                | b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Articulate how the artistic criteria serve to communicate the meaning of the dance.   | b. Define and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning. Discuss how the criteria clarify or intensify the meaning of the dance.  | b. Develop an artistic statement for an original dance study or dance. Discuss how the use of movement elements, choreographic devices, and dance structures serve to communicate the artistic statement. | b. Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement.  | b. Construct an artistic statement that communicates a personal, cultural, and artistic perspective.   |

# Dance

| CREATING  |   |  |   |   |  |  |  |   |   |  |   |  |  |  |
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| Anchor Standard 3: Revise, refine, and complete artistic work.<br>Enduring Understanding: Choreographers analyze, evaluate, refine, and document their work to communicate meaning.<br>Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work? |   |  |   |   |  |  |  |   |   |  |   |  |  |  |
| Revise  | Pre K<br>DA:Cr3.1.PK  | Kindergarten<br>DA:Cr3.1.K   | 1st<br>DA:Cr3.1.1   | 2nd<br>DA:Cr3.1.2   | 3rd<br>DA:Cr3.1.3  | 4th<br>DA:Cr3.1.4  |  | 5th<br>DA:Cr3.1.5   | 6th<br>DA:Cr3.1.6   | 7th<br>DA:Cr3.1.7  | 8th<br>DA:Cr3.1.8   | Introductory HS Levels<br>DA:Cr3.1.I   | Intermediate HS Levels<br>DA:Cr3.1.II  | Advanced HS Levels<br>DA:Cr3.1.III   |
|   | a. Respond to suggestions for changing movement through guided improvisational experiences. | a. Apply suggestions for changing movement through guided improvisational experiences. | a. Explore suggestions to change movement from guided improvisation and/or short remembered sequences.  | a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.                   | a. Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements. | a. Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process.     |  | a. Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements. | a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent. | a. Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and the feedback from others. Explain reasons for choices and how they clarify artistic intent. | a. Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback from others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent. | a. Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and the feedback from others. Analyze and evaluate the impact of choices made in the revision process. | a. Clarify the artistic intent of a dance by refining choreographic devices and dance structures, collaboratively or independently, using established artistic criteria, self-reflection, and the feedback from others. Analyze and evaluate the impact of choices made in the revision process. | a. Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and the feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent. |
|   | b. Identify parts of the body and document a body shape or position by drawing a picture.   | b. Depict a dance movement by drawing a picture or using a symbol.                     | b. Depict several different types of movements of a dance by drawing a picture or using a symbol (for example, jump, turn, slide, bend, reach). | b. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low). | b. Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.   | b. Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (for example, next to, above, below, behind, in front of). |  | b. Record changes in a dance sequence through writing, symbols, or a form of media technology.  | b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology.   | b. Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies.  | b. Experiment with aspects of a recognized system to document a section of a dance by using words, symbols, or media technologies.  | b. Compare recognized systems to document a section of a dance using writing, symbols, or media technologies.  | b. Develop a strategy to record a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, using media technologies).  | b. Document a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, using media technologies).  |

# Dance

## PERFORMING

**Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Body, space, time, and energy are the basic elements of dance.

Essential Question: How do dancers work with body, space, time, and energy to communicate artistic expression?

| Express  | Pre K<br>DA:Pr4.1.PK   | Kindergarten<br>DA:Pr4.1.K   | 1st<br>DA:Pr4.1.1   | 2nd<br>DA:Pr4.1.2  | 3rd<br>DA:Pr4.1.3   | 4th<br>DA:Pr4.1.4 | 5th<br>DA:Pr4.1.5   | 6th<br>DA:Pr4.1.6   | 7th<br>DA:Pr4.1.7   | 8th<br>DA:Pr4.1.8  | Introductory HS Levels<br>DA:Pr4.1.I  | Intermediate HS Levels<br>DA:Pr4.1.II  | Advanced HS Levels<br>DA:Pr4.1.III  |
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| a. Identify and demonstrate directions for moving the body in general space (for example, forward, backward, sideways, up, down, turning) and finding and returning to a place in space. | a. Make still and moving body shapes that show lines (for example, straight, bent, curved), changes levels, and vary in size (large/small). Join with others to make a circle formation and work with others to change its dimensions. | a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zigzagged pathways. Find and return to place in space. Move with others to form straight lines and circles. | a. Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. | a. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus.   | a. Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through focus of eyes. |                   | a. Integrate static and dynamic shapes and varied pathways into dance sequences. Use focus to maintain relationships with other dancers. Convert inward focus to outward focus for projecting out to far space. | a. Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space. | a. Expand movement vocabulary of varied pattern designs. Incorporate and modify body designs from different dance genres and styles to expand movement vocabulary to include differently designed shapes and movements for interest and contrast. | a. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Use appropriate focus in direct and indirect pathways.  | a. Develop partner and ensemble skills that enable contrasting level changes through safe lifts, balances, or other means while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases. Establish and break relationships with others as appropriate to the choreography. | a. Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill levels. Execute complex movement sequences with others while maintaining relationships through focus and intentionality. | a. Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use varied focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.                                |
| b. Identify speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi.   | b. Demonstrate tempo contrasts with movements that match the tempo of sound stimuli.   | b. Relate quick, moderate, and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat.   | b. Identify the length of time a move or phrase takes (for example, whether it is long or short). Identify and move on the downbeat. Correlate metric phrasing with movement phrasing.  | b. Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing. | b. Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music.                                       |                   | b. Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time.  | b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase or dance work. Accurately use accented and unaccented beats.                                       | b. Vary durational approach in dance phrasing by using timing accents and variations within a phrase to add interest kinesthetically, rhythmically, and visually.   | b. Analyze and select metric, kinetic, and breath phrasing and apply them appropriately to dance phrases. Perform dance phrases of different lengths that use various timings within the same section. Use different tempi in different body parts at the same time. | b. Use syncopation and accent movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath phrasing with metric and kinesthetic phrasing.   | b. Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools.  | b. Modulate time factors for artistic interest and expressive acuity. Demonstrate time complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms at the same time. Work with and against rhythm of accompaniment or sound environments.   |
| c. Move with opposing characteristics (for example, loose/tight, light/heavy, jerky/smooth).   | c. Identify and apply different characteristics to movements (for example, slow, smooth, wavy).  | c. Demonstrate movement characteristics along with movement vocabulary.  | c. Select and apply appropriate energy and dynamics to movements. Demonstrate kinesthetic awareness while dancing.  | c. Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent.  | c. Analyze movements and phrases for use of energy and dynamic changes and use adjectives and adverbs to describe them. Refine the phrases by incorporating a range of movement characteristics.  |                   | c. Contrast bound and free-flowing movement. Motivate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy.              | c. Explore dynamic expression as it relates to energy relationships in a variety of dance genres or styles.   | c. Compare and contrast movement characteristics from a variety of dance genres or styles. Discuss specific characteristics using adjectives and adverbs to describe them. Determine what dancers must do to perform them clearly.                | c. Direct energy and dynamics in such a way that movement is textured. Incorporate energy and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.   | c. Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness and control so that movement phrases demonstrate variances of energy and dynamics.  | c. Initiate movement phrases by applying energy and dynamics. Vary energy and dynamics over the length of a phrase and transition smoothly out of the phrase and into the next phrase.   | c. Modulate dynamics to clearly express intent while performing dance phrases and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience. |

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| <p><b>Anchor Standard 5:</b> Develop and refine artistic techniques and work for presentation.<br/>           Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.<br/>           Essential Question: How do dancers prepare the mind and body for artistic expression?</p> |  |  |  |   |  |   |  |   |  |  |   |   |   |
| Embody  | Pre K<br>DA:Pr5.1.PK   | Kindergarten<br>DA:Pr5.1.K   | 1st<br>DA:Pr5.1.1  | 2nd<br>DA:Pr5.1.2   | 3rd<br>DA:Pr5.1.3  | 4th<br>DA:Pr5.1.4   | 5th<br>DA:Pr5.1.5  | 6th<br>DA:Pr5.1.6   | 7th<br>DA:Pr5.1.7  | 8th<br>DA:Pr5.1.8  | Introductory HS Levels<br>DA:Pr5.1.I  | Intermediate HS Levels<br>DA:Pr5.1.II   | Advanced HS Levels<br>DA:Pr5.1.III  |
|   | a. Demonstrate basic full-body locomotor, non-locomotor movement and body patterning with spatial relationships. | a. Demonstrate same-side and cross-body locomotor and non-locomotor movements, body patterning movements, and body shapes.                                 | a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, and directionality.   | a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways.                  | a. Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support.           | a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements. | a. Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).                                    | a. Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions. | a. Apply body-use strategies to accommodate physical maturational development to technical dance skills (for example, functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility/range of motion).                            | a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases.        | a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to retain and execute dance choreography.  | a. Dance with sensibility toward other dancers while executing complex spatial, rhythmic, and dynamic sequences to meet performance goals.  | a. Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self evaluate performances and discuss and analyze performance ability with others. |
|   | b. Move in general space and start and stop on cue while maintaining personal space.                             | b. Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space. | b. Move safely in general space through a range of activities and group formations while maintaining personal space. | b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space and exploring levels, directions, and pathway designs. | b. Apply kinesthetic awareness to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs.                     | b. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthy nutrition.   | b. Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthy eating habits, promote strength, flexibility, endurance, and injury prevention. | b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthy strategies when warming up and dancing.  | b. Utilize healthy practices and sound nutrition in dance activities and everyday life. Discuss benefits of practices and how choices enhance performance.   | b. Evaluate personal healthy practices in dance activities and everyday life, including nutrition and injury prevention. Discuss choices made, the effects experienced, and methods for improvement.   | b. Develop a plan for healthy practices in dance activities and everyday life, including nutrition and injury prevention. Discuss implementation of the plan and how it supports personal performance goals.  | b. Apply anatomical principles and healthy practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life. | b. Research healthy and safe practices for dancers and modify personal practice based on findings. Discuss how research informs practice.   |
|   | c. Identify and move body parts and repeat movements upon request.   | c. Move body parts in relation to other body parts and repeat and recall movements upon request.   | c. Modify movements and spatial arrangements upon request.   | c. Repeat movements with an awareness of self and others in space. Self adjust and modify movements or placement upon request.  | c. Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and self check to improve dance skills. | c. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, lighting). Reflect on feedback from others to inform personal dance performance goals.                       | c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.     | c. Collaborate as an ensemble to refine dances by identifying what does and does not work in executing complex patterns, sequences, and formations. Solve movement problems to dances by testing options and finding good results. Document self-improvements over time.                  | c. Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analyses (for example, view live or recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations). | c. Collaborate with peers to discover strategies for achieving performance accuracy, clarity, and expressiveness. Articulate personal performance goals and practice to reach goals. Document personal improvement over time (for example, journaling, portfolio, timeline). | c. Collaborate with peers to establish and implement a rehearsal plan to meet performance goals. Use a variety of strategies to analyze and evaluate performances of self and others (for example, use video recordings of practice to analyze the difference between the way movements look and how they feel to match performance with visual affect). Articulate performance goals and justify reasons for selecting particular practice strategies. | c. Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements. | c. Initiate, plan, and direct rehearsals with attention to technical details. Use a range of rehearsal strategies to achieve performance excellence.  |

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| <b>Anchor Standard 6:</b> Convey meaning through the presentation of artistic work.<br>Enduring Understanding: Dance performance is an interaction between choreographer, performer, production elements, and audience that heightens and amplifies artistic intention. Essential Question: How does a dancer convey meaning and inspire audiences in a performance? |   |   |   |  |   |   |  |   |   |   |   |  |  |   |
| Present  | Pre K<br>DA:Pr6.1.PK                                | Kindergarten<br>DA:Pr6.1.K                  | 1st<br>DA:Pr6.1.1   | 2nd<br>DA:Pr6.1.2  | 3rd<br>DA:Pr6.1.3   | 4th<br>DA:Pr6.1.4   |  | 5th<br>DA:Pr6.1.5   | 6th<br>DA:Pr6.1.6   | 7th<br>DA:Pr6.1.7   | 8th<br>DA:Pr6.1.8   | Introductory HS Levels<br>DA:Pr6.1.I   | Intermediate HS Levels<br>DA:Pr6.1.II  | Advanced HS Levels<br>DA:Pr6.1.III  |
|  | a. Dance with others in a designated area or space. | a. Dance for others in a designated space.  | a. Perform a dance for others that conveys an idea, feeling, experience, image, or story. | a. Through performing a dance that conveys an idea, feeling, experience, image, or story, understand the role of an audience in a performance. | a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left).  | a. Consider how to establish a formal performance space from an informal setting (for example, gymnasium).                          |  | a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movement to the performance space.                           | a. Use performance etiquette and performance practices during class, rehearsal, and performance. Postperformance: accept notes from the choreographer, make corrections as needed, and apply to future performances.          | a. Use performance etiquette and performance practices during class, rehearsal, and performance. Maintain a journal documenting these efforts. Postperformance: accept notes from the choreographer and apply corrections to future performances. | a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal, and performance. Document efforts and create a plan for ongoing improvements. Postperformance: accept notes from the choreographer and apply corrections to future performances. | a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance. Implement performance strategies to reach choreographic intent. Postperformance: accept notes from the choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies, using dance terminology and production terminology. | a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance. Implement performance strategies to reach choreographic intent. Postperformance: accept notes from the choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies, using dance terminology and production terminology. | a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance. Enhance performance using a broad repertoire of strategies to achieve choreographic intent. Develop a professional portfolio (for example, resume, head shot) that documents the rehearsal and performance process with fluency in professional dance terminology and production terminology. |
|  | b. Use a simple prop as part of a dance.            | b. Select a prop to use as part of a dance. | b. Explore the use of simple props or scenery to enhance performance.                     | b. Use limited production elements (for example, hand props, simple scenery, or media projections).  | b. Explore simple production elements (for example, costumes, props, music, scenery, lighting, media) for a dance performed for an audience in a designated specific performance space. | b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience. |  | b. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces. | b. Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and use production terminology to explain reasons for the decisions made. | b. Explore possibilities of producing dance in a variety of venues or for different audiences. Use production terminology to explain how the production elements would be handled in different situations to enhance artistic intent.             | b. Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Use production terminology to explain reasons for choices.  | b. Evaluate possible designs for the production elements of a performance and select and execute the ideas that would intensify and heighten the artistic intent of the dances.  | b. Work collaboratively to produce a dance concert on a stage or in an alternative performance venue and plan the production elements that would be necessary to fulfill the artistic intent of the dance works.   | b. Work collaboratively to produce dance concerts in a variety of venues and design and organize the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues.   |



# Dance

## RESPONDING

**Anchor Standard 7:** Perceive and analyze artistic work.  
 Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.  
 Essential Question: How is dance understood?

| Analyze   | Pre K<br>DA:Re7.1.PK   | Kindergarten<br>DA:Re7.1.K   | 1st<br>DA:Re7.1.1   | 2nd<br>DA:Re7.1.2   | 3rd<br>DA:Re7.1.3   | 4th<br>DA:Re7.1.4 | 5th<br>DA:Re7.1.5  | 6th<br>DA:Re7.1.6   | 7th<br>DA:Re7.1.7  | 8th<br>DA:Re7.1.8   | Introductory HS Levels<br>DA:Re7.1.I   | Intermediate HS Levels<br>DA:Re7.1.II  | Advanced HS Levels<br>DA:Re7.1.III  |
|---|--|--|---|---|---|-------------------|--|---|--|---|--|--|---|
| a. Identify a movement in a dance.                      | a. Identify a movement that repeats in a dance.                  | a. Identify a movement that repeats in a dance to make a pattern.                      | a. Identify a dance style within the pattern of a dance.              | a. Identify a movement pattern that creates a theme in a dance work.  | a. Identify patterns of movement in dance works that create a style or theme.                             |                   | a. Identify meaning or artistic intent from the patterns of movement in a dance work.  | a. Describe recurring patterns of movement and their relationships in dance.  | a. Compare, contrast, and discuss patterns of movement and their relationships in dance.   | a. Describe and discuss patterns of movement and their relationships in dance in context of artistic intent.  | a. Analyze recurring patterns of movement and their relationships in dance in context of artistic intent.  | a. Analyze dance works and provide examples of recurring patterns of movement and their relationships that create structure and meaning in dance.  | a. Analyze dance works from a variety of dance genres and styles and explain how recurring patterns of movement and their relationships create well-structured and meaningful choreography. |
| b. Demonstrate an observed or performed dance movement. | b. Demonstrate and repeat observed or performed dance movements. | b. Demonstrate observed or performed dance movements from a specific genre or culture. | b. Demonstrate movements in dances from different genres or cultures. | b. Demonstrate and explain how one dance genre is different from another or how one cultural movement practice is different from another. | b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice. |                   | b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice, using basic dance terminology. | b. Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices. Use genre-specific dance terminology. | b. Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology. | b. Demonstrate and explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology. | b. Analyze the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and demonstrate how their differences impact the meaning of the dance. Use genre-specific dance terminology. | b. Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology. | b. Explain and demonstrate how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.       |

**Anchor Standard 8:** Construct meaningful interpretations of artistic work.  
 Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context. Essential Question: How is dance interpreted?

| Interpret                                    | Pre K<br>DA:Re8.1.PK   | Kindergarten<br>DA:Re8.1.K  | 1st<br>DA:Re8.1.1  | 2nd<br>DA:Re8.1.2  | 3rd<br>DA:Re8.1.3  | 4th<br>DA:Re8.1.4 | 5th<br>DA:Re8.1.5  | 6th<br>DA:Re8.1.6   | 7th<br>DA:Re8.1.7   | 8th<br>DA:Re8.1.8   | Introductory HS Levels<br>DA:Re8.1.I  | Intermediate HS Levels<br>DA:Re8.1.II  | Advanced HS Levels<br>DA:Re8.1.III   |
|--|--|---|--|--|--|-------------------|--|---|---|---|---|--|--|
| a. Observe a movement and share impressions. | a. Observe movement and use simple dance terminology to describe it. | a. Select movements from a dance that suggest ideas and use simple dance terminology to explain how the movement captures the idea. | a. Use context cues from movement to identify meaning and intent in a dance, using simple dance terminology. | a. Select specific context cues from movement. Use basic dance terminology to explain how they relate to the main idea of the dance. | a. Relate movements, ideas, and context to decipher meaning in a dance, using basic dance terminology. |                   | a. Interpret meaning in a dance based on its movements. Use basic dance terminology to explain how the movements communicate the main idea of the dance. | a. Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Use genre-specific dance terminology to explain how these communicate the intent of the dance. | a. Compare the meaning of different dances. Explain how the artistic expression of each dance is achieved through the elements of dance, use of body, dance technique, and context. Use genre-specific dance terminology. | a. Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Cite evidence in the dance to support your interpretation, using genre-specific dance terminology. | a. Select and compare different dances and discuss their intent and artistic expression. Use genre-specific dance terminology to explain how the relationships among the elements of dance, use of body, dance technique, and context enhance meaning and support intent. | a. Analyze and discuss how the elements of dance, execution of dance movement principles, and context contribute to artistic expression. Use genre-specific dance terminology. | a. Analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre-specific dance terminology. |

# Dance

## RESPONDING

**Anchor Standard 9:** Apply criteria to evaluate artistic work.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

| Critique | Pre K<br>DA:Re9.1.PK  | Kindergarten<br>DA:Re9.1.K  | 1st<br>DA:Re9.1.1  | 2nd<br>DA:Re9.1.2   | 3rd<br>DA:Re9.1.3  | 4th<br>DA:Re9.1.4   | 5th<br>DA:Re9.1.5  | 6th<br>DA:Re9.1.6   | 7th<br>DA:Re9.1.7  | 8th<br>DA:Re9.1.8  | Introductory HS Levels<br>DA:Re9.1.I   | Intermediate HS Levels<br>DA:Re9.1.II   | Advanced HS Levels<br>DA:Re9.1.III  |
|----------|---|---|--|---|--|---|--|---|--|--|--|---|---|
|          | a. Find a movement in a dance that was fun to watch. Repeat it and explain why it is fun to watch and do. | a. Select a movement observed in a dance. Demonstrate the movement and explain why it was selected. | a. Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and talk about why they were chosen. | a. Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well and explain why they work. Use simple dance terminology. | a. Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are alike and different. | a. Discuss the characteristics of a famous work of art (for example, choreography). Apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology. | a. Define the characteristics of dance that make a dance artistic and meaningful. Relate them to the elements of dance in genres, styles, or cultural movement practices. Use basic dance terminology to describe characteristics that make a dance artistic and meaningful. | a. Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and develop artistic criteria to critique the dance, using genre-specific dance terminology. | a. Compare artistic intent, content, and context from dances to examine the characteristics of genre, style, or cultural movement practice. Based on the comparison, refine artistic criteria, using genre-specific dance terminology. | a. Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology. | a. Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology. | a. Compare and contrast two or more dances using evaluative criteria to critique artistic expression. Consider societal values and a range of perspectives. Use genre-specific dance terminology. | a. Define personal artistic preferences to critique dance. Consider societal and personal values and a range of artistic expression. Discuss perspectives with peers and justify views. |



# Dance

| CONNECTING  |   |   |   |   |  |   |  |  |   |  |  |   |  |   |
|---|---|---|---|---|--|---|--|--|---|--|--|---|--|---|
| <p><b>Anchor Standard 10:</b> Synthesize and relate knowledge and personal experiences to make art.<br/>           Enduring Understanding: Personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning in dance.<br/>           Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p>  |   |   |   |   |  |   |  |  |   |  |  |   |  |   |
| Synthesize  | Pre K<br>DA:Cn10.1.PK   | Kindergarten<br>DA:Cn10.1.K   | 1st<br>DA:Cn10.1.1  | 2nd<br>DA:Cn10.1.2  | 3rd<br>DA:Cn10.1.3   | 4th<br>DA:Cn10.1.4  |  | 5th<br>DA:Cn10.1.5   | 6th<br>DA:Cn10.1.6  | 7th<br>DA:Cn10.1.7   | 8th<br>DA:Cn10.1.8   | Introductory HS Levels<br>DA:Cn10.1.I   | Intermediate HS Levels<br>DA:Cn10.1.II   | Advanced HS Levels<br>DA:Cn10.1.III   |
|   | a. Recognize an emotion expressed in dance movement that is watched or performed                            | a. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.                          | a. Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience. | a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.  | a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.  | a. Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas, or perspectives.                                      |  | a. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.  | a. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's attitudes and movement preferences. | a. Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how the movement characteristics or qualities differ from one's own movement preferences and perspectives.                           | a. Relate connections found between different dances and discuss the relevance of the connections to the development of one's personal perspectives.   | a. Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact one's own interpretation. Provide evidence to support one's analysis.  | a. Analyze a dance and research its context. Synthesize information learned and share new ideas about its impact on one's perspective.   | a. Review original choreography with respect to its content and context. Reflect on and analyze its relationship to personal perspectives and one's own personal growth.  |
|   | b. Observe a dance work. Identify and imitate a movement from the dance and ask a question about the dance. | b. Observe a work of art. Describe and then express through movement something of interest about the artwork and ask questions for discussion concerning the artwork. | b. Observe a work of art. Discuss observations and identify ideas for dance movement and demonstrate the big ideas.                                     | b. Respond to a dance work using an inquiry-based set of questions (for example, See-Think-Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea. | b. Ask a question about a key aspect of a dance. Explore it through movement. Communicate the answer to the question in oral, written, or movement form.   | b. Develop and research a question about a key aspect of a dance. Choreograph a dance that communicates the learned information. Discuss the meaning of the dance and describe other possible forms of expression to communicate the topic. |  | b. Select and research a choreographer and his or her work. Choreograph a dance that communicates the learned information and includes the genre and clarity of the choreographer's style. Explain the genre, style, and meaning of the dance. | b. Choose a topic, concept, or content from another subject of interest and research how other art forms have expressed the topic. Create and explain a dance study that expresses the idea.        | b. Identify and research a dance-related question or problem. Communicate new perspectives or realizations through a dance study with an oral and written defense.   | b. Research the historical development of a dance genre or style. Use knowledge gained from the research to create a dance study that evokes the essence of the style or genre. Share the dance study and research with peers. | b. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives. | b. Use established research methods and techniques to investigate a topic. Collaborate with others to identify questions and solve movement problems that pertain to the topic. Create and perform a piece of choreography. Discuss orally or in writing the insights gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other situations. | b. Investigate various dance-related careers and college readiness through a variety of research methods and techniques. Select options of most interest. Develop and implement a capstone project that reflects opportunities in dance.  |
| <p><b>Anchor Standard 11:</b> Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding<br/>           Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.<br/>           Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?</p> |   |   |   |   |  |   |  |  |   |  |  |   |  |   |
| Relate  | Pre K<br>DA:Cn11.1.PK   | Kindergarten<br>DA:Cn11.1.K   | 1st<br>DA:Cn11.1.1  | 2nd<br>DA:Cn11.1.2  | 3rd<br>DA:Cn11.1.3   | 4th<br>DA:Cn11.1.4  |  | 5th<br>DA:Cn11.1.5   | 6th<br>DA:Cn11.1.6  | 7th<br>DA:Cn11.1.7   | 8th<br>DA:Cn11.1.8   | Introductory HS Levels<br>DA:Cn11.1.I   | Intermediate HS Levels<br>DA:Cn11.1.II   | Advanced HS Levels<br>DA:Cn11.1.III   |
|   | a. Show a dance movement experienced at home or elsewhere.  | a. Describe or demonstrate the movements in a dance that was watched or performed.  | a. Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.                                       | a. Observe a dance and relate the movement to the people or environment in which the dance was created and performed.   | a. Find a relationship between a movement in a dance and the culture, society, or community from which the dance is derived. Explain what the movements communicate about the key aspects of the culture, society, or community. | a. Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.  |  | a. Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.            | a. Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.  | a. Compare, contrast, and discuss dances performed by people in various localities or communities. Formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each social group. | a. Analyze and discuss how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.   | a. Analyze and discuss dances from selected genres or styles and/or historical periods. Formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate.   | a. Analyze dances from several genres or styles, historical periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate.  | a. Analyze dances from several genres or styles, historical periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate. Discuss the impact on one's dance literacy. |

# Dance Glossary

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

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

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

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

**Artistic criteria:** Aspects of craft and skill used to fulfill artistic intent.

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

**Artistic intent:** The purpose, main idea, and expressive or communicative goals of a dance composition, study, work, or performance.

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

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

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

**Body-use:** The ways in which movement patterns and body parts are used in movement and dance practice; descriptive method of identifying patterns.

**Bound movement:** An “effort element” from Laban Movement Analysis in which energy flow is constricted.

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

**Choreographic devices:** Manipulation of dance movement, sequences, or phrases (repetition, inversion, accumulation, cannon, retrograde, call and response, expansion, diminution, and transposition).

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

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

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

**Create:** To invent, compose, or generate original dance movement or movement ideas.

**Cultural movement practice:** Physical movements of a dance that are associated with a particular country, community, or people.

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

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

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

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

**Dance study:** A short dance that is comprised of several dance phrases based on an artistic idea.

**Dance techniques:** The tools and skills needed to produce a particular style of movement.

**Dance terminology:** Vocabulary used to describe dance and dance experiences.

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

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

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

**Dance work:** A complete dance that has a beginning, middle (development), and end.

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

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

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

**Energy:** The dynamic quality, force, weight, and flow of movement.

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

**Explore:** Investigate multiple movement possibilities to learn more about an idea.

**Free-flowing movement:** An “effort element” from Laban Movement Analysis in which energy is continuous.

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

**General space:** Spatial orientation that is not focused toward one area of a studio or stage.

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

**Kinesphere:** The area of space directly surrounding one's body extending as far as a person can reach; also called personal space.

**Kinesthetic awareness:** Pertaining to sensations and understanding of bodily movement.

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

**Motif:** A distinctive and reoccurring gesture or movement used to provide a theme and unify ideas.

**Movement analysis:** The decoding of movement into components of movement (for example, Laban Movement Analysis).

**Movement characteristics:** The qualities, elements, or dynamics that describe or define a movement.

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

**Movement problem:** A specific focus that requires finding a solution and completing a task; gives direction and exploration in composition.

**Movement vocabulary:** Codified or personal movement characteristics that define a movement style.

**Musicality:** A keen sensitivity to nuances and honed understanding of tonal and rhythmic elements and the ability to coordinate with and embody them.

**Narrative:** A compositional structure that develops a story line.

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

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

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

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

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

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

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

**Rhythm:** The patterning or structuring of time through movement or sound.

**See-Think-Wonder:** An inquiry-based Visual Thinking Strategy (VTS), used for critical analysis, in which children respond to simple questions (What do you see? What do you think? What do you wonder?) that enable them to begin to make meaning from an observed (dance) work of art; the strategy is from Harvard's Project Zero.

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

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

**Spatial design:** Predetermined use of directions, levels, pathways, formations, and body shapes.

**Stimuli:** A thing or event that inspires action, feeling, or thought.

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

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

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

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

**Theme:** A dance idea that is stated choreographically.



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