

National Coalition for Core Arts Standards

(Dance) Model Cornerstone Assessment: (Grade 2)

Discipline: Dance (modern/creative movement)

Artistic Processes: Create (key focus), perform, respond, and connect.

Title: “Curious Creatures”

Description: By brainstorming and using their imaginations, students will create movements representing fantasy creatures, with each student comprising one part of the creature. Students will learn to work together to plan choreography that enables this composite “creature” to move easily as one unit, yet still maintains the individuality of its parts (i.e., the students). Students will create a finished piece where the four creatures interact. (Addendum: if time allows, students can change places to create new creatures.)

Grade: Second (7-8 years old). Sixteen students are in this class.

In this MCA you will find: (mark all that apply)

<input checked="" type="checkbox"/> Strategies for Embedding in Instruction	<input type="checkbox"/> Detailed Assessment Procedures	<input checked="" type="checkbox"/> Knowledge, Skills and Vocabulary	<input checked="" type="checkbox"/> Differentiation Strategies <input checked="" type="checkbox"/> Strategies for Inclusion
<input type="checkbox"/> Suggested Scoring Devices <input type="checkbox"/> Task Specific Rubrics	<input checked="" type="checkbox"/> Resources needed for task implementation	<input checked="" type="checkbox"/> Assessment Focus Chart	<input type="checkbox"/> Benchmarked Student Work

Estimate Time for Teaching and Assessment: (mark the appropriate box)

- About 10-12 hours (or less, depending on student progress) To be determined by the individual teacher

Strategies for Embedding in Instruction *[possible sequence and strategies to embed Model Cornerstone Assessment within a classroom unit]*

With teacher guidance, students work together to plan, create, perform, revise, and reflect on a finished dance.

Task 1: Planning and Brainstorming

Teacher supplies large paper and colored markers to each student group. Students discuss the physical characteristics and personality traits of their creature by creating a word list (e.g., friendly, ferocious, mysterious, funny) and pictures (two-headed, long tail, wings, etc.)

DA:Cr1.1.2

- Explore movement inspired by a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.
- Combine a variety of movements while manipulating the elements of dance.

Task 2: Improvisation and Choreography

Teacher works with students as they practice movements representing their creature. In each group, students decide what part of the creature they will be (four creatures in all.) The students in each group try to maintain physical contact with each other for most of this dance (at this age, it probably won't be constant). Instrumental music containing varied tempos will be used.

DA:Cr2.1.2

- Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end.

b. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices.

Task 3: Assembling the Piece

Students, having completed their creature movement traits, will brainstorm on how the four creatures will interact. Possible meeting scenarios include curiosity, conflict, friendliness, or solving a problem together.

DA:Pr4.1.2

a. Select and apply appropriate characteristics to movements (for example, selecting specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics.

Task 4: Perform and Revise

Once students have decided on a simple beginning, middle, and end for their scenario, they'll dance it through to see how well they've planned spatial relationships, working as a unit, moving to musical cues, and memory recall.

DA:Pr5.1.2

- b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.
- c. Repeat movements, with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.

Task 5: Connect and Reflect

Teacher will lead discussions during each task (formative), and upon completion of final work (summative). Questions include: what worked well, what was a challenge, how did revisions change the piece, how well did the choreography tell the story?

DA:Cn10.1.2

a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.

DA:Re8.1.2

a. Use context cues from movement to identify meaning and intent in a dance using simple dance terminology.

Detailed Assessment Procedures *[clear outline of procedures necessary to obtain comparable work from multiple teachers - i.e., coding and file format for preservation of student work (mp3, PDF), etc.]*

Knowledge, Skills and Vocabulary *[focusing on concepts required to successfully complete the task]*

Key Vocabulary: Students identify steps based on prior knowledge and new dance terminology, or describe the qualities if movements are creative and improvisational. (Key vocabulary words are in red text and *Elements of Dance* posters are in the appendices – these include simple action movements and their terms.) Quizlet.com: “Creative dance is one technique for applying fundamental concepts: A social benefit of creative dance is that it encourages an interactive environment where children share space as they explore movement in their own way. Gradually, opportunities arise for children to observe different responses to movement ideas and the possibility of creating movements together becomes more appealing.”

Knowledge and Skills [other than Key Vocabulary] Students will draw upon prior dance knowledge, new terminology taught during the class, as well as their imaginations to create, perform, respond, and connect with teacher guidance and facilitation.

- Explore, improvise, and combine movements in a variety of ways.
- Select movements to include in a finished dance study. Explain why these movements were chosen.
- Demonstrate kinesthetic awareness, work together, and refine/revise movements.

- Perform the finished dance, followed by discussion of its meaning and the artistic processes used from beginning to end.

Other tools that can be integrated into the learning process are listed below:

Integrating the 16 Habits of Mind (<http://www.edutopia.org/blog/habits-of-mind-terrell-heick>)

1. Persisting: Use trial and error to solve problems. Don't give up easily.
2. Managing Impulsivity: Practice patience with self, others, and the artistic process.
3. Listening to others with Understanding and Empathy: Avoid rash judgments. Put oneself in another's place.
4. Thinking Flexibly: Be willing to try new things. Listen to another's point of view.
5. Thinking about our Thinking (Metacognition): Look at how our thinking process affects creativity, and vice versa.
6. Striving for Accuracy and Precision: Ask for teacher/peer feedback and revise activities as needed.
7. Questioning and Posing Problems: Ask questions as part of each artistic process: creating, performing, responding, and connecting.
8. Applying Past Knowledge to New Situations: Recall prior life and learning experiences and apply them to new activities.
9. Thinking and Communicating with Clarity and Precision: Avoid vagueness and generalities. Try to be specific and focused.
10. Gathering Data through all Senses: Use a variety of sources in gathering information.
11. Creating, Imagining and Innovating: Explore multi-media sources for inspiration.
12. Responding with Wonderment and Awe: Deviate from old habits, explore new paths, and look at things with new eyes.
13. Taking Responsible Risks: Create a safe space where failure is discussed as part of the learning process.
14. Finding Humor: Look at the humor in situations. Encourage humor without ridicule.
15. Thinking Interdependently: Share thoughts and knowledge openly (older students may use digital/social media to connect as a group).
16. Learning Continuously: Reflect on past ideas and ask if they can be revisited or recycled.

Howard Gardner's Theory of Multiple Intelligences (http://www.earlychildhoodnews.com/earlychildhood/article_view.aspx?ArticleID=251)

1. Verbal/Linguistic: Listen to / understand others. Articulate thoughts of oneself or another. Express oneself through written / spoken word.
2. Logical/Mathematical: Create order by analyzing, grouping, and categorizing. Recognize relationships, connections, and patterns.
3. Musical: Respond to sound, rhythm, and music.
4. Visual/Spatial: Process information using pictures, visuals, imagery, and guided visualizations. Possess a sense of direction and ability to think and plan in three dimensions; sees relationships; negotiates mentally and physically around environment; uses imagination.
5. Body/Kinesthetic: Process information and learn through the body (muscle, sensation, movement). Express emotions and expand awareness through movement/dance. Experience strong body/mind connection. Able to use the body to perform fine and gross motor skills.
6. Interpersonal: Relate to and communicate with others; ability to empathize, negotiate and resolve conflict. Read social cues.
7. Intrapersonal: Self-reflective, self-aware; able to express different feelings. Think about thinking, and ask "big" questions.

Strategies for Inclusion (*Specially designed instruction and support for students with disabilities to provide equitable learning opportunities.*)

Resources: 1. Freedom to Move, 2003 (Kim Dunphy, Jenny Scott). 2. Inclusion Guidelines for Dance Education (NDEO). 3. Inclusive Creative Movement and Dance, 2006 (Karen Kaufmann). 4. It's Your Move: An Inclusive Approach to Dance, 2003 (Peppy Hills). 5. Making Dance Special: Developing Dance in the Curriculum with Pupils with Special Needs, 2012 (Melanie Peter). 6. Physically Integrated Dance Training: The Dancing Wheels Comprehensive Guide for Teachers, Choreographers, and

Differentiation Strategies (*Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.*) *Resources:*

1. Teaching Dance: The Spectrum of Styles, 2007 (Elizabeth Gibbons) 2. Multiple Intelligences: New Horizons, 2006 (Howard Gardner) 3. Multiple Intelligences in the

<p>Students of Mixed Abilities (includes DVD), 2012 (Mark Tomasic, Mary Verdi-Fletcher). ARTICLES: Common Core State Standards and Application to Students with Disabilities: www.corestandards.org/assets/application-to-students-with-disabilities.pdf Movement in dance in the inclusive classroom. <i>Teaching Exceptional Children Plus</i>, 4(6) Article 2. 2008, (S.N. Skoning): http://escholarship.bc.edu/education/tecplus/vol4/iss6/art2 NYC Dance Education for Diverse Learners: http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/Dance%20Spec%20Ed%20Supplement.pdf Students with Disabilities and the Core Arts Standards: www.nationalartsstandards.org/sites/default/files/Guiding%20Principles%20White%20Paper%20.pdf</p>	Classroom, 1994 (Thomas Armstrong)
<p>Resources [for task implementation]: Students will brainstorm/plan using paper/markers/notebooks to create word lists / pictures of character’s physical and personality traits. Students will refer to <i>Elements of Dance</i> handouts (see appendices). Teacher will conduct guided improvisational exercises to help students work out choreography choices. Teacher will videotape class discussions, exercises, and performances.</p>	
<p>Scoring Devices [rubrics, checklists, rating scales, etc. based on the Traits]: See Appendices.</p>	
<p>Task-specific Rubrics: See Appendices.</p>	

Build as many rows as needed for this task.					
Assessment Focus					
Artistic Process or Process Components	Enduring Understandings	Essential Questions	Anchor Standards	Key Traits	Performance Standards (Second Grade)
Insert Artistic Process if applicable (using process components)					
<p>Key Process: Creating</p> <p>DA:Cr1.1: Explore</p>	<p>Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p>	<p>Where do choreographers get ideas for dances?</p>	<p>Generate and conceptualize artistic ideas and work.</p>	<p><u>Explore</u> multiple ways to find ideas for your movements. <u>Identify</u> and <u>explain</u> why you chose these movements. <u>Solve</u> movement problems to find unique movement. <u>Demonstrate</u> use of dance elements (body, action, space, time, energy).</p>	<p>a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas. b. Combine a variety of movements while manipulating the elements of dance.</p>
<p>Key Process: Creating</p> <p>DA:Cr2.1: Plan</p>	<p>The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers. Use two dance posters at</p>	<p>What influences choice-making in creating choreography?</p>	<p>Organize and develop artistic ideas and work.</p>	<p><u>Collaborate</u> effectively with your peers. <u>Create</u> a simple dance with a beginning, middle, and end. <u>Discuss</u> how the dance</p>	<p>a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end. b. Choose movements that express a main idea or emotion, or</p>

	http://opd.mpls.k12.mn.us/uploads/ElementsOfDance_organizer.pdf and http://artsonline2.tki.org.nz/pdfs/elements_dance.pdf (Also see appendices.)			expresses the main idea and feelings. <u>Give / receive</u> feedback on movement choices.	follow a musical phrase. Explain reasons for movement choices.
Performing DA:Pr4.1: Express	Space, time, and energy are basic elements of dance .	How do dancers work with space, time and energy to communicate artistic expression?	Select, analyze, and interpret artistic work for presentation.	<u>Create</u> a word list of adverbs / adjectives; perform movements showing the meanings. <u>Find</u> words describing movements you will put in your dance.	c. Select and apply appropriate characteristics to movements (e.g., select specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics .
Performing DA:Pr5.1: Embody	Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	What must a dancer do to prepare the mind and body for artistic expression?	Develop and refine artistic technique and work for presentation.	<u>Practice</u> dance steps as a group safely in the same space. <u>Use care / respect</u> when physical contact is made in the dance.	b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space . c. Repeat movements with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.
Responding DA:Re8.1: Interpret	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.	How is dance interpreted?	Interpret intent and meaning in artistic work.	<u>Use dance words</u> to explain meaning / purpose of dance movements. <u>See dance posters at websites or in appendices</u> .	a. Use context cues from movement to identify meaning and intent in a dance using simple dance terminology .
Connecting DA:Cn10.1: Synthesize	As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	How does dance deepen our understanding of ourselves, other knowledge, and events around us?	Synthesize and relate knowledge and personal experiences to make art.	<u>Describe</u> how each group interacts with the other groups when performing the dance. <u>Compare/contrast</u> each group's characteristics.	a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.

Benchmarked Student Work [Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on web site]

**Rubric for Second Grade
“Curious Creatures”**

Student name: _____ Date: _____ Grade/Class: _____

Sixteen students will work collaboratively to create movements representing four fantasy creatures. Each creature is made up of four students, and each student comprises one part of the creature. Students will create a finished story where the four creatures interact. Students will also participate in a discussion about the processes of a. creating choreography, and b. inventing a story.

Task	Above Standard	At Standard	Near Standard	Below Standard
Task 1: Planning & Brainstorming: Student discusses physical characteristics / personality traits of creature and creates a word list. Student draws picture showing what creature might look like.	Offered at least ten interesting ideas on creature features for the group’s word list. Student drawing showed imagination and accurately embodied his/her words depicting imaginary creature.	Offered at least five ideas for the word list. Student’s creature drawing showed some creativity illustrating a few of the words from the list.	Contributed one or two words to word list. Struggled to sketch out a rudimentary depiction of imaginary creature, using one or two correlations to the word list.	Declined to offer words for his/her group’s word list, or words were unsuitable. Was unable to sketch a picture that resembled a creature, or was unable to finish it.
Task 2: Improvisation & Choreography: Student practices movements of creature and decides what part of creature she/he will be. Student maintains respectful physical contact with group members during dance.	Thoroughly studied student drawings and <i>Elements of Dance</i> posters to formulate at least ten unique movements. Enthusiastically explored and improvised with peers to create a complete creature. Took extra precautions to safely and respectfully move with/around peers.	Reviewed drawings and dance posters to help devise at least 3-4 movements. Explored & improvised movements with peers to create a composite creature. Moved safely and respectfully with and around peers.	Hastily scanned student drawings / dance posters; grappled to find movements representing the selected creature. Not fully aware of own personal space or space of others; needed reminders to be gentle when making physical contact.	Barely looked at drawings / posters, or not at all. Labored to find unique movements, or seemed uninterested. Disregarded space of others and was unaware or uncaring of self-space.
Task 3: Assembling the Piece: Student collaborates with class members to decide how the 4 creatures will interact; works with peers to create story’s beginning, middle, end.	Student proactively worked with peers, generating at least ten intriguing ideas on movement possibilities and interactions. Was instrumental in helping peers organize a coherent story with a logical sequence.	Student willingly worked with peers to create at least five ideas on group interaction; helped assemble a complete story with a beginning, middle, and end.	Student had little exchange with class mates on assignment. Offered a about 2-3 ideas on creature interactions and had some minor input to the story’s elements.	Student was unprepared or unwilling to engage with class mates. Had inadequate input on creature interfaces, and insufficient contribution to the story’s formation.

<p>Task 4: Perform & Revise: Student practices dance, paying attention to spatial relationships, group cohesion, following musical cues, and memory recall.</p>	<p>Performed dance eagerly, was considerate of others' space, and paid particular attention to group dynamics. Performed accurately on cue with precise memorization, and with dramatic expressiveness. Student courteously suggested at least 6-8 meaningful revisions throughout multiple practices.</p>	<p>Performed dance while paying attention to spatial relationships between self and others. Stayed on cue musically, and was able to remember the dance. Offered about 2-3 revisions.</p>	<p>Performed the dance but with uneven energy. Attention to space was irregular. Missed 4-6 musical cues and forgot 4-6 steps. Suggested 2-3 ideas for revisions but they were vague.</p>	<p>Performance lacked strength, purpose, and vitality. Spatial relationships went unheeded for important parts of the dance. Missed about ten musical cues; missed about ten steps resulting in lost place and missed timing.</p>
<p>Task 5: Connect & Reflect: Student participates in class discussion to find what worked well, what was a challenge, how revisions changed the piece, how well the choreography told the story.</p>	<p>Offered thought-provoking insights on successful practices; generated 6-8 inspiring solutions to movement problems; offered compelling reasons how revisions improved the dance; expressed clearly how the choreography was integral to the story.</p>	<p>Offered 2-3 ideas for each of the following: what worked well, what was challenging, reasons for revisions, and what parts of the choreography were important to telling the story in the dance.</p>	<p>Had difficulty following the discussion or was easily distracted. Found it difficult to articulate reasons why processes did or didn't work, and whether revisions made a difference. Was unable to see clear connections with story/choreography.</p>	<p>Was unable to offer original insights or opinions in the class discussion, or experienced uncertainty or confusion with the questions.</p>

Rubric for Second Grade Student Self-Assessment
Teacher/Aide(s) to Assist Students with Completion
“Curious Creatures”

Student name: _____ Date: _____ Grade/Class: _____

Task	I did great!	I did well.	I did okay.	I didn't do so well.
<p>Task 1: Plan & Brainstorm: I talked about what my creature looks and acts like. I wrote these words down. I drew a picture of this creature and my words describe it.</p>	<p>I had at least ten words for my word list and they really tell how my creature looks and acts. My drawing showed imagination and my words describe my creature exactly as in the picture.</p>	<p>I had five words and they sort of describe my creature. My drawing showed some creativity illustrating a few of the words from the list.</p>	<p>I could only think of one or two words for my word list. I had a hard time drawing my creature, and it didn't really match up with my words.</p>	<p>I couldn't think of any words, or my words just didn't work. I couldn't sketch a picture the way I wanted to, or I just wasn't in the mood to draw that day.</p>
<p>Task 2: Improvisation & Choreography: I practiced creature movements and chose the part of the larger creature that I'll be. I was careful not to bump my classmates and was gentle if we needed to touch each other.</p>	<p>I really studied the drawings closely. I also looked at the Elements of Dance posters and came up with at least ten interesting movements. I enjoyed exploring and improvising with my friends to create the entire creature. I think my movements made it look really life-like. I was very careful not to bump into anyone, and I was gentle with others.</p>	<p>I looked at the drawings and the posters. I came up with about 3-4 good dance movements. I worked with my friends to create the whole creature. I think my movements made it look good. I moved as safely as I could and tried to be as gentle as possible.</p>	<p>I looked quickly at the drawings and posters. I had a hard time creating movements that looked like my creature, or I only created. I wasn't able to watch my personal space very well. I also bumped into a few people. I needed to be reminded to be gentle with others.</p>	<p>I forgot to look at the drawings/posters, or just didn't take enough time. It was really hard for me to come up with my own dance movements. I moved all over the place when I should have used more control. I didn't pay attention to others around me and was a little rough.</p>
<p>Task 3: Assembling the Piece: I worked with my class mates to decide how the four creatures will interact. I worked with the other groups to create story with a beginning, middle, and end (BME).</p>	<p>I was excited to work with my class mates on at least ten ways the four creatures could interact. I came up with some cool movements and interesting ways the creatures could act together. I was very helpful in putting the story together so it made sense and was exciting.</p>	<p>I worked with my friends to create about five ideas on how the creatures would act together. I helped put together the story, and it had a beginning, middle, and end.</p>	<p>I didn't talk too much to my class mates, but I did come up with 2-3 ideas on how I think the creatures could act around each other. I could only think of about 2-3 things to say to help make the story.</p>	<p>I couldn't think of anything interesting to say about the creatures and how they'd act. I had a hard time coming up with ideas for the story, or I wasn't paying attention.</p>

<p>Task 4: Perform & Revise: I practiced the dance and paid attention to my personal space and the space around me. I worked with my group. I followed the musical cues. I remembered the dance steps and performed them correctly.</p>	<p>I was excited to perform the dance. I was very careful of others and paid attention to where I needed to be and when. I danced to the music right on cue. I memorized the dance from start to finish. I showed feeling in my body and face. I suggested 6-8 ideas for changes that made the dance look more realistic and exciting.</p>	<p>I performed the dance and paid attention to personal and group space. I followed the music and stayed on cue. I remembered my steps. I shared about 2-3 ideas for revisions.</p>	<p>I danced but my energy didn't stay the same for the whole dance. I didn't pay very much attention to my personal or the group's space. I missed 4-6 musical cues and forgot about 4-6 steps. I offered about 2-3 ideas for changes, but they weren't very helpful.</p>	<p>I danced but didn't feel good about it, or I didn't have enough energy or practice to do it well. I didn't pay attention to my own space and wasn't looking out for others most of the time. I missed about ten musical cues. I missed about ten dance steps.</p>
<p>Task 5: Connect & Reflect: I talked with my class mates about what worked well, what was hard, how our suggestions changed the dance, and how the choreography told the story.</p>	<p>I put a lot of thought into our class discussion and gave careful reasons on what makes a good dance. I suggested about 6-8 useful answers to specific movement problems. I talked about how revisions made the dance better, and clearly explained how the choreography was very important to the story.</p>	<p>I offered about 2-3 ideas on what I thought worked well. I gave about 2-3 reasons on what I thought was hard to do. I gave 2-3 ideas on what I thought would be good changes to the dance. I thought of 2-3 reasons why the choreography was important to the story.</p>	<p>I had a hard time paying attention for the entire discussion. It was hard for me to explain what I thought about the questions the teacher asked, or I just didn't know the answers.</p>	<p>I couldn't understand a lot of what was being said, or I can't remember a lot of the things the students brought up. I couldn't come up with my own answers or ideas during the talk.</p>

APPENDIX A

The Elements of Dance

<u>Ask:</u>	<u>Who?</u> <i>A dancer</i>	<u>does what?</u> <i>moves</i>	<u>where?</u> <i>through space</i>	<u>when?</u> <i>and time</i>	<u>how?</u> <i>with energy.</i>
B.A.S.T.E.	BODY	ACTION	SPACE	TIME	ENERGY
<p><i>These are just some of the ways to describe each dance element. . . there are many more possibilities for each element.</i></p> <p><i>Can you think of others?</i></p> <p><i>Add your own ideas & words...</i></p>	<p>Parts of the body: Head, eyes, torso, shoulders, fingers, legs, feet ...</p> <p>Initiation: core, distal, mid-limb, body parts</p> <p>Patterns: upper/lower body, homologous, contralateral, midline</p> <p>Body shapes: Symmetrical/asymmetrical rounded twisted angular arabesque</p> <p>Body systems: muscles bones organs breath balance reflexes</p> <p>Inner self: senses perceptions emotions thoughts intention imagination</p>	<p>Non-locomotor (axial): stretch bend twist turn rise fall swing rock tip shake suspend</p> <p>Locomotor (traveling): slide walk hop somersault run skip jump do-si-do leap roll crawl gallop chainé turns</p>	<p>Size: large small narrow wide</p> <p>Level: High / medium / low</p> <p>Place: on the spot (personal space) through the space (general space) upstage/downstage</p> <p>Direction: forward/backward sideways diagonal right/left</p> <p>Orientation: facing</p> <p>Pathway: curved/straight zig-zag random</p> <p>Relationships: in front beside behind over under alone/connected near/far individual & group proximity to object</p>	<p>Metered: pulse tempo accent rhythmic pattern</p> <p>Free Rhythm: breath open score sensed time improvisation cued</p> <p>Clock Time: seconds minutes hours</p> <p>Timing relationships: before after unison sooner than faster than</p>	<p>Attack: sharp/smooth sudden/sustained</p> <p>Weight: <i>Strength:</i> push, horizontal, impacted <i>Lightness:</i> resist the down, initiate up <i>Resiliency:</i> rebound, even up and down</p> <p>Flow: free, bound balanced neutral</p> <p>Quality: flowing tight loose sharp swinging swaying suspended collapsed smooth</p>

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