

**Standards for Learning and Teaching
Dance in the Arts: Ages 5-18**

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The National Dance Education Organization (NDEO) is a non-profit organization dedicated to the advancement and promotion of high quality education in the art of dance. NDEO works at national, state, and local levels to improve the state of education in the art of dance and to ensure that every American has equal access and opportunity to quality dance education regardless of gender, age, ability, interest, socio-economic status or ethnicity. This important work includes the following: addressing and shaping arts education policy; assisting states build infrastructure to support dance educational programs; expanding the knowledge of the field; creating and disseminating standards for teaching, learning, and model programs; providing professional development opportunities, services, and support for educators; and fostering a greater understanding of and appreciation for the art of dance in learning and life.

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Introduction to Standards

Introduction to Standards for Learning and Teaching Dance in the Arts: Ages 5-18

Bodily movement is an adaptive necessity as well as a human birthright. As humans, we move for many reasons. We move for pleasure, communal bonding, ritual, and self-expression. When movement becomes consciously structured and is performed with awareness for its own sake, it becomes dance.

The Intrinsic Value of Education in the Art of Dance

Dance is basic to human nature and is a basic form of individual and cultural expression. It is pre-verbal, beginning before words can be formed. It is innate in children before they possess command over language and is evoked when thoughts or emotions are too powerful for words to contain. Dance can celebrate play, prayer, courtship, recreation, entertainment, and the human need to communicate the meaning of life in art. Just as all societies create forms of visual representation or organize sounds into music, all cultures organize movement and rhythm into one or more forms of dance. Dance can be a powerful artistic medium for communicating values and beliefs about the human experience.

To study the art of dance is to learn the language of bodily movement as it expresses and communicates the essence of humanity. Artistic dance education serves to stimulate conscious understanding of the language of movement and to develop aesthetic knowledge and skill in movement expression.

Education in the art of dance provides students with deep, thought-provoking experiences that combine many art forms and disciplines. The act of choreography is akin to sculpting with the human body in mobile space--a visual arts endeavor. Musicality with rhythm, phrasing, and a full partnership with the musical accompaniment is demanded. Dramatic skills and techniques are necessary to choreograph an interesting work and perform it. Learning the art of dance is a full, enriching, and physically joyful experience.

The Instrumental Value of Education in the Art of Dance

The intrinsic value of dance is not separate from its instrumental benefits. The byproducts of learning dance include the instrumental benefits of physical health, emotional maturation, social awareness, cognitive development, and academic achievement. Learning and growth in each of these areas are embedded in the standards.

Physical Health:

Dance was first included in educational curricula at the turn of the century to promote physical well being. It found its home in girls' physical education as a non-competitive activity that promoted flexibility, strength, coordination, and gracefulness. Today, we know dance also beneficially addresses cardiovascular health, childhood obesity, bone formation, joint stability, neurological development, and other physical childhood issues.

Emotional Maturation:

Participation in dance is an enjoyable experience for most students, and it promotes self-confidence, self-esteem, and a strong sense of self-identity. When students are able to express feelings and ideas through artistic movement, they gain self-awareness and often self-acceptance. Creative movement experiences promote both self-reflection and a deeper appreciation for others. The communal nature of dance learning often helps students who might otherwise feel isolated or alienated in group settings.

Introduction

Social Awareness:

Studying dance increases students' social awareness and skills on many levels. Students become more aware of the values and beliefs of their own and different societies by performing and analyzing diverse dances. When dancing together, students learn to be united as a group through coordinated action and rhythms. Students learn to cooperate with one another toward mutual goals when working on collaborative movement projects. They learn to respect one another's efforts and appreciate one another's diverse cultural heritages.

Cognitive Development:

There is anecdotal evidence that early motor development involves sequences of movements that develop neurology for later learning. As the infant rolls, sits, crawls, and walks, cross-lateral movement patterns engage cross-hemispheric brain functions that stimulate vestibular activities in the brain and the growth of the corpus callosum. Skill in spatial patterning and even reading has been known to be affected by this development.

It is now recognized that core dance experiences involve understanding the "language" of movement. As an artist, a choreographer makes sense of the world, organizes it, and communicates a point of view through movement. Content is embedded in the form and structure of the dance and clear meaning is developed through the creative process and expressive movement. Students of artistic dance learn how to both create and communicate meaning through movement and understand and respond to meaning in the dance of others. The uniquely human capacity to understand and create symbols matures gradually from the concrete and physical expression of a child—the infant's first symbol system being bodily movement—to the abstract conceptualization of adults. Experience creating and interpreting movement vocabulary promotes learning and maturation in these higher-order thinking skills.

Students of artistic dance also develop and use creative higher-order thinking skills while inventing solutions to movement problems. Just like an artistic choreographer has to be an inventive problem solver, weaving aesthetic movement to find logical solutions to kinesthetic issues, students of artistic dance have to engage higher-order thinking skills when completing choreographic movement assignments and exercises that present kinesthetic and spatial problems.

Academic Achievement:

A correlation has been observed between students who dance and higher standardized test scores (College Board statistics). Through dance education, students develop focus, concentration, discipline, creativity, problem-solving skills, self-assessment skills, and the desire to do well. In addition, students learn to remember patterns, sequences, relationships, forms, and structures. These transfer into other areas of learning and achievement.

Many of the Multiple Intelligences proffered by Howard Gardner are addressed in the core dance experience. It has been demonstrated that children who are kinesthetic learners learn effectively through movement experiences. It has also been found that many children from multi-cultural or minority populations are kinesthetic learners (Park, 1997, 2000, and White, 1992). As these populations expand in American schools, dance education can help close the gap to equalize academic achievement among students.

Overview of Standards

The *Standards for Learning and Teaching Dance in the Arts: Ages 5-18* outline the breadth and scope of the dance experience and identify what students ages five through eighteen should know and be able to do in the art of dance. The standards are construed to cross genres, styles, and cultures in an aesthetic, creative, and multicultural approach to learning and teaching dance.

These standards hold a vision that the arts help students discover who they are and give meaning to their lives. They teach new ways of thinking and provide habits of mind that include creative problem-solving and higher-order thought processes. They provide a balance between creative freedom that promotes individual expression and growth and disciplined concentration that excites and focuses learning.

These standards were developed to address the questions, “What is the core dance experience?” and “How can teachers and students generate the joy and creative inspiration inherent in movement that is the right of every child?”

Why are standards important?

Standards are important because they:

- Provide a scaffold outlining the breadth and scope of learning and teaching dance as an art upon which to design curricula and course syllabi.

Standards are a guide, not a directive nor a curriculum. They offer constructive support, suggesting areas of curriculum but not defining it. Standards allow each district or school to develop an approach most suited to local or individual values.

- Standards serve as a springboard for creativity for the learning and teaching of dance making: improvisation, choreography, and composition.

Standards suggest avenues of creative exploration in the arts-making processes of performing, creating, responding to, assessing, and interconnecting dance learning to knowledge of other disciplines and life skills.

- Define age-appropriate expectations and levels of achievement in the art of dance.

Standards inform individual schools of dance and school districts what students should know and be able to do in the art of dance at certain benchmark levels when taught by a highly qualified dance teacher in a graduated curriculum.

Who can use the standards?

These standards serve as a guide for dance teachers, artists, administrators, and students in

- Dance studios
- K-12 schools
- Community cultural centers
- Arts organizations
- Teacher training programs
- Professional development programs

How are the Standards Organized?

The standards are organized by the benchmark years of 4th grade (9-10 years), 8th grade (13-14 years), and 12th grade (17-18 years). Under each benchmark, the standards outline what students in that age group should know and be able to do in the art of dance in the arts-making processes of Performing, Creating, Responding, and Interconnecting. Although the benchmarks only define expectation of achievement at these benchmark years, it is expected that student achievement will develop in a graduated sequence from one benchmark to the next throughout the progressive four-year interval. Content and Achievement Standards are defined for each benchmark under the appropriate arts-making process.

Content Standards:

The content standards outline the breadth of the dance experience, covering a wide perspective that encompasses a full artistic range. The Content Standards outlined in this document are aligned with the *Standards for Dance in Early Childhood* developed by the National Dance Education Organization.

Achievement Standards:

The Achievement Standards outline what students ages five through eighteen should know and be able to do under each of the content standards. They become progressively more advanced according to the maturity and abilities of each age group. The Achievement Standards are not meant to set standardization levels. Instead, they represent an average level of learning expectancy for each benchmark age level. They are meant to help teachers understand a graduated sequence of movement development that most students progress through from five through eighteen years. The exact age at which a student reaches each level will vary.

In this publication, the standards are presented in several different formats to address a variety of needs. The standards are first presented as an outline listing content and achievement standards under each benchmark age. They are next presented in a progressive chart for quick reference. Thirdly, they are listed in rubric format for assessment purposes, and finally, they are written in reading levels of 4th grade, 8th grade, and 12th grade so that students can use the standards to support their own learning and development.

The language used in the standards and the organization of movement into the elements of time (rhythm), space (pathways, levels, shape, design), and energy (force, weight, effort, flow), are based upon a foundation of movement analysis that is widely accepted by the dance and arts communities. It provides a common vocabulary with which to describe and analyze movement and its relationship to artistic meaning and structure in all dance styles and genres, and it is meant to be used with a wide lens in order to accommodate a variety of movement perspectives.

Standards and the Dance Experience

The standards encompass the excitement and exhilaration of learning dance when experienced through the arts-making processes of Performing, Creating, Responding, and Interconnecting dance to education, culture, and life. These processes are the inner core of the dance experience and provide the foundation for the content standards. The nature of dance is that each learning experience will address many standards at the same time. If taught as a full artistic experience, every dance activity or project will involve each of the art-making processes of Performing, Creating, Responding, Interconnecting, and Assessing.

Dance is also experienced within an environmental context that is shaped by the elements of one's body in motion, personal meaning, one's cultural aesthetic, and historic events. Although the standards don't explicitly address these surrounding contexts in their organizational structure, they are intended to be understood and used within the context of the entire dance experience. The *Model of the Core Dance Education Experience* (p. 13) has been created to help those using the standards conceptualize the holistic, integrative nature of the standards and how they can be approached from a multitude of perspectives or entry points.

The Inner Core of the Dance Experience

Performing:

Performing is the execution of dance movement. It is the physical "doing" of dance. When students perform, they execute choreographed or improvised movement using the dance elements of time, space, and dynamics. This includes but is not limited to the dancing of exercises, choreography, improvisation, or movement solutions to given problems. Performing does not necessitate dancing in front of others, as in the common definition of a performance. Performing may occur with or without observers, alone, or in a group.

Creating:

Creating is the exploration or invention of dance movement. When students create, they invent movement in time (rhythm), space (pathways, levels, shape, design), and energy (dynamics, force, effort, flow), and they combine these elements in making dance. In a dance class, creative activities often involve problem-solving through movement. Improvisation is usually required in the creative process, and movement that is created or choreographed is often the expression of an idea, feeling, or story.

Responding:

Responding is the expression of one's reflections on observing or performing dance. Response may be communicated verbally, kinesthetically, or via some other medium of expression. Students can respond to dance with critical insight from the role of creator, performer, or audience member. Responding requires thoughtful understanding that can be expressed in a combination of emotional, cognitive, or physical reactions. It involves perceptual skill that can result in a judgment or evaluation. It calls on higher order thinking such as analysis, synthesis, and comparison, and is central to the creative arts experience.

Interconnecting:

The knowledge and skills learned in dance apply to the understanding and acquisition of knowledge in other disciplines and areas of life. Conversely, the application of knowledge and skills from other disciplines enriches the dance experience and provides dynamic opportunities for learning. Through Interconnecting, students recognize that the art of dance is not separate from life, but is an integral aspect of living and learning. Dance movement springs from the fullness of experience, and the content of dance is an expression of an artistic statement or viewpoint. In addition, the dance making processes of Performing, Creating, and Responding are interconnected and learned most effectively in relation to one another.

Introduction

Assessing:

It is important for students to understand the nature of their own learning experiences. Assessment is one of the best tools for achieving a greater understanding of learning for both teachers and students. Opportunities for assessment and critical reflection are embedded within the arts-making processes. The critical thought and assessment processes in Performing involve evaluation of the execution of movement, reflection about accuracy and intent, and revision for greater proficiency. The critical thought and assessment processes inherent in Creating involve evaluation of movement solutions to movement problems, effective expression and communication, the social skills of understanding and cooperation, and reflective revision to develop an artistic statement with strong impact. The critical thought and assessment processes inherent in Responding involve the ability to assess movement communication in relation to the artistic statement intended and the social skills to offer constructive and relevant feedback. The critical thought and assessment processes inherent in Interconnecting involve the transference of learning and knowing from one medium to another.

The Outer Circles: The Surrounding Contexts

The Elements of Dance:

The Elements of Dance define the medium of bodily movement. Time, space, and energy function and interrelate within the contexts and influences of Relationship, Motion, Body, Intention, and World View.

Personal Meaning:

Dance is created within a context of personal meaning which determines the content and purpose of the dance. The personal meaning of both the dancer and the viewer greatly influences the experience of the dance.

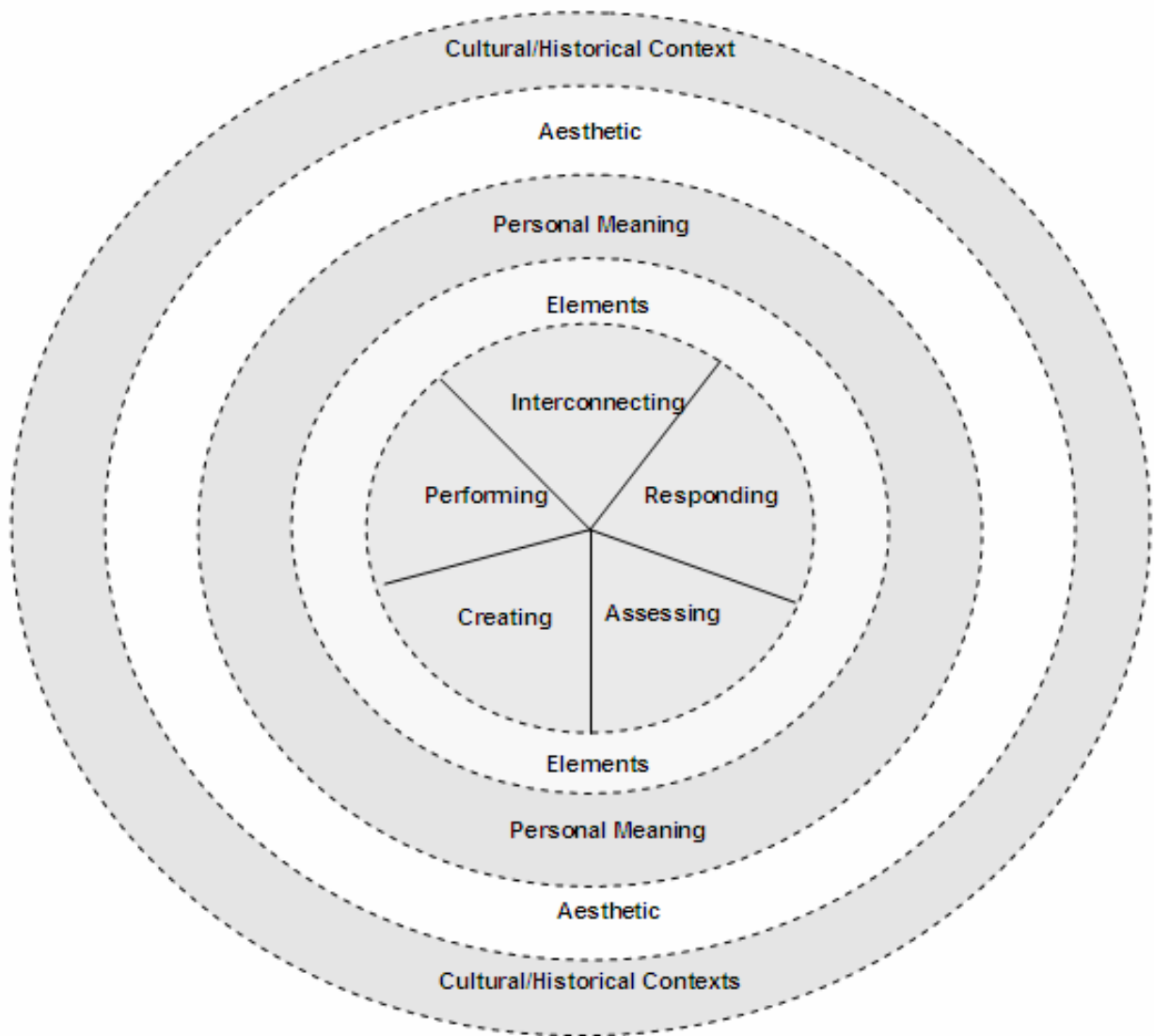
Aesthetic:

Each culture and society develops a characteristic aesthetic that greatly influences both style and content of art and the forms and genres of movement. Aesthetic criteria will influence an individual's determination of what movements are most beautiful, most satisfying, and communicate most effectively. Movement choices are greatly affected by conscious or unconscious aesthetic criteria. Dance education promotes conscious awareness of aesthetic choices and widens the range of movement possibilities.

Cultural/Historic Contexts:

Individuals dance within societal expectations of movement genres and styles. These vary radically from era-to-era and culture-to-culture as values and beliefs change. It is important to learn and understand the historical and cultural influences inherent in dance forms to understand the content and meaning of movement.

Model of Core Dance Education Experience



This model of the dance experience is a *mandala*—an expression of the arts-making processes in relation to the surrounding contexts in which arts learning takes place. Although the arts-making processes are listed separately and linearly in these standards for the sake of definition, these processes occur simultaneously in the creative act of discovery. The dance educator, or student, is therefore able to enter the arts-making processes of dance from any aspect depending on the focus of any given learning experience.

The Elements of Dance: An Integrated Model

Dance, like physics, explores bodies in motion in time and space. The aspects of space, time, and energy create differences in style, form, expression, and meaning. In the standards, the elements of dance are listed separately in order to examine their content fully. However, the elements of dance do not occur in a linear sequence. They are simultaneous phenomena that exist in a space-time continuum of interdependent relationships.

In the *Model of the Elements of Dance*, the elements are depicted as interdependent rings emanating from the dancer. They can also be approached from the outer worldview, moving toward the dancer as the communicator of a greater reality. Each rung of the circle builds upon the one preceding in defining how the characteristics of the movement convey the dance.

The Inner Core

Dancing Self:

The person that is dancing is the core of the dance. The dancer is the messenger of the artistic statement. Each dancer brings his or her individual gift and expression to the dance experience.

Space:

Space includes the direction of the movement, pathways across space, levels from the ground or floor, shapes made by the body or groups of bodies, and the use of personal space and of spatial relationships. Use of space gives dance its relationships and designs.

Time:

Time includes the tempo or rhythmic patterns of the movement, either in relation to music or without music. Dance is a temporal experience—the impact of each moment throughout a duration of time.

Energy:

Energy is the force, weight, tension or effort of the movement. Differences in use of energy give dance its dynamic and quality of movement that can vary greatly in different styles and genres.

The Outer Circles: The Surrounding Contexts

These elements, however, are constructed within a context that is personal, cultural, and universal. In ever-arching rings, the dancing self performs and creates surrounded by the interrelated attributes of personal and cultural influences. The dancer is not separated from these in the aesthetic creation of meaning.

Body:

The body is the instrument of dance and must be trained and “tuned” to communicate its meaning.

Motion:

Motion is the medium through which the dance is expressed.

Relationship:

The relationships of the movement, bodies, and of the elements communicate the meaning of the dance.

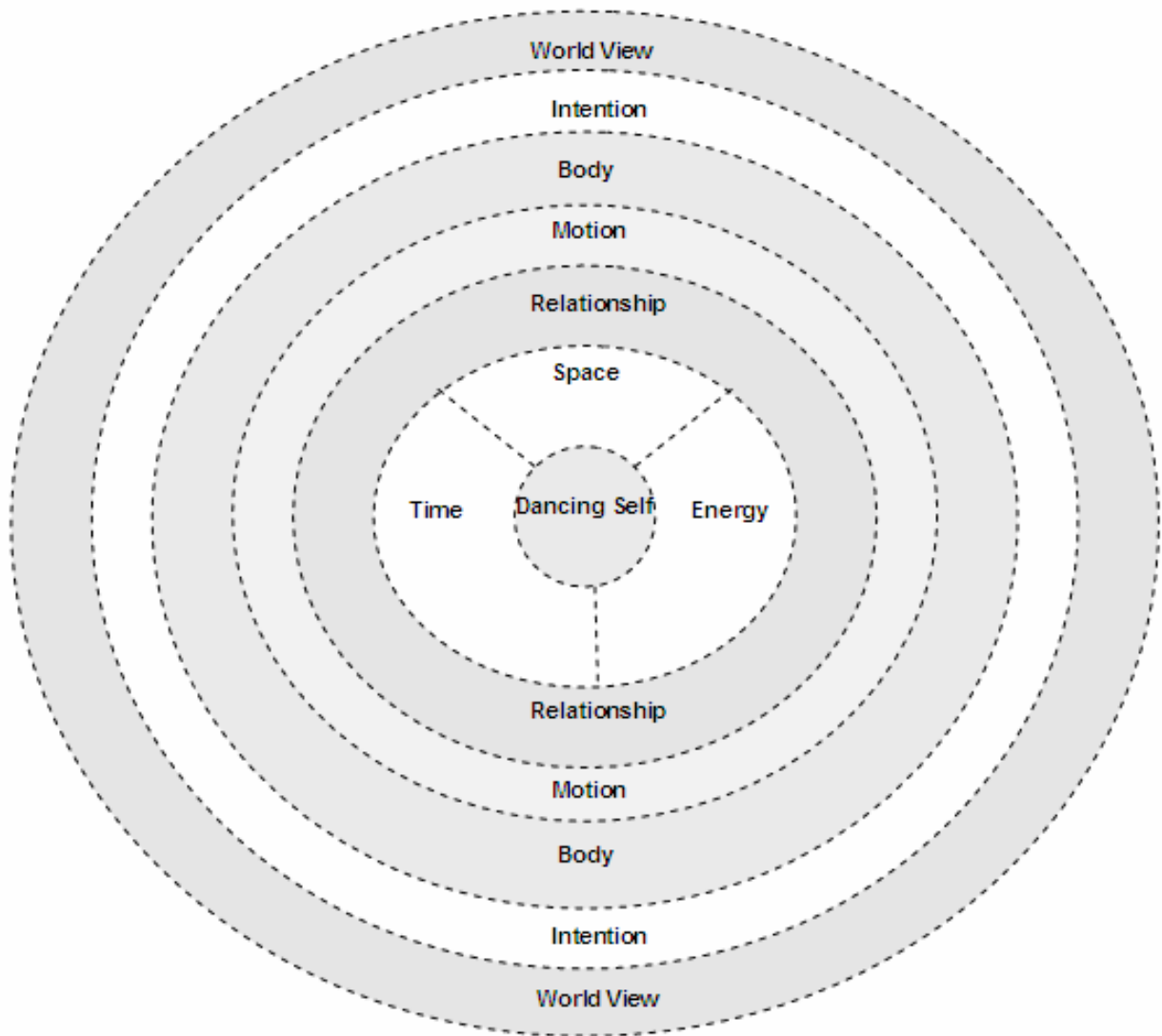
Intention:

Choreography is created with intention, and the fulfillment of this intention becomes the dance.

Worldview:

Each dance and dancer performs, creates, and responds within the context of a wider worldview be it cultural, spiritual, intellectual, or existential. Both dancer and viewer bring their worldview to the experience.

Model of the Elements of Dance



In this model, the contexts surround the dance elements in an ever-expanding perspective from the dancing self to a worldview. The standards can be viewed from any entry point depending upon the perspective of most value. A dance of personal expression can begin from exploration of “The Dancing Self.” If the dance has social or religious significance, standards can initiate from the “Worldview.” The model is an intercultural and inter-relational mandala designed to be flexible for global perspectives in any genre.

How to use the Standards

Educational dance activities simultaneously encompass at least three or four standards, and some activities can address them all. If taught as a full artistic experience, every dance activity or project will involve each of the arts-making processes of Performing, Creating, Responding, Interconnecting, and Assessing. Rather than approach the standards as a sequence to be experienced one-at-a-time, it is hoped they will serve as a network of learning so that areas of content will be woven together in the fabric of enjoying dance.

Standards provide general goals for dance learning from which educators and administrators can develop objectives for a more specific curriculum. They outline a well-balanced range of dance experiences and list the content and skills appropriate at each level of achievement. Learning dance involves a graduated sequence of movement experiences. The standards provide a very general developmental progression of goals and objectives.

Standards provide a foundation from which creativity in the classroom or studio can spring. They are purposely generalized, so that individual teachers or localities are at liberty to design creative curricula based on community values and beliefs. The use of standards has been criticized as inhibiting to creativity. On the contrary, application of the standards is limited only by the scope of the goals, the objectives of the curriculum designed, and the creativity of the individual teacher.

Standards also provide a guidepost for assessment by defining general expectation levels. The structure to assess student achievement is implied in the creation of standards. For this purpose, a rubric is developed for each of the Content and Achievement Standards. This rubric can be used to assess student development by either showing a portrait in one point in time, or through a series of progressive reports.

Standards help both teacher and students understand the learning embedded in dance and movement experiences. Research has demonstrated that, while movement for children can provide many connections to content in dance and other disciplines, conscious and explicit reference to these connections must be provided for the learning to be understood and retained (Caterall, 2002). An understanding of the standards can help teachers recognize the knowledge that the children are internalizing. It will help focus an approach to the learning of dance and the dance of learning.

In summary, the standards can be used by

Administrators to:

- develop curriculum;
- inform teachers and parents of excellence in dance education; and
- advocate for dance education.

Dance educators to:

- learn age-appropriate development in dance;
- develop course curricula or syllabi;
- plan classroom activities;
- inspire creative ideas for choreography; and
- assess student learning.

Students to:

- understand the learning expectations of their dance education;
- inspire new creative ideas;
- assess their own learning; and
- connect dance education experiences to other avenues of learning and life.

Introduction

Standards are usually written as a guide for teachers and administrators, but these standards place learning as a priority, and therefore are designed for student learning as well as teaching. It is therefore important for students to understand what they are expected to know and be able to do in the art of dance. Written in language appropriate for students in the 4th, 8th, and 12th grades, these standards provide students with clear guidelines for learning that help them better understand and assess how their dance experience educates them in the art of dance.

Throughout the standards, it is assumed that the joy of movement is basic to learning dance. Children and most adolescents love to move, and so fulfilling these standards promises to be a pleasurable experience for both teacher and learner. May these standards excite the magic in movement.

Rima Faber, Ph.D.
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National Dance Education

A Continuum of Standards for Learning and Teaching Dance in the Arts

The National Dance Education Organization has developed three sets of standards that provide the American dance education community with a continuum of learning and teaching dance in the arts for infants through professionals.

Standards for Dance in Early Childhood

All children have a right to enjoy dance. These standards provide parents, care-givers, teachers, and administrators with guidelines of what children should know and be able to do each year from birth through five years of age in Performing, Creating, Responding to, and Interconnecting dance. The developmental progression is based on neurological development, motor development, social development, and cognitive development as well as artistic learning. The standards are 1) outlined by age, 2) arranged in a progressive chart, and 3) listed in a rubric for assessment purposes.

Standards for Learning and Teaching Dance in the Arts: Ages 5-18

All children have a right to enjoy quality dance education taught by a qualified dance educator in a graduated and sequential curriculum. These standards serve as a guide for dance teachers, artists, administrators, and students for the benchmark years of 4th grade (9-10 years), 8th grade (13-14 years), and 12th grade (17-18 years). They outline what students should know and be able to do in the art of dance in the arts-making processes of Performing, Creating, Responding, and Interconnecting. The standards are 1) outlined in the benchmark ages, 2) arranged in a progressive chart, 3) listed in a rubric for assessment purposes, and 4) written in reading levels of 4th, 8th, and 12th graders so that students can use the standards for their own learning and development.

Professional Teaching Standards for Dance in the Arts

The *Professional Teaching Standards for Dance in the Arts* describe the criteria expected of accomplished dance educators. These eight professional teaching standards address four domains of knowledge, which include the mastery of dance content, the skills and knowledge in dance, the mastery of teaching and learning dance in relationship to education and community resources, and the mastery of reflective practice – research, student/teacher assessments, and program evaluation.

The *Professional Teaching Standards* provide guidelines for accomplished teachers and may be used in ascertaining the “highly qualified” status of a dance educator in a state transitioning to full dance certification; or, in states without certification, they may be applied in formulating policy towards certification in dance education.

Standards for a K-12 Model Program: Opportunities To Learn in Dance Arts Education

The *Standards for a K-12 Model Program: Opportunities To Learn in Dance Arts Education* describe the minimum criteria expected of model dance programs in K-12 schools. These standards provide guidelines for the channel of delivery, curriculum, access, scheduling, high school graduation requirements, budgeting, teacher qualifications, assessment and evaluation, professional development, facilities and equipment, and the professional engagement of educators and administrators. Implementation of these *Opportunity To Learn Standards* creates the conditions necessary for students to gain the content skills and knowledge outlined in the *Standards for Learning and Teaching Dance in the Arts*. These standards may be used by both educators and administrators to develop, strengthen, and evaluate dance arts programs in their schools.

All four sets of standards may be purchased in hard copy or are easily accessible from the National Dance Education Organization website: www.ndeo.org. For convenience, the *Standards for a K-12 Model Program: Opportunities To Learn in Dance Arts Education* have been included in this book and can be found starting on page 121.

The Child's Bill of Rights in Dance © 1998 National Dance Education Organization

The National Dance Education Organization (NDEO) believes that every American child should have the following rights to instruction in dance and urges that these rights be recognized and guaranteed by educational funding authorities, school administrators, and the public.

1. **As their right**, all children at every level must have access to a balanced, comprehensive, and sequential program of dance instruction taught by teachers qualified in dance.
2. **As their right**, all children must be given the opportunity to explore and develop their movement abilities to the fullest extent possible through instruction that is equal to that provided in the other basic subjects of the curriculum and through instruction that is responsive to the individual needs of each child.
3. **As their right**, all children must receive the finest possible education in dance. Every child must have an equal opportunity to study dance, and the quality and quantity of children's dance instruction must not depend upon their geographical location, social status, racial or ethnic background, urban/suburban/rural residence or parental or community wealth.
4. **As their right**, all children must have equal opportunity to study dance taught as an art form—to create dance, to perform dance, and to respond critically and analytically to the creating and performance of dance by self and others.
5. **As their right**, all children must have the opportunity to study dance of diverse periods, styles, forms and cultures, including samples of the dances of the world and dance that reflects the multidimensional nature of our pluralistic American culture.
6. **As their right**, all children must have the opportunity to develop their abilities to analyze dance with discrimination, to understand the historical and cultural backgrounds of the dance they encounter, to make relevant critical judgments about dance and performances, and to deal with aesthetic issues relevant to dance.
7. **As their right**, all children must have the right to grow in dance knowledge, skills, and appreciations so as to bring joy and satisfaction to their lives, challenge their minds, stimulate their imaginations, and exalt their spirits.

(Bonbright, 1998)



List of Standards

FOURTH GRADE: What 9-10 Year Olds Should Know and Be Able To Do in the Art of Dance

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Students will: Identify, Define, Select, Learn, Focus, Relate, Coordinate, Repeat, Understand, Synthesize, Rehearse, Demonstrate, Refine, Perform, and Present.

1. Body
 - a. Anatomy:
 - (1) Demonstrate isolated and coordinated dance movement for the head, neck, joints, and body parts of the torso and limbs.
 - b. Body Organization:
 - (1) Dynamic Alignment:
 - (a) Demonstrate vertical alignment of the body while still and while moving.
 - (2) Body Patterning: Demonstrate lateral and cross lateral movement, movement initiated from the core or distally, the ability to coordinate movements of the upper body and lower body, and awareness of both the front and back hemispheres of the body.
 - c. Body Skills:
 - (1) Balance: Demonstrate an ability to balance while standing on two legs or one leg.
 - (2) Strength: Demonstrate strength in the legs, torso and upper body.
 - (3) Range of Motion: Demonstrate flexibility of the spine, legs and shoulders.
 - (4) Coordination: Demonstrate agility and coordination in the execution of simultaneous and sequential movement patterns.
2. Movement Skills
 - a. Breathing: Maintain adequate breath support for movement.
 - b. Non-Locomotor/Axial Movement: Demonstrate and identify non-locomotor/axial movements—bend, stretch, twist, tip, rock, swing/sway, push, pull, shake, kick, rotate/spin/turn, suspend, rise, fall, balance, and stillness.
 - c. Locomotor Movement: Demonstrate and identify locomotor movements—roll, slither, crawl/creep, walk, run, jump, march, slide, gallop, hop, skip, and leap.
 - d. Technical skills:
 - (1) Articulation of Movement: Demonstrate ability to move with clarity of motion and definition of intent.
 - (2) Styles and Genres: Demonstrate basic movements of a particular style or genre of dance.
 - e. Sequencing: Demonstrate the ability to sequence a series of movements and to remember them in a short phrase.
 - f. Somatics Practices: Demonstrate three basic principles for moving with ease.
3. Elements of Dance
 - a. Space:
 - (1) Direction: Identify and move in the directions of forward and backward, sideways, up and down, diagonals, and turning.
 - (2) Pathways: Dance through space in a straight, curved, circular, diagonal, zigzag, and combination of pathways.
 - (3) Levels: Dance on high, middle and low levels with clear focus and transitions.

Standards, FOURTH GRADE: I. Performing

- (4) Shapes: Form shapes and create designs with the body—straight, curved, round, flat, bent (angled), twisted, horizontal, vertical, symmetrical, and asymmetrical.
 - (5) Personal Space: Define one's personal space in relation to the personal space of other dancers.
 - (6) Relationships: Dance in a defined spatial relationship to others—beside, far, near, behind, in front of, toward, away from, above, below, over, under, around, through, and between.
- b. Time:
- (1) Tempo: Dance with a steady beat in different tempos.
 - (2) Rhythm:
 - (a) Dance in relation to and coordination with changes in rhythm and meter.
 - (3) Patterns: Repeat a rhythmic pattern of movement.
 - (4) Music: Demonstrate the ability to dance in relation to a musical phrase.
- c. Energy:
- (1) Movement Qualities: Demonstrate and describe how dance is different from and similar to other forms of human movement (such as everyday locomotion and gestures, sports, or pantomime).
 - (2) Dance Qualities: Explore movement possibilities in dance using a variety of movement qualities or characteristics—tension, force, effort, and weight.
 - (3) Stillness: Hold still in a position or body shape while others are moving.
4. Performance Values
- a. Focus and Awareness:
 - (1) Dance with concentration and focus.
 - (2) Be attentive and respond appropriately to vocal, musical, or observed cues.
 - (3) Dance with physical and kinesthetic awareness.
 - (4) Dance with awareness of movement relationships: proximity, interconnectedness between dancers, and modes of change.
 - b. Replication, Reflection, Refinement, and Revision:
 - (1) Repeat movement, dance phrases, and patterns for performance accuracy.
 - (2) Evaluate performance of movement to assess its execution.
 - (3) Revise movement through re-analysis or practice to fulfill intent.
 - c. Understanding of Performance Etiquette:
 - (1) Attend classes, rehearsals, and performances.
 - (2) Dress in comfortable dance attire for class/rehearsal and in assigned costume for performance.
 - (3) Work cooperatively.
 - (4) Remain quiet, orderly, positive minded, and respectful to others in the studio and backstage.
 - (5) Fulfill a commitment to perform.

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of *Performing* with *Creating, Responding, and Assessing* dance.**
- b. Explore *Performing* in cultural and historical contexts.**
- c. Relate the process of *Performing* to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings and images in original and artistic dance.

Students will: Imagine, Improvise, Explore, Discover, Generate, Develop, Plan, Prepare, Choreograph, Analyze, Evaluate, Reflect, Refine, Revise, Communicate, Present, and Share.

1. Choreographic Principles, Structures, and Processes
 - a. Original Choreography: Improvise to discover and explore new ways of combining axial and locomotor movements varying the use of the dance elements of space, time, and energy.
 - b. Problem Solving: Discover and explore movement solutions to technical or structural movement problems.
 - c. Form and Structure: Create and share a short (approximately one-minute) dance that
 - (1) has a beginning, middle, and end.
 - (2) demonstrates varied use of the basic elements of dance.
 - (3) demonstrates simple choreographic structures (A-B, A-B-A, A-B-A-B).
 - (4) fulfills the intent of the choreographer.
 - (5) demonstrates an aesthetic experience.
 - d. Constructive Cooperation:
 - (1) Demonstrate the ability to work cooperatively with a partner or group of dancers.
2. Communicating Meaning
 - a. Communication through Dance: Improvise, choreograph, and perform dance movement based on ideas, experiences, feelings, concepts, or images.
 - b. Problem Solving: Discover and explore expressive movement solutions to movement problems.
 - c. Expressive Compositions:
 - (1) Improvise and present a short dance to peers with a beginning, development, and end that communicates an idea, feeling or story. Identify and analyze what the dance communicates or expresses in relation to personal context.

Interconnect *Creating* with other dance arts processes.

- a. **Integrate the creative process with Performing, Responding, and Assessing dance.**
- b. **Explore personal choreography in cultural and historical contexts.**
- c. **Relate the choreographic process to other arts, disciplines, and writing.**

III. Responding: Demonstrate critical and analytic thinking skills in the artistic response to dance.

Students will: Observe, Respond, Identify, Describe, Interpret, Select, Analyze, Synthesize, Compare, Evaluate, and Communicate.

1. Dance Terminology (movement vocabulary, verbal vocabulary, dance notation, the elements of dance)
 - a. Observe or perform dance and identify movements using dance terminology.
 - b. Observe dance movements and describe how they are similar or different using dance terminology.

2. Observation and Response Skills
 - a. Observe or perform dance and identify movements of a variety of qualities or styles. Communicate the main ideas, theme, or feeling of the dance.
 - b. Observe or perform dance and discuss observations in relation to personal context.
 - c. Observe or perform dance and explore how the movement fulfills the intent of the choreographer.
 - d. Participate as an observant and thoughtful audience member. Respond to performances with constructive comments.
 - e. Respond to an observed dance through movement.

Interconnect *Responding* with other dance arts processes.

- a. **Integrate the reflective process with Performing, Creating, and Assessing dance.**
- b. **Explore personal reflections in cultural and historical contexts.**
- c. **Relate the process of critical reflection to other arts, disciplines, and writing.**

IV. Interconnecting: Relate and transfer ideas, meanings, and experiences from other disciplines and areas of knowledge to dance and movement experiences. Relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Observe, Understand, Learn, Relate, Connect, Synthesize, Compare, Transfer, Respond, and Express.

1. Dance from Different Cultures and Historical Periods
 - a. Different Cultures:
 - (1) Share a dance from one's heritage or environment.
 - (2) Observe, practice, perform, and respond to dances from a variety of cultures.
 - b. Different Historical Periods:
 - (1) Observe, practice, and perform dances from other historical periods.
 - c. Create and share original movements based on knowledge from a culture and historical period.
2. Dance and Healthful Living
 - a. Demonstrate respect for one's physical well-being and the well-being of others.
 - b. Demonstrate an understanding of and respect for one's personal space and the personal space of others.
 - c. Understand how dance promotes strength, health, physical safety, and reduced risk of injury.
3. Dance and Other Disciplines
 - a. Respond in movement to a variety of sensory stimuli (sight, sound, and touch).
 - b. Respond to movement through a different art medium.
 - c. Learn content knowledge in other disciplines through movement experiences. Create movement based on ideas from another discipline or art form.
 - d. Discuss the intention and effect of connecting dance and other disciplines.
 - e. Experience the use of technology with dance.
4. Dance and Literacy
 - a. Use movement to express images, ideas, situations, and feelings from literature.
 - b. Use words to express images, ideas, and feelings that are danced. Describe dance movements using dance terminology, and relate the elements of dance to the ideas, situations, and feelings being communicated by the movement.
 - c. Create and dance a story with a beginning, development of an idea, and an end.

EIGHTH GRADE: What 13-14 Year Olds Should Know and Be Able To Do in the Art of Dance

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Students will: Identify, Define, Select, Learn, Focus, Relate, Coordinate, Repeat, Understand, Synthesize, Rehearse, Demonstrate, Refine, Perform, and Present.

1. Body
 - a. Anatomy:
 - (1) Demonstrate a variety of movement possibilities for the head, neck, joints, and body parts of the torso and limbs.
 - (2) Identify the body's major muscle groups and joints. Describe their function in body alignment, weight shifts, and motion.
 - b. Body Organization:
 - (1) Dynamic Alignment:
 - (a) Understand and use vertical alignment of the body while still and while moving.
 - (b) Identify the body's major skeletal bones and understand how skeletal alignment serves ease of movement.
 - (c) Apply an understanding of alignment to efficient muscle use and ease in movement.
 - (2) Body Patterning: Perform dance using lateral and cross lateral movement, core and distal initiation of movement, coordinated movements of both the upper and the lower body, and awareness of both the front and back hemispheres of the body.
 - c. Body Skills:
 - (1) Balance: Demonstrate an ability to perform a variety of movements while vertical, off-vertical, or balancing on one leg.
 - (2) Strength: Demonstrate strength in the feet, legs, abdomen, back, shoulders, and arms.
 - (3) Range of Motion: Demonstrate a wide range of motion in the torso, spine, legs and shoulders.
 - (4) Coordination: Demonstrate agility and coordination in the ability to learn and execute dance patterns.
2. Movement Skills
 - a. Breathing: Maintain breath support for movement, phrasing, and endurance.
 - b. Non-Locomotor/Axial Movement: Demonstrate and identify non-locomotor/axial movement sequences in two dance styles, forms, or traditions.
 - c. Locomotor Movement: Identify and demonstrate locomotor movement sequences in two dance styles, forms, or traditions.
 - d. Technical Skills:
 - (1) Articulation of movement: Demonstrate ability to move with clear intent, purpose, and control.
 - (2) Styles and Genres: Demonstrate at least two different styles or genres of dance using dance movements and movement vocabulary of each.
 - e. Sequencing: Learn and perform a short (approximately two-minute) dance and repeat it accurately from memory.

Standards, EIGHTH GRADE

- g. Somatics Practices: Demonstrate and explain three tenants of somatics-based practices (yoga, Pilates, Bartenieff Fundamentals, Alexander Technique, Feldenkrais' Awareness through Movement).
3. Elements of Dance
- a. Space:
 - (1) Direction: Dance in space in a variety of directions with accuracy of spatial design and clarity of facing.
 - (2) Pathways: Dance through space in a variety of pathways, performing the spatial design and patterns with accuracy.
 - (3) Levels: Dance on high, middle and low levels with clear focus, purpose, and transitions.
 - (4) Shapes: Form shapes and create designs with one's own body and in relation to other bodies using a variety of spatial directions, pathways, and levels.
 - (5) Personal Space: Dance with an understanding of one's personal space in relation to the personal space of other dancers.
 - (6) Relationships: Dance with a group in a defined and clear spatial design or pattern in relation to others.
 - b. Time:
 - (1) Tempo: Dance while maintaining a steady beat in a variety of tempos. Demonstrate the ability to "double-time" or "half-time."
 - (2) Rhythm:
 - (a) Dance in relation to and coordination with changes in rhythm and meter in even and syncopated rhythms.
 - (3) Patterns: Repeat a rhythmic pattern of movement that demonstrates a variety of tempi and rhythms with or without auditory accompaniment.
 - (4) Music: Demonstrate the ability to dance in relation to music.
 - c. Energy:
 - (1) Movement Qualities: Demonstrate and describe the qualities and characteristics of movement in two different dance forms, styles, or genres.
 - (2) Dance Qualities: Dance accenting different qualities or characteristics of movement—tension, force, effort, weight, and style.
 - (3) Stillness: Maintain kinetic energy while still.
4. Performance Values
- a. Focus and Awareness:
 - (1) Maintain concentration and focus while moving or holding a fixed position.
 - (2) Be attentive and respond constructively to vocal, musical, observed, or implied cues.
 - (3) Dance with physical and kinesthetic awareness that is connected to the movement.
 - (4) Dance with understanding of movement relationships: proximity, interconnectedness between dancers, and modes of change.
 - b. Replication, Reflection, Refinement, and Revision:
 - (1) Repeat, reflect, and refine movement, dance phrases, and patterns to increase performance accuracy.
 - (2) Analyze and evaluate performance of movement to assess its execution in relation to personal and objective performance goals.
 - (3) Revise movement through re-analysis, discussion, and practice to fulfill intent.
 - c. Commitment to Performance Etiquette:
 - (1) Attend classes, rehearsals, and performances to fulfill commitment to the process and event.
 - (2) Dress in appropriate dance attire for class/rehearsal and in assigned costume for performance.

Standards, EIGHTH GRADE: I. Performing

- (3) Work cooperatively to perform to highest ability.
- (4) Remain quiet, orderly, positive minded, and respectful to others in the studio and backstage.
- (5) Fulfill a commitment to make the performance of dance the highest quality possible.

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of Performing with Creating, Responding, and Assessing dance.**
- b. Explore Performing in cultural and historical contexts.**
- c. Relate the process of Performing to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings and images in original and artistic dance.

Students will: Imagine, Improvise, Explore, Discover, Generate, Develop, Plan, Prepare, Choreograph, Analyze, Evaluate, Reflect, Refine, Revise, Communicate, Present, and Share.

1. Choreographic Principles, Structures, and Processes
 - a. Original Choreography: Improvise, discover, and explore new movement possibilities that vary the use of the dance elements and communicate the ideas or feelings of the dance.
 - b. Problem Solving: Discover and explore movement solutions to technical or structural movement problems to create choreography.
 - c. Form and Structure: Create and share a short (approximately two-minute) dance that
 - (1) has a beginning, development of an idea, resolution, and end.
 - (2) uses variety in the elements of dance to make the choreography interesting in form and structure.
 - (3) demonstrates artistic form and structure (A-B-A, A-B-A-B, variations, canon, call and response, narrative).
 - (4) communicates the intent of the choreographer.
 - (5) explores aesthetic criteria.
 - d. Constructive Cooperation:
 - (1) Demonstrate the ability to contribute constructively to a duet or group dance.
 - (2) Demonstrate the ability to apply suggestions to rework, refine, and revise choreography based on discussion and reflection.
2. Communicating Meaning
 - a. Communication through Dance: Improvise, choreograph, refine, and perform original movements that express personal ideas, experiences, feelings, concepts, or images.
 - b. Problem Solving: Discover, explore, and express movement solutions that communicate a personal perspective to expressive movement problems.
 - c. Expressive Compositions:
 - (1) Improvise and present a short dance to peers with a beginning, development and end that uses the elements of dance to communicate an idea, feeling or story.
 - (2) Identify what the dance communicates or expresses, and explain how your major movement choices communicate the idea, feeling, or story.

Interconnect *Creating* with other dance arts processes.

- a. Integrate the creative process with Performing, Responding, and Assessing dance.**
- b. Explore personal choreography in cultural and historical contexts.**
- c. Relate the choreographic process to other arts, disciplines, and writing.**

III. Responding: Demonstrate critical and analytical thinking skills in the artistic response to dance.

Students will: Identify, Describe, Interpret, Select, Analyze, Synthesize, Compare, Evaluate, and Communicate.

1. Dance Terminology (movement vocabulary, verbal vocabulary, the elements of dance, dance notation)
 - a. Observe or perform a dance and identify the major movement ideas, elements, and structures using dance terminology.
 - b. Observe or perform dances from two or more genres or styles and describe how they are similar or different using dance terminology.

2. Observation and Response Skills
 - a. Observe or perform a dance and identify how the movements and choreographic structures support or do not support the main ideas, theme, or feeling of the dance.
 - b. Observe or perform a dance and discuss the main ideas, theme, or feeling of the dance in relation to personal context.
 - c. Observe or perform a dance and explore a variety of ways in which the movement fulfills the intent of the choreographer.
 - d. Respond to performances with constructive comments.
 - e. Respond to the movement style or genre of an observed dance in a similar movement style or genre.

Interconnect *Responding* with other dance arts processes.

- a. **Integrate the reflective process with Performing, Creating, and Assessing dance.**
- b. **Explore personal reflections in cultural and historical contexts.**
- c. **Relate the process of critical reflection to other arts, disciplines, and writing.**

IV. Interconnecting: Relate and transfer ideas, meanings, and experiences from other disciplines and areas of knowledge to dance and movement experiences. Relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Understand, Learn, Relate, Connect, Synthesize, Compare, Transfer, Respond, and Express.

1. Dance from Different Cultures and Historical Periods
 - a. Different Cultures:
 - (1) Perform and teach a dance from one's heritage or environment.
 - (2) Learn and perform dances from a variety of cultures. Compare the styles and movements of the different dances in relation to the elements of dance.
 - (3) Describe how dances from a variety of cultures reflect the values and beliefs of the culture.
 - b. Different Historical Periods:
 - (1) Learn and perform dances from other historical periods. Compare the styles and movements of the different historical periods in relation to the elements of dance.
 - (2) Describe how dances from different historical periods reflect the values and beliefs of their respective periods.
 - c. Create and share original dances based on knowledge from several cultures and historical periods.
2. Dance and Healthful Living
 - a. Demonstrate respect for one's well-being and the well-being of others. Describe ways in which dance promotes well-being and health.
 - b. Demonstrate an understanding of and respect for one's personal space and the personal space of others. Describe examples of how this would be shown.
 - c. Describe how dance promotes strength, health, physical safety, and reduced risk of injury.
 - d. Explain personal strategies to maintain or achieve health and well-being through dance.
3. Dance and Other Disciplines
 - a. Find inspiration for choreography from other art forms and disciplines.
 - b. Relate the elements used in dance to the elements of other art forms.
 - c. Learn concepts and content knowledge in other disciplines through movement experiences. Create dance based on knowledge in other disciplines.
 - e. Discuss personal educational advantages of connecting dance and other disciplines.
 - f. Discover ways of using technology with dance.
4. Dance and Literacy
 - a. Use movement to express images, ideas, situations, and feelings read in literature, poetry, or from original writing.
 - b. Use descriptive language (similes and metaphors) to express images, ideas, and feelings that are danced. Describe images and ideas evoked by dance movements using dance terminology and relate the elements of dance to the ideas, situations, and feelings being communicated by the movement.
 - c. Create and perform dance based upon personal, original writing.

TWELFTH GRADE: What 17-18 Year Olds Should Know and Be Able To Do in the Art of Dance

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Students will: Identify, Define, Select, Learn, Focus, Relate, Coordinate, Repeat, Understand, Synthesize, Rehearse, Demonstrate, Refine, Perform, and Present.

1. Body
 - a. Anatomy:
 - (1) Demonstrate a wide range of movement possibilities using isolated and coordinated dance movements for major muscle groups of the head, neck, joints, and body parts of the torso and limbs.
 - (2) Describe how skeletal alignment functions to serve movement.
 - b. Body Organization:
 - (1) Dynamic Alignment:
 - (a) Align skeletal bones in relation to gravity while still and while moving.
 - (b) Describe how skeletal alignment functions to serve movement.
 - (c) Apply knowledge of anatomy to alignment for efficient muscle use and ease in movement.
 - (2) Body Patterning: Perform dances that integrate lateral and oppositional movement in full directionality, core and distal movement with a variety of initiations, juxtaposed movement patterns of both the upper and the lower body, and frontal and dorsal movements.
 - c. Body Skills:
 - (1) Balance: Demonstrate an ability to maintain balance while executing movements that are vertical, off vertical, or that use a reduced base of support.
 - (2) Strength: Demonstrate strength in the feet, legs, abdomen, back, shoulders, and arms in the artistic performance of dance.
 - (3) Range of Motion: Demonstrate flexibility of the torso, spine, legs and shoulders that permits a wide range of motion in the artistic performance of dance.
 - (4) Coordination: Demonstrate agility and coordination in performing dance movement that orchestrates simultaneous, sequential, and a variety of movement patterns.
2. Movement Skills
 - a. Breathing: Integrate breath support with movement, phrasing, and expression.
 - b. Non-Locomotor/Axial Movement: Perform combinations of non-locomotor/axial movements in a variety of dance styles, forms, or traditions.
 - c. Locomotor Movement: Perform combinations of locomotor movements in a variety of dance styles, forms, or traditions.
 - d. Technical Skills:
 - (1) Articulation of Movement: Demonstrate ability to move with clear intent, purpose, and expression.
 - (2) Styles and Genres: Demonstrate a variety of styles or genres of dance using dance movements and movement vocabulary appropriate to each.
 - e. Sequencing: Learn and perform a short (approximately three-minute) dance and repeat it accurately from memory.
 - f. Somatics Practices: Utilize basic tenants of one or more somatics-based practices in performing or teaching dance.

Standards, TWELFTH GRADE

3. Elements of Dance

a. Space:

- (1) Direction: Dance spatial patterns and designs with accuracy and clarity of focus and direction.
- (2) Pathways: Dance spatial pathways and designs with accuracy, awareness of the pathways of other dancers, and in clear spatial relationships to others.
- (3) Levels: Dance with purpose and intent on all levels (including “lifts” when appropriate) and with an awareness of one’s relationship to other dancers and spatial design.
- (4) Shapes: Form shapes and create designs with one’s own body, with a partner, and with a group using a variety of locomotor and non-locomotor movements, spatial directions, pathways and levels.
- (5) Personal Space: Dance with an understanding of how one’s personal space relates to the personal space of other dancers in a group.
- (6) Relationships: Dance with a group in a defined and clear spatial design or pattern, with awareness and understanding of one’s relationship to the group.

b. Time:

- (1) Tempo: Dance contrasting tempos using two or more movements or with different parts of the body.
- (2) Rhythm:
 - (a) Dance contrasting rhythms using two or more rhythms with different parts of the body.
 - (b) Dance in coordination with and contrast to syncopated rhythms.
- (3) Patterns: Repeat a rhythmic pattern of movement that demonstrates a variety of tempi and rhythmic forms with or without auditory accompaniment. Define the rhythmic pattern, form, or structure of these rhythmic variations.
- (4) Music: Demonstrate the ability to phrase movement artistically, aesthetically, and musically.

c. Energy:

- (1) Movement Qualities: Demonstrate and describe the similarities and differences in the movement qualities of a variety of dance forms, styles, and genres.
- (2) Dance Qualities: Demonstrate the ability to dance using a wide range of different qualities or characteristics of movement in several dance styles.
- (3) Stillness: Maintain a variety of kinetic qualities while still.

4. Performance Values

a. Focus and Awareness:

- (1) Maintain dynamic energy while moving or holding a fixed position.
- (2) Dance with sensitivity to the needs of the group in fulfilling the artistic intent of the choreography.
- (3) Dance with physical and kinesthetic awareness and artistic expression.
- (4) Dance using a variety of movement relationships: proximity, interconnectedness between dancers, and modes of change.

b. Replication, Reflections, Refinement, and Revision:

- (1) Repeat, reflect, refine, and revise movement, dance phrases, and patterns for performance artistry.
- (2) Analyze and evaluate performance of classroom technique, rehearsal, and stage performance to assess the execution of choreography in relation to personal and group performance goals.
- (3) Revise choreography and performance of dance through re-analysis, discussion, and practice to fulfill artistic intent.

Standards, TWELFTH GRADE: I. Performing

- c. Promotion of Performance Etiquette:
 - (1) Attend classes, rehearsals, and performances to fulfill commitment to the choreographic process and performance event.
 - (2) Dress in appropriate dance attire for class/rehearsal and in assigned costume for performance.
 - (3) Work cooperatively and constructively to perform to the highest ability.
 - (4) Help maintain quiet, order, positive attitudes and respect for others in the studio and backstage.
 - (5) Fulfill a commitment to make the performance of dance the highest quality possible.

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of Performing with Creating, Responding, and Assessing dance.**
- b. Explore Performing in cultural and historical contexts.**
- c. Relate the process of Performing to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings and images in original and artistic dance.

Students will: Imagine, Improvise, Explore, Discover, Generate, Develop, Plan, Prepare, Choreograph, Analyze, Evaluate, Reflect, Refine, Revise, Communicate, Present, and Share.

1. Choreographic Principles, Structures, and Processes
 - a. Original Choreography: Improvise, discover, and explore new movement possibilities to fulfill the choreographic intent of a dance.
 - b. Problem Solving: Discover and explore movement solutions to technical or structural movement problems to create, edit, refine, and revise choreography.
 - c. Form and Structure: Create and share a dance (approximately three-minutes) that
 - (1) has a beginning that clearly establishes the idea of the dance, clear development of the idea or meaning of the dance, and an ending that brings the dance to resolution or completion.
 - (2) inventively uses of the elements of dance to heighten the intent of the dance and make the choreography interesting in form and structure.
 - (3) demonstrates artistic form and structure (A-B-A, A-B-A-B variations, canon, call and response, narrative, theme and variation, rondo, palindrome, chance, contemporary forms selected by the student).
 - (4) develops the artistic intent of the choreographer.
 - (5) demonstrates use of aesthetic criteria.
 - (6) uses smooth transitions between movement ideas and sections of the dance.
 - d. Constructive Cooperation:
 - (1) Demonstrate the ability to contribute constructively to a duet or group dance as both a leader and a follower.
 - (2) Demonstrate the ability to constructively apply suggestions to rework, refine, and revise choreography based on discussion and reflection.
2. Communicating Meaning
 - a. Communication through Dance: Improvise, choreograph, refine, and perform a dance based on ideas, experiences, feelings concepts, or images that have personal meaning or social significance.
 - b. Problem Solving: Find innovative solutions to movement problems. Identify and describe movement choices and how they impact communication and expression.
 - c. Expressive Compositions:
 - (1) Improvise and present a short dance with a beginning, development, and end that communicates a perspective about a personal or social issue.
 - (2) Identify what the dance communicates or expresses, and explain how major movement choices communicate the perspective.
 - (3) Analyze the idea, feeling, or story the dance communicates in relation to personal context.

Interconnect *Creating* with other dance arts processes.

- a. Integrate the creative process with Performing, Responding, and Assessing dance.
- b. Explore personal choreography in cultural and historical contexts.
- c. Relate the choreographic process to other arts, disciplines, and writing.

III. Responding: Demonstrate critical and analytical thinking skills in the artistic response to dance.

Students will: Observe, Respond, Identify, Describe, Interpret, Select, Analyze, Synthesize, Compare, Evaluate, and Communicate.

1. Dance Terminology (movement vocabulary, verbal vocabulary, the elements of dance, dance notation)
 - a. Observe or perform a dance and describe in dance terminology how the major movement ideas and elements of dance are developed to create the form and structure of the dance.
 - b. Demonstrate knowledge of aesthetic criteria to critically analyze and assess dance that is observed or performed using dance terminology.

2. Observation and Response Skills
 - a. Observe or perform a dance and analyze how the movements and the structure of the dance support the ideas of the dance. Identify specific movements and choreographic structures that communicate the main ideas, theme, or feeling of the dance.
 - b. Observe or perform a dance and analyze the main ideas, theme, or feeling of the dance in relation to personal context.
 - c. Observe or perform several dance compositions by different choreographers and compare their content, intent, structures, and aesthetic criteria.
 - d. Respond to a performance with relevant, supportive and constructive comments. Offer suggestions to help improve the choreography.
 - e. Respond to an observed dance through the use of movements that reflect similar use of the movement elements in the dance. Compare the response to the movement observed.

Interconnect *Responding* with other dance arts processes.

- a. **Integrate the reflective process with Performing, Creating, and Assessing dance.**
- b. **Explore personal reflections in cultural and historical contexts.**
- c. **Relate the process of critical reflection to other arts, disciplines, and writing.**

IV. Interconnecting: Relate and transfer ideas, meanings, ideas and experiences from other disciplines and areas of knowledge to dance and movement experiences. Relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Understand, Learn, Relate, Connect, Synthesize, Compare, Transfer, Respond, and Express.

1. Dance from Different Cultures and Historical Periods
 - a. Different Cultures:
 - (1) Perform and teach a dance from one's heritage or environment that has personal or social significance. Describe how the movements of the dance communicate the significance.
 - (2) Learn and perform dances from a variety of cultures. Compare the styles and movements of the different dances. Discuss the meaning of the movements.
 - (3) Describe how dances from a variety of cultures reflect the values and beliefs of the culture. Give examples from specific movements.
 - b. Different Historical Periods:
 - (1) Learn and perform dances from other historical periods. Compare and contrast the styles and movements of the different historical periods in relation to their historical and social significance.
 - (2) Describe how each dance reflects the values and beliefs of the historical period. Discuss the meaning of the movements in relation to the historical context of the dance.
 - c. Create and share original dances based on knowledge from a variety of cultures and historical periods.
2. Dance and Healthful Living
 - a. Demonstrate respect for one's well-being and the well-being of others. Set goals to maintain or achieve personal health and well-being through dance.
 - b. Demonstrate an understanding of and respect for personal space and the personal space of others. Describe examples of personal application.
 - c. Demonstrate and explain how warm-up exercises promote strength, health, physical safety, and reduced risk of injury.
 - d. Understand how lifestyle choices, self-concept, cultural media, and social environment affect a dancer. Taking this into consideration, develop personal strategies to achieve goals set to maintain or achieve personal health and well-being through dance.
3. Dance and Other Disciplines
 - a. Use content and structures from other arts forms and disciplines as the basis for choreography.
 - b. Integrate other art forms into choreography (music, visual images, and dramatic themes).
 - c. Learn concepts and content knowledge in other disciplines through movement experiences. Create a dance based on research in other disciplines.
 - e. Discuss the interdisciplinary advantages of connecting dance and other disciplines.
 - f. Explore and use technology with dance.

Standards, TWELFTH GRADE: IV. Interconnecting

4. Dance and Literacy
 - a. Use movement to express images, ideas, situations, emotions, and the style of writing in a literary work or original script about a topic of personal meaning or social concern.
 - b. Use descriptive language (similes and metaphors) to express the images, ideas, and feelings of a dance. Describe images and ideas evoked by dance movements using dance terminology, and relate the choreography and structure of the dance to the ideas, situations, and feelings being communicated by the movement.
 - c. Create and perform a dance based upon a literary work.



Standards Quick Reference Charts

STANDARDS QUICK REFERENCE CHARTS

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Students will: Identify, Define, Select, Learn, Focus, Relate, Coordinate, Repeat, Understand, Synthesize, Rehearse, Demonstrate, Refine, Perform, and Present.

9-10 YEARS (Fourth Grade)	13-14 YEARS (Eighth Grade)	17-18 YEARS (Twelfth Grade)
1. Body		
a. Anatomy:	a. Anatomy:	a. Anatomy:
(1) Demonstrate isolated and coordinated dance movement for the head, neck, joints, and body parts of the torso and limbs.	(1) Demonstrate a variety of movement possibilities for the head, neck, joints, and body parts of the torso and limbs.	(1) Demonstrate a wide range of movement possibilities using isolated and coordinated dance movements for major muscle groups of the head, neck, joints, and body parts of the torso and limbs.
	(2) Identify the body's major muscle groups and joints and describe their function in body alignment, weight shifts, and motion.	(2) Describe how skeletal alignment functions to serve movement.
b. Body Organization:	b. Body Organization:	b. Body Organization:
(1) Dynamic Alignment:	(1) Dynamic Alignment:	(1) Dynamic Alignment:
(a) Demonstrate vertical alignment of the body while still and while moving.	(a) Understand and use vertical alignment of the body while still and while moving.	(a) Align skeletal bones in relation to gravity while still and while moving.
	(b) Identify the body's major skeletal bones and understand how skeletal alignment serves ease of movement.	(b) Describe how skeletal alignment functions to serve movement.
	(c) Apply an understanding of alignment to efficient muscle use and ease in movement.	(c) Apply knowledge of anatomy to alignment for efficient muscle use and ease in movement.
(2) Body Patterning: Demonstrate lateral and cross lateral movement, movement initiated from the core or distally, the ability to coordinate movements of the upper body and lower body, and awareness of both the front and back hemispheres of the body.	(2) Body Patterning: Perform dance using lateral and cross lateral movement, core and distal initiation of movement, coordinated movements of both the upper and the lower body, and awareness of both the front and back hemispheres of the body.	(2) Body Patterning: Perform dances that integrate lateral and oppositional movement in full directionality, core and distal movement with a variety of initiations, juxtaposed movement patterns of both the upper and the lower body, and frontal and dorsal movements.
c. Body Skills:	c. Body Skills:	c. Body Skills:
(1) Balance: Demonstrate an ability to balance while standing on two legs or one leg.	(1) Balance: Demonstrate an ability to perform a variety of movements while vertical, off-vertical, or balancing on one leg.	(1) Balance: Demonstrate an ability to maintain balance while executing movements that are vertical, off-vertical, or that use a reduced base of support.

Quick Reference Charts: I. Performing

9-10 YEARS (Fourth Grade)	13-14 YEARS (Eighth Grade)	17-18 YEARS (Twelfth Grade)
(2) Strength: Demonstrate strength in the legs, torso and upper body.	(2) Strength: Demonstrate strength in the feet, legs, abdomen, back, shoulders, and arms.	(2) Strength: Demonstrate strength in the feet, legs, abdomen, back, shoulders, and arms in the artistic performance of dance.
(3) Range of Motion: Demonstrate flexibility of the spine, legs and shoulders.	(3) Range of Motion: Demonstrate a wide range of motion in the torso, spine, legs and shoulders.	(3) Range of Motion: Demonstrate flexibility of the torso, spine, legs and shoulders that permits a wide range of motion in the artistic performance of dance.
(4) Coordination: Demonstrate agility and coordination in the execution of simultaneous and sequential movement patterns.	(4) Coordination: Demonstrate agility and coordination in the ability to learn and execute dance patterns.	(4) Coordination: Demonstrate agility and coordination in performing dance movement that orchestrates simultaneous, sequential, and a variety of movement patterns.
2. Movement Skills		
a. Breathing: Maintain adequate breath support for movement.	a. Breathing: Maintain breath support for movement, phrasing, and endurance.	a. Breathing: Integrate breath support with movement, phrasing, and expression.
b. Non-Locomotor/Axial Movement: Demonstrate and identify non-locomotor/axial movements—bend, stretch, twist, tip, rock, swing/sway, push, pull, shake, kick, rotate/spin/turn, suspend, rise, fall, balance, and stillness.	b. Non-Locomotor/Axial Movement: Demonstrate and identify non-locomotor/axial movement sequences in two dance styles, forms, or traditions.	b. Non-Locomotor/Axial Movement: Perform combinations of non-locomotor/axial movements in a variety of dance styles, forms, or traditions.
c. Locomotor Movement: Demonstrate and identify locomotor movements—roll, slither, crawl/creep, walk, run, jump, march, slide, gallop, hop, skip, and leap.	c. Locomotor Movement: Identify and demonstrate locomotor movement sequences in two dance styles, forms, or traditions.	c. Locomotor Movement: Perform combinations of locomotor movements in a variety of dance styles, forms, or traditions.
d. Technical Skills:		
(1) Articulation of Movement: Demonstrate ability to move with clarity of motion and definition of intent.	(1) Articulation of Movement: Demonstrate ability to move with clear intent, purpose, and control.	(1) Articulation of Movement: Demonstrate ability to move with clear intent, purpose, and expression.
(2) Styles and Genres: Demonstrate basic movements of a particular style or genre of dance.	(2) Styles and Genres: Demonstrate at least two different styles or genres of dance using dance movements and movement vocabulary of each.	(2) Styles and Genres: Demonstrate a variety of styles or genres of dance using dance movements and movement vocabulary appropriate to each.
e. Sequencing: Demonstrate the ability to sequence a series of movements and to remember them in a short phrase.	e. Sequencing: Learn and perform a short (approximately two-minute) dance and repeat it accurately from memory.	e. Sequencing: Learn and perform a short (approximately three-minute) dance and repeat it accurately from memory.

Quick Reference Charts: I. Performing

9-10 YEARS (Fourth Grade)	13-14 YEARS (Eighth Grade)	17-18 YEARS (Twelfth Grade)
f. Somatics Practices: Demonstrate three basic principles for moving with ease.	f. Somatics Practices: Demonstrate and explain three tenants of somatics-based practices (yoga, Pilates, Bartenieff Fundamentals, Alexander Technique, Feldenkrais' Awareness through Movement).	f. Somatics Practices: Utilize basic tenants of one or more somatics-based practices in performing or teaching dance.
3. Elements of Dance		
a. Space:	a. Space:	a. Space:
(1) Direction: Identify and move in the directions of forward and backward, sideways, up and down, diagonals, and turning.	(1) Direction: Dance in space in a variety of directions with accuracy of spatial design and clarity of facing.	(1) Direction: Dance spatial patterns and designs with accuracy and clarity of focus and direction.
(2) Pathways: Dance through space in a straight, curved, circular, diagonal, zigzag, and combination of pathways.	(2) Pathways: Dance through space in a variety of pathways performing the spatial design and patterns with accuracy.	(2) Pathways: Dance spatial pathways and designs with accuracy, awareness of the pathways of other dancers, and in clear spatial relationships to others.
(3) Levels: Dance on high, middle and low levels with clear focus and transitions.	(3) Levels: Dance on high, middle and low levels with clear focus, purpose, and transitions.	(3) Levels: Dance with purpose and intent on all levels (including "lifts" when appropriate) with an awareness of one's relationship to other dancers and spatial design.
(4) Shapes: Form shapes and create designs with the body—straight, curved, round, flat, bent (angled), twisted, horizontal, vertical, symmetrical, and asymmetrical.	(4) Shapes: Form shapes and create designs with one's own body and in relation to other bodies using a variety of spatial directions, pathways and levels.	(4) Shapes: Form shapes and create designs with one's own body, with a partner, and with a group using a variety of locomotor and non-locomotor movements, spatial directions, pathways and levels.
(5) Personal Space: Define one's personal space in relation to the personal space of other dancers.	(5) Personal Space: Dance with an understanding of one's personal space in relation to the personal space of other dancers.	(5) Personal Space: Dance with an understanding of how one's personal space relates to the personal space of other dancers in a group.
(6) Relationships: Dance in a defined spatial relationship to others—beside, far, near, behind, in front of, toward, away from, above, below, over, under, around, through, and between.	(6) Relationships: Dance with a group in a defined and clear spatial design or pattern in relation to others.	(6) Relationships: Dance with a group in a defined and clear spatial design or pattern, with awareness and understanding of one's relationship to the group.
b. Time:	b. Time:	b. Time:
(1) Tempo: Dance with a steady beat in different tempos.	(1) Tempo: Dance while maintaining a steady beat in a variety of tempos. Demonstrate the ability to "double-time" or "half-time."	(1) Tempo: Dance contrasting tempos using two or more movements or with different parts of the body.
(2) Rhythm:	(2) Rhythm:	(2) Rhythm:
(a) Dance in relation to and coordination with changes in rhythm and meter.	(a) Dance in relation to and coordination with changes in rhythm and meter in even and syncopated rhythms.	(a) Dance contrasting rhythms using two or more rhythms with different parts of the body. (b) Dance in coordination with and contrast to syncopated rhythms.

9-10 YEARS (Fourth Grade)	13-14 YEARS (Eighth Grade)	17-18 YEARS (Twelfth Grade)
(3) Patterns: Repeat a rhythmic pattern of movement.	(3) Patterns: Repeat a rhythmic pattern of movement that demonstrates a variety of tempi and rhythms with or without auditory accompaniment.	(3) Patterns: Repeat a rhythmic pattern of movement that demonstrates a variety of tempi and rhythmic forms with or without auditory accompaniment. Define the rhythmic pattern, form, or structure of these rhythmic variations.
(4) Music: Demonstrate the ability to dance in relation to a musical phrase.	(4) Music: Demonstrate the ability to dance in relation to music.	(4) Music: Demonstrate the ability to phrase movement artistically, aesthetically, and musically.
c. Energy:	c. Energy:	c. Energy:
(1) Movement Qualities: Demonstrate and describe how dance is different from and similar to other forms of human movement (such as everyday locomotion and gestures, sports, or pantomime).	(1) Movement Qualities: Demonstrate and describe the qualities and characteristics of movement in two different dance forms, styles, or genres.	(1) Movement Qualities: Demonstrate and describe the similarities and differences in the movement qualities of a variety of dance forms, styles, and genres.
(2) Dance Qualities: Explore movement possibilities in dance using a variety of movement qualities or characteristics—tension, force, effort and weight.	(2) Dance Qualities: Dance accenting different qualities or characteristics of movement—tension, force, effort, weight, and style.	(2) Dance Qualities: Demonstrate the ability to dance using a wide range of different qualities or characteristics of movement in several dance styles.
(3) Stillness: Hold still in a position or body shape while others are moving.	(3) Stillness: Maintain kinetic energy while still.	(3) Stillness: Maintain a variety of kinetic qualities while still.
4. Performance Values		
a. Focus and Awareness:	a. Focus and Awareness:	a. Focus and Awareness:
(1) Dance with concentration and focus.	(1) Maintain concentration and focus while moving or holding a fixed position.	(1) Maintain dynamic energy while moving or holding a fixed position.
(2) Be attentive and respond appropriately to vocal, musical, or observed cue.	(2) Be attentive and respond constructively to vocal, musical, observed, or implied cues.	(2) Dance with sensitivity to the needs of the group in fulfilling the artistic intent of the choreography.
(3) Dance with physical and kinesthetic awareness.	(3) Dance with physical and kinesthetic awareness that is connected to the movement.	(3) Dance with physical and kinesthetic awareness and artistic expression.
(4) Dance with awareness of movement relationships: proximity, interconnectedness between dancers, and modes of change.	(4) Dance with understanding of movement relationships: proximity, interconnectedness between dancers, and modes of change.	(4) Dance using a variety of movement relationships: proximity, interconnectedness between dancers, and modes of change.
b. Replication, Reflection, Refinement, and Revision:	b. Replication, Reflection, Refinement, and Revision:	b. Replication, Reflections, Refinement, and Revision:
(1) Repeat movement, dance phrases, and patterns for performance accuracy.	(1) Repeat, reflect, and refine movement, dance phrases, and patterns to increase performance accuracy.	(1) Repeat, reflect, refine, and revise movement, dance phrases, and patterns for performance artistry.
(2) Evaluate performance of movement to assess its execution.	(2) Analyze and evaluate performance of movement to assess its execution in relation to personal and objective performance goals.	(2) Analyze and evaluate performance of classroom technique, rehearsal, and stage performance to assess the execution of choreography in relation to personal and group performance goals.

Quick Reference Charts: I. Performing

9-10 YEARS (Fourth Grade)	13-14 YEARS (Eighth Grade)	17-18 YEARS (Twelfth Grade)
(3) Revise movement through re-analysis or practice to fulfill intent.	(3) Revise movement through re-analysis, discussion, and practice to fulfill intent.	(3) Revise choreography and performance of dance through re-analysis, discussion, and practice to fulfill artistic intent.
c. Understanding of Performance Etiquette:	c. Commitment to Performance Etiquette:	c. Promotion of Performance Etiquette:
(1) Attend classes, rehearsals, and performances.	(1) Attend classes, rehearsals, and performances to fulfill commitment to the process and event.	(1) Attend classes, rehearsals, and performances to fulfill commitment to the choreographic process and performance event.
(2) Dress in comfortable dance attire for class/rehearsal and in assigned costume for performance.	(2) Dress in appropriate dance attire for class/rehearsal and in assigned costume for performance.	(2) Dress in professional dance attire for class/rehearsal and in assigned costume for performance.
(3) Work cooperatively.	(3) Work cooperatively to perform to highest ability.	(3) Work cooperatively and constructively to perform to the highest ability.
(4) Remain quiet, orderly, positive minded, and respectful to others in the studio and backstage.	(4) Remain quiet, orderly, positive minded, and respectful to others in the studio and backstage.	(4) Help maintain quiet, order, positive attitudes and respect for others in the studio and backstage.
(5) Fulfill a commitment to perform.	(5) Fulfill a commitment to make the performance of dance the highest quality possible.	(5) Fulfill a commitment to make the performance of dance the highest quality possible.

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of *Performing* with *Creating*, *Responding*, and *Assessing* dance.**
- b. Explore *Performing* in cultural and historical contexts.**
- c. Relate the process of *Performing* to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings and images in original and artistic dance.

Students will: Imagine, Improvise, Explore, Discover, Generate, Develop, Plan, Prepare, Choreograph, Analyze, Evaluate, Reflect, Refine, Revise, Communicate, Present, and Share.

9-10 YEARS (Fourth Grade)	13-14 YEARS (Eighth Grade)	17-18 YEARS (Twelfth Grade)
1. Choreographic Principles, Structures, and Processes		
a. Original Choreography: Improvise to discover and explore new ways of combining axial and locomotor movements varying the use of the dance elements of space, time, and energy.	a. Original Choreography: Improvise, discover, and explore new movement possibilities that vary the use of the dance elements and communicate the ideas or feelings of the dance.	a. Original Choreography: Improvise, discover, and explore new movement possibilities to fulfill the choreographic intent of a dance.
b. Problem Solving: Discover and explore movement solutions to technical or structural movement problems.	b. Problem Solving: Discover and explore movement solutions to technical or structural movement problems to create choreography.	b. Problem Solving: Discover and explore movement solutions to technical or structural movement problems to create, edit, refine, and revise choreography.
c. Form and Structure: Create and share a short (approximately one-minute) dance that	c. Form and Structure: Create and share a short (approximately two-minute) dance that	c. Form and Structure: Create and share a dance (approximately three-minutes) that
(1) has a beginning, middle, and end.	(1) has a beginning, development of an idea, resolution, and end.	(1) has a beginning that clearly establishes the idea of the dance, clear development of the idea or meaning of the dance, and an ending that brings the dance to resolution or completion.
(2) demonstrates varied use of the basic elements of dance.	(2) uses variety in the elements of dance to make the choreography interesting in form and structure.	(2) inventively use the elements of dance to heighten the intent of the dance and make the choreography interesting in form and structure.
(3) demonstrates simple choreographic structures (A-B, A-B-A, A-B-A-B).	(3) demonstrates artistic form and structure (A-B-A, A-B-A-B, variations, canon, call and response, narrative).	(3) demonstrates artistic form and structure (A-B-A, A-B-A-B variations, canon, call and response, narrative, theme and variation, rondo, palindrome, chance, contemporary forms selected by the student).
(4) fulfills the intent of the choreographer.	(4) communicates the intent of the choreographer.	(4) develops the artistic intent of the choreographer.
(5) demonstrates an aesthetic experience.	(5) explores aesthetic criteria.	(5) demonstrates use of aesthetic criteria.
		(6) uses smooth transitions between movement ideas and sections of the dance.
d. Constructive Cooperation:	d. Constructive Cooperation:	d. Constructive Cooperation:
(1) Demonstrate the ability to work cooperatively with a partner or group of dancers.	(1) Demonstrate the ability to contribute constructively to a duet or group dance.	(1) Demonstrate the ability to contribute constructively to a duet or group dance as both a leader and a follower.

Quick Reference Charts

9-10 YEARS (Fourth Grade)	13-14 YEARS (Eighth Grade)	17-18 YEARS (Twelfth Grade)
	(2) Demonstrate the ability to apply suggestions to rework, refine, and revise choreography based on discussion and reflection.	(2) Demonstrate the ability to constructively apply suggestions to rework, refine, and revise choreography based on discussion and reflection.
2. Communicating Meaning		
a. Communication through Dance: Improvise, choreograph, and perform dance movement based on ideas, experiences, feelings, concepts, or images.	a. Communication through Dance: Improvise, choreograph, refine, and perform original movements that express personal ideas, experiences, feelings, concepts, or images.	a. Communication through Dance: Improvise, choreograph, refine, and perform a dance based on ideas, experiences, feelings, concepts, or images that have personal meaning or social significance.
b. Problem Solving: Discover and explore expressive movement solutions to movement problems.	b. Problem Solving: Discover, explore, and express movement solutions that communicate a personal perspective to expressive movement problems.	b. Problem Solving: Find innovative solutions to movement problems. Identify and describe movement choices and how they impact communication and expression.
c. Expressive Compositions:	c. Expressive Compositions:	c. Expressive Compositions:
(1) Improvise and present a short dance to peers with a beginning, development, and end that communicates an idea, feeling or story. Identify and analyze what the dance communicates or expresses in relation to personal context.	(1) Improvise and present a short dance to peers with a beginning, development, and end that uses the elements of dance to communicate an idea, feeling or story.	(1) Improvise and present a short dance with a beginning, development, and end that communicates a perspective about a personal or social issue.
	(2) Identify what the dance communicates or expresses, and explain how your major movement choices communicate the idea, feeling, or story.	(2) Identify what the dance communicates or expresses, and explain how major movement choices communicate the perspective.
		(3) Analyze the idea, feeling, or story the dance communicates in relation to personal context.

Interconnect *Creating* with other dance arts processes.

- a. Integrate the creative process with Performing, Responding, and Assessing dance.**
- b. Explore personal choreography in cultural and historical contexts.**
- c. Relate the choreographic process to other arts, disciplines, and writing.**

III. Responding: Demonstrate critical and analytic thinking skills in the artistic response to dance.

Students will: Observe, Respond, Identify, Describe, Interpret, Select, Analyze, Synthesize, Compare, Evaluate, and Communicate.

9-10 YEARS (Fourth Grade)	13-14 YEARS (Eighth Grade)	17-18 YEARS (Twelfth Grade)
1. Dance Terminology (movement vocabulary, verbal vocabulary, dance notation, the elements of dance)		
a. Observe or perform dance and identify movements using dance terminology.	a. Observe or perform a dance and identify the major movement ideas, elements, and structures using dance terminology.	a. Observe or perform a dance and describe in dance terminology how the major movement ideas and elements of dance are developed to create the form and structure of the dance.
b. Observe dance movements and describe how they are similar or different using dance terminology.	b. Observe or perform dances from two or more genres or styles and describe how they are similar or different using dance terminology.	b. Demonstrate knowledge of aesthetic criteria to critically analyze and assess dance that is observed or performed using dance terminology.
2. Observation and Response Skills		
a. Observe or perform dance and identify movements of a variety of qualities or styles. Communicate the main ideas, theme, or feeling of the dance.	a. Observe or perform a dance and identify how the movements and choreographic structures support or do not support the main ideas, theme, or feeling of the dance.	a. Observe or perform a dance and analyze how the movements and the structure of the dance support the ideas of the dance. Identify specific movements and choreographic structures that communicate the main ideas, theme, or feeling of the dance.
b. Observe or perform dance and discuss observations in relation to personal context.	b. Observe or perform a dance and discuss the main ideas, theme, or feeling of the dance in relation to personal context.	b. Observe or perform a dance and analyze the main ideas, theme, or feeling of the dance in relation to personal context.
c. Observe or perform dance and explore how the movement fulfills the intent of the choreographer.	c. Observe or perform a dance and explore a variety of ways in which the movement fulfills the intent of the choreographer.	c. Observe or perform several dance compositions by different choreographers and compare their content, intent, structures, and aesthetic criteria.
d. Participate as an observant and thoughtful audience member. Respond to performances with constructive comments.	d. Respond to performances with constructive comments.	d. Respond to performances with relevant, supportive and constructive comments. Offer suggestions to help improve the choreography.
e. Respond to an observed dance through movement.	e. Respond to the movement style or genre of an observed dance in a similar movement style or genre.	e. Respond to an observed dance through the use of movements that reflect similar use of the movement elements in the dance. Compare the response to the movement observed.

Interconnect *Responding* with other dance arts processes.

- a. Integrate the reflective process with **Performing, Creating, and Assessing** dance.
- b. Explore personal reflections in cultural and historical contexts.
- c. Relate the process of critical reflection to other arts, disciplines, and writing.

IV. Interconnecting: Relate and transfer ideas, meanings, and experiences from other disciplines and areas of knowledge to dance and movement experiences. Relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Understand, Learn, Relate, Connect, Synthesize, Compare, Transfer, Respond, and Express.

9-10 YEARS (Fourth Grade)	13-14 YEARS (Eighth Grade)	17-18 YEARS (Twelfth Grade)
1. Dance from Different Cultures and Historical Periods		
a. Different Cultures:	a. Different Cultures:	a. Different Cultures:
(1) Share a dance from one's heritage or environment.	(1) Perform and teach a dance from one's heritage or environment.	(1) Perform and teach a dance from one's heritage or environment that has personal or social significance. Describe how the movements of the dance communicate the significance.
(2) Observe, practice, perform, and respond to dances from a variety of cultures.	(2) Learn and perform dances from a variety of cultures. Compare the styles and movements of the different dances in relation to the elements of dance.	(2) Learn and perform dances from a variety of cultures. Compare the styles and movements of the different dances. Discuss the meaning of the movements.
	(3) Describe how dances from a variety of cultures reflect the values and beliefs of the culture.	(3) Describe how dances from a variety of cultures reflect the values and beliefs of the culture. Give examples from specific movements.
b. Different Historical Periods:	b. Different Historical Periods:	b. Different Historical Periods:
(1) Observe, practice, and perform dances from other historical periods.	(1) Learn and perform dances from other historical periods. Compare the styles and movements of the different historical periods in relation to the elements of dance.	(1) Learn and perform dances from other historical periods. Compare and contrast the styles and movements of the different historical periods in relation to their historical and social significance.
	(2) Describe how dances from different historical periods reflect the values and beliefs of their respective period.	(2) Describe how each dance reflects the values and beliefs of the historical period. Discuss the meaning of the movements in relation to the historical context of the dance.
c. Create and share original movements based on knowledge from a culture and historical period.	c. Create and share original dances based on knowledge from several cultures and historical periods.	c. Create and share original dances based on knowledge from a variety of cultures and historical periods.
2. Dance and Healthful Living		
a. Demonstrate respect for one's well-being and the well-being of others.	a. Demonstrate respect for one's well-being and the well-being of others. Describe ways in which dance promotes well-being and health.	a. Demonstrate respect for one's well-being and the well-being of others. Set goals to maintain or achieve personal physical health and well-being through dance.

Quick Reference Charts: IV. Interconnecting

9-10 YEARS (Fourth Grade)	13-14 YEARS (Eighth Grade)	17-18 YEARS (Twelfth Grade)
b. Demonstrate an understanding of and respect for one's personal space and the personal space of others.	b. Demonstrate an understanding of and respect for one's personal space and the personal space of others. Describe examples of how this would be shown.	b. Demonstrate an understanding of and respect for personal space and the personal space of others. Describe examples of personal application.
c. Understand how dance promotes strength, health, physical safety, and reduced risk of injury.	c. Describe how dance promotes strength, health, physical safety, and reduced risk of injury.	c. Demonstrate and explain how warm-up exercises promote strength, health, physical safety, and reduced risk of injury.
	d. Explain personal strategies to maintain or achieve health and well-being through dance.	d. Understand how lifestyle choices, self-concept, cultural media, and social environment affect a dancer. Taking this into consideration, develop personal strategies to achieve goals set to maintain or achieve personal health and well-being through dance.
3. Dance and Other Disciplines		
a. Respond in movement to a variety of sensory stimuli (sight, sound, and touch).	a. Find inspiration for choreography from other art forms and disciplines.	a. Use content and structures from other arts forms and disciplines as the basis for choreography.
b. Respond to movement through a different art medium.	b. Relate the elements used in dance to the elements of other art forms.	b. Integrate other art forms into choreography (music, visual images, dramatic themes).
c. Learn content knowledge in other disciplines through movement experiences. Create movement based on ideas from another discipline or art form.	c. Learn concepts and content knowledge in other disciplines through movement experiences. Create dance based on knowledge in other disciplines.	c. Learn concepts and content knowledge in other disciplines through movement experiences. Create a dance based on research in other disciplines.
d. Discuss the intention and effect of connecting dance and other disciplines.	d. Discuss personal educational advantages of connecting dance and other disciplines.	d. Discuss the interdisciplinary advantages of connecting dance and other disciplines.
e. Experience the use of technology with dance.	e. Discover ways of using technology with dance.	e. Explore and use technology with dance.
4. Dance and Literacy		
a. Use movement to express images, ideas, situations, and feelings from literature.	a. Use movement to express images, ideas, situations, and feelings read in literature, poetry, or from original writing.	a. Use movement to express images, ideas, situations, emotions, and the style of writing in a literary work or original script about a topic of personal meaning or social concern.
b. Use words to express images, ideas, and feelings that are danced. Describe dance movements using dance terminology and relate the elements of dance to the ideas, situations, and feelings being communicated by the movement.	b. Use descriptive language (similes and metaphors) to express images, ideas, and feelings that are danced. Describe images and ideas evoked by dance movements using dance terminology and relate the elements of dance to the ideas, situations, and feelings being communicated by the movement.	b. Use descriptive language (similes and metaphors) to express the images, ideas, and feelings of a dance. Describe images and ideas evoked by dance movements using dance terminology and relate the choreography and structure of the dance to the ideas, situations, and feelings being communicated by the movement.
c. Create and dance a story with a beginning, development of an idea, and an end.	c. Create and perform dance based upon personal, original writing.	c. Create and perform a dance based upon a literary work.



Assessment Rubrics for Standards

Introduction to Assessment Rubrics

Standards for Learning and Teaching

Dance in the Arts: Ages 5-18

A rubric is a chart delineating gradations of learning expectations and achievement levels. Assessment is an integral aspect of the learning process. Very often assessment is thought of as “testing” or an “add on” to see how well children have learned given curricula. Rubrics can, however, be used before learning activities are started so that students can know what to expect and why.

These rubrics were constructed in an open outline for several purposes:

- To serve as a model for rubrics to be constructed from specific state or district standards or for a specific curriculum.
- To serve as an outline from which program assessment can be determined.
- To serve as a guide for learning and understanding.
- To serve as a means through which a portrait of each individual student’s abilities and progress can be charted.
- To serve as a basis for research in dance.

As a Model for State or District Standards:

These rubrics demonstrate the process by which rubrics for state or district standards can be created. In this model, each standard is listed. Three levels of achievement have been selected for assessment. Either the standard is met, not met, or is surpassed. The standard, therefore, serves as the basic criteria. If it is not met, improvement is needed. If more ability is demonstrated than the basic standard, outstanding achievement has been made.

This three-tier system provides specific information to develop a clear picture of achievement or progress, yet allows for enough generalization to accommodate for the enormous developmental variation found in children.

As an Outline for Program Assessment:

The rubric can be applied as a tool to assess whether a program sufficiently addresses all the areas of the content and achievement standards. In this way, curricula can be formulated and reviewed for its completeness in order to provide rich learning experiences in dance.

As a Guide for Learning and Understanding:

Rubrics are a tool, not only for assessment, but also to help students understand expectations for learning and understanding. When students are clear about what they are expected to learn from an experience, they often bring more clarity and understanding to the activity. In this capacity, rubrics can serve as a guide for both teacher and student.

As a Portrait of Student Achievement and Progress:

A rubric provides a clear and accurate picture of student performance. It can provide information about areas of high achievement, areas that need improvement, and areas of strengths and weaknesses. A single assessment can provide a diagnostic for patterns of learning that need attention.

A series of assessments can provide information concerning student progress. Charting several portraits over time provides a progression that reveals the change and improvement of student performance. In this way, student growth and development can be clearly demonstrated.

Introduction to Rubrics

As a Basis for Research in Dance Education:

Action research for dance education is facilitated by the clear portrait that a rubric provides. Student performance and progress can be clearly demonstrated and even quantified. The variety of standards provide a broad based picture of student achievement. Focused elements of the standards can provide a more telescopic view.

The National Dance Education Organization has been conducting a project to identify research in dance education from 1926 to the present and analyze the patterns, trends, and gaps or omissions that are evidenced. It has become apparent there is little research in dance education for student achievement. Assessment for research purposes would help the fields of both dance education and child development better understand the role of movement in the learning process.

It is intended that these rubric charts will be photocopied and used as assessments for the Standards. The boxes have intentionally been left blank so that they may be appropriately checked or left blank. This will provide the clear picture necessary for accurate assessment.

9-10 YEARS (Fourth Grade)

I. Performing: Execute original or existing dance movement or works of art using elements and skills of dance.

Students will: Identify, Define, Select, Learn, Focus, Relate, Coordinate, Repeat, Understand, Synthesize, Rehearse, Demonstrate, Refine, Perform, and Present.

I. PERFORMING	Needs Improvement	Meets Standard	Outstanding
1. Body			
a. Anatomy:			
(1) Demonstrate isolated and coordinated dance movement for the head, neck, joints, and body parts of the torso and limbs.			
b. Body Organization:			
(1) Dynamic Alignment:			
(a) Demonstrate vertical alignment of the body while still and while moving.			
(2) Body Patterning: Demonstrate lateral and cross lateral movement, movement initiated from the core or distally, the ability to coordinate movements of the upper body and lower body, and awareness of both the front and back hemispheres of the body.			
c. Body Skills:			
(1) Balance: Demonstrate an ability to balance while standing on two legs or one leg.			
(2) Strength: Demonstrate strength in the legs, torso and upper body.			
(3) Range of Motion: Demonstrate flexibility of the spine, legs and shoulders.			

Assessment Rubrics, *FOURTH GRADE: I. Performing*

Body Cont.	Needs Improvement	Meets Standard	Outstanding
(4) Coordination: Demonstrate agility and coordination in the execution of simultaneous and sequential movement patterns.			
2. Movement Skills			
a. Breathing: Maintain adequate breath support for movement.			
b. Non-Locomotor/Axial Movement: Demonstrate and identify non-locomotor/axial movements—bend, stretch, twist, tip, rock, swing/sway, push, pull, shake, kick, rotate/spin/turn, suspend, rise, fall, balance, and stillness.			
c. Locomotor Movement: Demonstrate and identify locomotor movements—roll, slither, crawl/creep, walk, run, jump, march, slide, gallop, hop, skip, and leap.			
d. Technical Skills:			
(1) Articulation of movement: Demonstrate ability to move with clarity of motion and definition of intent.			
(2) Styles and Genres: Demonstrate basic movements of a particular style or genre of dance.			
e. Sequencing: Demonstrate the ability to sequence a series of movements and to remember them in a short phrase.			
f. Somatics Practices: Demonstrate three basic principles for moving with ease.			

3. Elements of Dance	Needs Improvement	Meets Standard	Outstanding
a. Space:			
(1) Direction: Identify and move in the directions of forward and backward, sideways, up and down, diagonals, and turning.			
(2) Pathways: Dance through space in a straight, curved, circular, diagonal, zigzag, and combination of pathways.			
(3) Levels: Dance on high, middle and low levels with clear focus and transitions.			
(4) Shapes: Form shapes and create designs with the body—straight, curved, round, flat, bent (angled), twisted, horizontal, vertical, symmetrical, and asymmetrical.			
(5) Personal Space: Define one's personal space in relation to the personal space of other dancers.			
(6) Relationships: Dance in a defined spatial relationship to others—beside, far, near, behind, in front of, toward, away from, above, below, over, under, around, through, and between.			
b. Time:			
(1) Tempo: Dance with a steady beat in different tempos.			
(2) Rhythm:			
(a) Dance in relation to and coordination with changes in rhythm and meter.			
(3) Patterns: Repeat a rhythmic pattern of movement.			
(4) Music: Demonstrate the ability to dance in relation to a musical phrase.			

Assessment Rubrics, *FOURTH GRADE: I. Performing*

Elements of Dance Cont	Needs Improvement	Meets Standard	Outstanding
c. Energy:			
(1) Movement Qualities: Demonstrate and describe how dance is different from and similar to other forms of human movement (such as everyday locomotion and gestures, sports, or pantomime).			
(2) Dance Qualities: Explore dance using different qualities or characteristics of movement: tension, force, effort and weight.			
(3) Stillness: Hold still in a body shape or position while others are moving.			
4. Performance Values			
a. Focus and Awareness:			
(1) Dance with concentration and focus.			
(2) Be attentive and respond appropriately to vocal, musical, or observed cues.			
(3) Dance with physical and kinesthetic awareness.			
(4) Dance with awareness of movement relationships: proximity, interconnectedness between dancers, and modes of change.			
b. Replication, Reflection, Refinement, and Revision:			
(1) Repeat movement, dance phrases, and patterns for performance accuracy.			
(2) Evaluate performance of movement to assess its execution.			
(3) Revise movement through re-analysis or practice to fulfill intent.			
c. Understanding of Performance Etiquette:			
(1) Attend classes, rehearsals, and performances.			

Assessment Rubrics, *FOURTH GRADE: I. Performing*

Perf. Values Cont.	Needs Improvement	Meets Standard	Outstanding
(2) Dress in comfortable dance attire for class/rehearsal and in assigned costume for performance.			
(3) Work cooperatively.			
(4) Remain quiet, orderly, positive minded, and respectful to others in the studio and backstage.			
(5) Fulfill a commitment to perform.			

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of Performing with Creating, Responding, and Assessing dance.**
- b. Explore Performing in cultural and historical contexts.**
- c. Relate the process of Performing to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings and images in original and artistic dance.

Students will: Imagine, Improvise, Explore, Discover, Generate, Develop, Plan, Prepare, Choreograph, Analyze, Evaluate, Reflect, Refine, Revise, Communicate, Present, and Share.

II. CREATING	Needs Improvement	Meets Standard	Outstanding
1. Choreographic Principles, Structures, and Processes			
a. Original Choreography: Improvise to discover and explore new ways of combining axial and locomotor movements varying the use of the dance elements of space, time, and energy.			
b. Problem Solving: Discover and explore movement solutions to technical or structural movement problems.			
c. Form and Structure: Create and share a short (approximately one-minute) dance that			
(1) has a beginning, middle, and end.			
(2) demonstrates varied use of the basic elements of dance.			
(3) demonstrates simple choreographic structures (A-B, A-B-A, A-B-A-B).			
(4) fulfills the intent of the choreographer.			
(5) demonstrates an aesthetic experience.			
d. Constructive Cooperation:			
(1) Demonstrate the ability to work cooperatively with a partner or group of dancers.			
2. Communicating Meaning			
a. Communication through Dance: Improvise, choreograph, and perform dance movement based on ideas, experiences, feelings, concepts, or images.			

Assessment Rubrics, *FOURTH GRADE*

Comm. Meaning Cont.	Needs Improvement	Meets Standard	Outstanding
b. Problem Solving: Discover and explore expressive movement solutions to movement problems.			
c. Expressive Compositions:			
(1) Improvise and present a short dance to peers with a beginning, development, and end that communicates an idea, feeling or story. Identify and analyze what the dance communicates or expresses in relation to personal context.			

Interconnect *Creating* with other dance arts processes.

- a. Integrate the creative process with Performing, Responding, and Assessing dance.**
- b. Explore personal choreography in cultural and historical contexts.**
- c. Relate the choreographic process to other arts, disciplines, and writing.**

III. Responding: Demonstrate critical and analytical thinking skills in the artistic response to dance.

Students will: Observe, Respond, Identify, Describe, Interpret, Select, Analyze, Synthesize, Compare, Evaluate, and Communicate.

III. RESPONDING	Needs Improvement	Meets Standard	Outstanding
1. Dance Terminology (movement vocabulary, verbal vocabulary, dance notation, the elements of dance)			
a. Observe or perform dance and identify movements using dance terminology.			
b. Observe dance movements and describe how they are similar or different using dance terminology.			
2. Observation and Response Skills			
a. Observe or perform dance and identify movements of a variety of qualities or styles. Communicate the main ideas, theme, or feeling of the dance.			
b. Observe or perform dance and discuss observations in relation to personal context.			
c. Observe or perform dance and explore how the movement fulfills the intent of the choreographer.			
d. Participate as an observant and thoughtful audience member. Respond to performances with constructive comments.			
e. Respond to an observed dance through movement.			

Interconnect *Responding* with other dance arts processes.

- a. Integrate the reflective process with Performing, Creating, and Assessing dance.**
- b. Explore personal reflections in cultural and historical contexts.**
- c. Relate the process of critical reflection to other arts, disciplines, and writing.**

IV. Interconnecting: Relate and transfer ideas, meanings, and experiences from other disciplines and areas of knowledge to dance and movement experiences. Relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Observe, Understand, Learn, Relate, Connect, Synthesize, Compare, Transfer, Respond, and Express.

IV. INTERCONNECTING	Needs Improvement	Meets Standard	Outstanding
1. Dance from Different Cultures and Historical Periods			
a. Different Cultures:			
(1) Share a dance from one's heritage or environment.			
(2) Observe, practice, perform, and respond to dances from a variety of cultures.			
b. Different Historical Periods:			
(1) Observe, practice, and perform dances from other historical periods.			
c. Create and share original movements based on knowledge from a culture and historical period.			
2. Dance and Healthful Living			
a. Demonstrate respect for one's physical well-being and the well-being of others.			
b. Demonstrate an understanding of and respect for one's personal space and the personal space of others.			
c. Understand how dance promotes strength, health, physical safety, and reduced risk of injury.			
3. Dance and Other Disciplines			
a. Respond in movement to a variety of sensory stimuli (sight, sound, and touch).			
b. Respond to movement through a different art medium.			

Assessment Rubrics, *FOURTH GRADE: IV. Interconnecting*

Inter-Connect Dance Cont.	Needs Improvement	Meets Standard	Outstanding
c. Learn content knowledge in other disciplines through movement experiences. Create movement based on ideas from another discipline or art form.			
d. Discuss the intention and effect of connecting dance and other disciplines.			
e. Experience the use of technology with dance.			
4. Dance and Literacy			
a. Use movement to express images, ideas, situations, and feelings from literature.			
b. Use words to express images, ideas and feelings that are danced. Describe dance movements using dance terminology and relate the elements of dance to the ideas, situations, and feelings being communicated by the movement.			
c. Create and dance a story with a beginning, development of an idea, and an end.			

13-14 YEARS (Eighth Grade)

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Students will: Identify, Define, Select, Learn, Focus, Relate, Coordinate, Repeat, Understand, Synthesize, Rehearse, Demonstrate, Refine, Perform, and Present.

I. PERFORMING	Needs Improvement	Meets Standard	Outstanding
1. Body			
a. Anatomy:			
(1) Demonstrate a variety of movement possibilities for the head, neck, joints, and body parts of the torso and limbs.			
(2) Identify the body's major muscle groups and joints. Describe their function in body alignment, weight shifts, and motion.			
b. Body Organization:			
(1) Dynamic Alignment:			
(a) Understand and use vertical alignment of the body while still and while moving.			
(b) Identify the body's major skeletal bones and understand how skeletal alignment serves ease of movement.			
c) Apply an understanding of alignment to efficient muscle use and ease in movement.			
(2) Body Patterning: Perform dance using lateral and cross lateral movement, core and distal initiation of movement, coordinated movements of both the upper and the lower body, and awareness of both the front and back hemispheres of the body.			

Assessment Rubrics, EIGHTH GRADE: I. Performing

c. Body Skills:	Needs Improvement	Meets Standard	Outstanding
(1) Balance: Demonstrate an ability to perform a variety of movements while vertical, off-vertical, or balancing on one leg.			
(2) Strength: Demonstrate strength in the feet, legs, abdomen, back, shoulders, and arms.			
(3) Range of Motion: Demonstrate a wide range of motion in the torso, spine, legs and shoulders.			
(4) Coordination: Demonstrate agility and coordination in the ability to learn and execute dance patterns.			
2. Movement Skills			
a. Breathing: Maintain breath support for movement, phrasing, and endurance.			
b. Non-Locomotor/Axial Movement: Demonstrate and identify non-locomotor/axial movement sequences in two dance styles, forms, or traditions.			
c. Locomotor Movement: Identify and demonstrate locomotor movement sequences in two dance styles, forms, or traditions.			
d. Technical Skills:			
(1) Articulation of movement: Demonstrate ability to move with clear intent, purpose, and control.			
(2) Styles and Genres: Demonstrate at least two different styles or genres of dance using dance movements and movement vocabulary of each.			
e. Sequencing: Learn and perform a short (approximately two-minute) dance and repeat it accurately from memory.			

Assessment Rubrics, EIGHTH GRADE: I. Performing

Movement Skills Cont.	Needs Improvement	Meets Standard	Outstanding
f. Somatics Practices: Demonstrate and explain three tenants of somatics-based practices (yoga, Pilates, Bartenieff Fundamentals, Alexander Technique, Feldenkrais' Awareness through Movement).			
3. Elements of Dance			
a. Space:			
(1) Direction: Dance in space in a variety of directions with accuracy of spatial design and clarity of facing.			
(2) Pathways: Dance through space in a variety of pathways, performing the spatial design and patterns with accuracy.			
(3) Levels: Dance on high, middle and low levels with clear focus, purpose, and transitions.			
(4) Shapes: Form shapes and create designs with one's own body and in relation to other bodies using a variety of spatial directions, pathways, and levels.			
(5) Personal Space: Dance with understanding of one's personal space in relation to the personal space of other dancers.			
(6) Relationships: Dance with a group in a defined and clear spatial design or pattern in relation to others.			
b. Time:			
(1) Tempo: Dance while maintaining a steady beat in a variety of tempos. Demonstrate the ability to "double-time" or "half-time."			
(2) Rhythm:			
(a) Dance in relation to and coordination with changes in rhythm and meter in even and syncopated rhythms.			

Assessment Rubrics, EIGHTH GRADE: I. Performing

Elements of Dance Cont	Needs Improvement	Meets Standard	Outstanding
(3) Patterns: Repeat a rhythmic pattern of movement that demonstrates a variety of tempi and rhythms with or without auditory accompaniment.			
(4) Music: Demonstrate the ability to dance in relation to music.			
c. Energy:			
(1) Movement Qualities: Demonstrate and describe the qualities and characteristics of movement in two different dance forms, styles, or genres.			
(2) Dance Qualities: Dance accenting different qualities or characteristics of movement: tension, force, effort, weight, and style.			
(3) Stillness: Maintain kinetic energy while still.			
4. Performance Values			
a. Focus and Awareness:			
(1) Maintain concentration and focus while moving or holding a fixed position.			
(2) Be attentive and respond constructively to vocal, musical, observed, or implied cues.			
(3) Dance with physical and kinesthetic awareness that is connected to the movement.			
(4) Dance with understanding of movement relationships: proximity, interconnectedness between dancers, modes of change.			
b. Replication, Reflection, Refinement, and Revision:			
(1) Repeat, reflect, and refine movement, dance phrases, and patterns to increase performance accuracy.			

Assessment Rubrics, EIGHTH GRADE: I. Performing

Perf. Values Cont.	Needs Improvement	Meets Standard	Outstanding
(2) Analyze and evaluate performance of movement to assess its execution in relation to personal and objective performance goals.			
(3) Revise movement through re-analysis, discussion, and practice to fulfill intent.			
c. Commitment to Performance Etiquette:			
(1) Attend classes, rehearsals, and performances to fulfill commitment to the process and event.			
(2) Dress in appropriate dance attire for class/rehearsal and in assigned costume for performance.			
(3) Work cooperatively to perform to highest ability.			
(4) Remain quiet, orderly, positive minded, and respectful to others in the studio and backstage.			
(5) Fulfill a commitment to make the performance of dance the highest quality possible.			

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of Performing with Creating, Responding, and Assessing dance.
- b. Explore Performing in cultural and historical contexts.
- c. Relate the process of Performing to other arts, disciplines, and writing.

II. Creating: Express ideas, experiences, feelings and images in original and artistic dance.

Students will: Imagine, Improvise, Explore, Discover, Generate, Develop, Plan, Prepare, Choreograph, Analyze, Evaluate, Reflect, Refine, Communicate, Present, and Share.

II. CREATING	Needs Improvement	Meets Standard	Outstanding
1. Choreographic Principles, Structures, and Processes			
a. Original Choreography: Improvise, discover and explore new movement possibilities that vary the use of the dance elements and communicate the ideas or feelings of the dance.			
b. Problem Solving: Discover and explore movement solutions to technical or structural movement problems to create choreography.			
c. Form and Structure: Create and share a short (approximately two-minute) dance that			
(1) has a beginning, development of an idea, resolution, and end.			
(2) uses variety in the elements of dance to make the choreography interesting in form and structure.			
(3) demonstrates artistic form and structure (A-B-A, A-B-A-B, variations, canon, call and response, narrative).			
(4) communicates the intent o/t choreographer.			
(5) explores aesthetic criteria.			
d. Constructive Cooperation:			
(1) Demonstrate the ability to contribute constructively to a duet or group dance.			
(2) Demonstrate the ability to apply suggestions to rework, refine, and revise choreography based on discussion and reflection.			

Creating Cont	Needs Improvement	Meets Standard	Outstanding
2. Communicating Meaning			
a. Communication through Dance: Improvise, choreograph, refine, and perform original movements that express personal ideas, experiences, feelings, concepts, or images.			
b. Problem Solving: Discover, explore, and express movement solutions that communicate a personal perspective to expressive movement problems.			
c. Expressive Compositions:			
(1) Improvise and present a short dance to peers with a beginning, development and end that uses the elements of dance to communicate an idea, feeling or story.			
(2) Identify what the dance communicates or expresses and explain how your major movement choices communicate the idea, feeling, or story.			

Interconnect *Creating* with other dance art processes.

- d. Integrate the creative process with Performing, Responding, and Assessing dance.**
- e. Explore personal choreography in cultural and historical contexts.**
- f. Relate the choreographic process to other arts, disciplines, and writing.**

III. Responding: Demonstrate critical and analytical thinking skills in the artistic response to dance.

Students will: Identify, Describe, Interpret, Select, Analyze, Synthesize, Compare, Evaluate, and Communicate.

III. RESPONDING	Needs Improvement	Meets Standard	Outstanding
1. Dance Terminology (movement vocabulary, verbal vocabulary, dance notation, the elements of dance)			
a. Observe or perform a dance and identify the major movement ideas, elements, and structures using dance terminology.			
b. Observe or perform dances from two or more genres or styles and describe how they are similar or different using dance terminology.			
2. Observation and Response Skills			
a. Observe or perform a dance and identify how the movements and choreographic structures support or do not support the main ideas, theme, or feeling of the dance.			
b. Observe or perform a dance and discuss the main ideas, theme, or feeling of the dance in relation to personal context.			
c. Observe or perform a dance and explore a variety of ways in which the movement fulfills the intent of the choreographer.			
d. Respond to performances with constructive comments.			
e. Respond to the movement style or genre of an observed dance in a similar movement style or genre.			
<p>Interconnect <i>Responding</i> with other dance arts processes.</p> <ul style="list-style-type: none"> a. Integrate the reflective process with Performing, Creating, and Assessing dance. b. Explore personal reflections in cultural and historical contexts. c. Relate the process of critical reflection to other arts, disciplines, and writing. 			

IV. Interconnecting: Relate and transfer ideas, meanings, and experiences from other disciplines and areas of knowledge to dance and movement experiences. Relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Understand, Learn, Relate, Connect, Synthesize, Compare, Transfer, Respond, and Express.

IV. INTERCONNECTING	Needs Improvement	Meets Standard	Outstanding
1. Dance from Different Cultures and Historical Periods			
a. Different Cultures:			
(1) Perform and teach a dance from one's heritage or environment.			
(2) Learn and perform dances from a variety of cultures. Compare the styles and movements of the different dances in relation to the elements of dance.			
(3) Describe how dances from a variety of cultures reflect the values and beliefs of the culture.			
b. Different Historical Periods:			
(1) Learn and perform dances from other historical periods. Compare the styles and movements of the different historical periods in relation to the elements of dance.			
(2) Describe how dances from different historical periods reflect the values and beliefs of the time period.			
c. Create and share original dances based on knowledge from several cultures and historical periods.			
2. Dance and Healthful Living			
a. Demonstrate respect for one's well-being and the well-being of others. Describe ways in which dance promotes well-being and health.			

Inter-Connect Dance Cont.	Needs Improvement	Meets Standards	Outstanding
b. Demonstrate an understanding of and respect for one's personal space and the personal space of others. Describe examples of how this would be shown.			
c. Describe how dance promotes strength, health, physical safety, and reduces the risk of injury.			
d. Explain personal strategies to maintain or achieve health and well-being through dance.			
3. Dance and Other Disciplines			
a. Find inspiration for choreography from other art forms and disciplines.			
b. Relate the elements used in dance to the elements of other art forms.			
c. Learn concepts and content knowledge in other disciplines through movement experiences. Create dance based on knowledge in other disciplines.			
d. Discuss personal educational advantages of connecting dance and other disciplines.			
e. Discover ways of using technology with dance.			
4. Dance and Literacy			
a. Use movement to express images, ideas, situations, and feelings read in literature, poetry, or from original writing.			
b. Use descriptive language (similes and metaphors) to express images, ideas and feelings that are danced. Describe images and ideas evoked by dance movements using dance terminology and relate the elements of dance to the ideas, situations, and feelings being communicated by the movement.			
c. Create and perform dance based upon personal, original writing.			

17-18 YEARS (Twelfth Grade)

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Students will: Identify, Define, Select, Learn, Focus, Relate, Coordinate, Repeat, Understand, Synthesize, Rehearse, Demonstrate, Refine, Perform, and Present.

I. PERFORMING	Needs Improvement	Meets Standard	Outstanding
1. Body			
a. Anatomy:			
(1) Demonstrate a wide range of movement possibilities using isolated and coordinated dance movements for major muscle groups of the head, neck, joints, and body parts of the torso and limbs.			
(2) Describe how skeletal alignment functions to serve movement.			
b. Body Organization:			
(1) Dynamic Alignment:			
(a) Align skeletal bones in relation to gravity while still and while moving.			
(b) Describe how skeletal alignment functions to serve movement.			
(c) Apply knowledge of anatomy to alignment for efficient muscle use and ease in movement.			
(2) Body Patterning: Perform dances that integrate lateral and oppositional movement in full directionality, core and distal movement with a variety of initiations, juxtaposed movement patterns of both the upper and the lower body, and frontal and dorsal movements.			

Assessment Rubrics, TWELFTH GRADE: I. Performing

Performing Cont.	Needs Improvement	Meets Standards	Outstanding
c. Body Skills:			
(1) Balance: Demonstrate an ability to maintain balance while executing movements that are vertical, off-vertical, or that use a reduced base of support.			
(2) Strength: Demonstrate strength in the feet, legs, abdomen, back, shoulders, and arms in the artistic performance of dance.			
(3) Range of Motion: Demonstrate flexibility of the torso, spine, legs and shoulders that permits a wide range of motion in the artistic performance of dance.			
(4) Coordination: Demonstrate agility and coordination in performing dance movement that orchestrates simultaneous, sequential and a variety of movement patterns.			
2. Movement Skills			
a. Breathing: Integrate breath support with movement, phrasing, and expression.			
b. Non-Locomotor/Axial Movement: Perform combinations of non-locomotor/axial movements in a variety of dance styles, forms, or traditions.			
c. Locomotor Movement: Perform combinations of locomotor movements in a variety of dance styles, forms, or traditions.			
d. Technical Skills:			
(1) Articulation of Movement: Demonstrate ability to move with clear intent, purpose, and expression.			

Assessment Rubrics, TWELFTH GRADE: I. Performing

Movement Skills Cont.	Needs Improvement	Meets Standards	Outstanding
(2) Styles and Genres: Demonstrate a variety of styles or genres of dance using dance movements and movement vocabulary appropriate to each.			
e. Sequencing: Learn and perform a short (approximately three-minute) dance and repeat it accurately from memory.			
f. Somatics Practices: Utilize basic tenants of one or more somatics-based practices in performing or teaching dance.			
3. Elements of Dance			
a. Space:			
(1) Direction: Dance spatial patterns and designs with accuracy and clarity of focus and direction.			
(2) Pathways: Dance spatial pathways and designs with accuracy, awareness of the pathways of other dancers, and in clear spatial relationships to others.			
(3) Levels: Dance with purpose and intent on all levels (including "lifts" when appropriate) with an awareness of one's relationship to other dancers and spatial design.			
(4) Shapes: Form shapes and create designs with one's own body, with a partner, and with a group using a variety of locomotor and non-locomotor movements, spatial directions, pathways and levels.			
(5) Personal Space: Dance with an understanding of how one's personal space relates to the personal space of other dancers in a group.			

Assessment Rubrics, TWELFTH GRADE: I. Performing

Elements Cont.	Needs Improvement	Meets Standards	Outstanding
(6) Relationships: Dance with a group in a defined and clear spatial design or pattern, with awareness and understanding of one's relationship to the group.			
b. Time:			
(1) Tempo: Dance contrasting tempos using two or more movements or with different parts of the body.			
(2) Rhythm:			
(a) Dance contrasting rhythms using two or more rhythms with different parts of the body.			
(b) Dance in coordination with and contrast to syncopated rhythms.			
(3) Patterns: Repeat a rhythmic pattern of movement that demonstrates a variety of tempi and rhythmic forms with or without auditory accompaniment. Define the rhythmic pattern, form, or structure of these rhythmic variations.			
(4) Music: Demonstrate the ability to phrase movement artistically, aesthetically, and musically.			
c. Energy:			
(1) Movement Qualities: Demonstrate and describe the similarities & differences in the movement qualities of a variety of dance forms, styles, and genres.			

Assessment Rubrics, TWELFTH GRADE: I. Performing

Elements Cont.	Needs Improvement	Meets Standard	Outstanding
(2) Dance Qualities: Demonstrate the ability to dance using a wide range of different qualities or characteristics of movement in several dance styles.			
(3) Stillness: Maintain a variety of kinetic qualities while still.			
4. Performance Values			
a. Focus and Awareness:			
(1) Maintain dynamic energy while moving or holding a fixed position.			
(2) Dance with sensitivity to the needs of the group in fulfilling the artistic intent of the choreography.			
(3) Dance with physical and kinesthetic awareness and artistic expression.			
(4) Dance using a variety of movement relationships: proximity, interconnectedness between dancers, and modes of change.			
b. Replication, Reflections, Refinement, and Revision:			
(1) Repeat, reflect, refine, and revise movement, dance phrases, and patterns for performance artistry.			
(2) Analyze and evaluate performance of classroom technique, rehearsal, and stage performance to assess the execution of choreography in relation to personal and group performance goals.			
(3) Revise choreography and performance of dance through re-analysis, discussion, and practice to fulfill artistic intent.			

Assessment Rubrics, TWELFTH GRADE: I. Performing

Performance Value Cont.	Needs Improvement	Meets Standard	Outstanding
c. Promotion of Performance Etiquette:			
(1) Attend classes, rehearsals, and performances to fulfill commitment to the choreographic process and performance event.			
(2) Dress in professional dance attire for class, rehearsal, and in assigned costume for performance.			
(3) Work cooperatively and constructively to perform to the highest ability.			
(4) Help maintain quiet, order, positive attitudes, and respect for others in the studio and backstage.			
(5) Fulfill a commitment to make the performance of dance the highest quality possible.			

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of Performing with Creating, Responding, and Assessing dance.**
- b. Explore Performing in cultural and historical contexts.**
- c. Relate the process of Performing to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings and images in original and artistic dance.

Students will: Imagine, Improvise, Explore, Discover, Generate, Develop, Plan, Prepare, Choreograph, Evaluate, Reflect, Refine, Revise, Communicate, Present, and Share.

II. CREATING	Needs Improvement	Meets Standard	Outstanding
1. Choreographic Principles, Structures, and Processes			
a. Original Choreography: Improvise, discover, and explore new movement possibilities to fulfill the choreographic intent of a dance.			
b. Problem Solving: Discover and explore movement solutions to technical or structural movement problems to create, edit, refine, and revise choreography.			
c. Form and Structure: Create and share a dance (approximately three-minutes) that			
(1) has a beginning that clearly establishes the idea of the dance, clear development of the idea or meaning of the dance, and an ending that brings the dance to resolution or completion.			
(2) inventively uses the elements of dance to heighten the intent of the dance and make the choreography interesting in form and structure.			
(3) demonstrates artistic form and structure (A-B-A, A-B-A-B variations, canon, call and response, narrative, theme and variation, rondo, palindrome, chance, contemporary forms selected by the student).			
(4) develops the artistic intent of the choreographer.			
(5) demonstrates use of aesthetic criteria.			
(6) uses smooth transitions between movement ideas and sections of the dance.			

Creating Dance Cont.	Needs Improvement	Meets Standards	Outstanding
d. Constructive Cooperation:			
(1) Demonstrate the ability to contribute constructively to a duet or group dance as both leader and follower.			
(2) Demonstrate the ability to constructively apply suggestions to rework, refine, and revise choreography based on discussion and reflection.			
2. Communicating Meaning			
a. Communication through Dance: Improvise, choreograph, refine, and perform a dance based on ideas, experiences, feelings, concepts, or images that have personal meaning or social significance.			
b. Problem Solving: Find innovative solutions to movement problems. Identify and describe movement choices and how they impact communication and expression.			
c. Expressive Compositions:			
(1) Improvise and present a short dance with a beginning, development, and end that communicates a perspective about a personal or social issue.			
(2) Identify what the dance communicates or expresses and explain how major movement choices communicate the perspective.			
(3) Analyze the idea, feeling, or story the dance communicates in relation to personal context.			

Interconnect *Creating* with other dance arts processes.

- a. Integrate the creative process with Performing, Responding, and Assessing dance.**
- b. Explore personal choreography in cultural and historical contexts.**
- c. Relate the choreographic process to other arts, disciplines, and writing.**

III. Responding: Demonstrate critical and analytical thinking skills in the artistic response to dance.

Students will: Observe, Respond, Identify, Describe, Interpret, Select, Analyze, Synthesize, Compare, Evaluate, and Communicate.

III. RESPONDING	Needs Improvement	Meets Standard	Outstanding
1. Dance Terminology (movement vocabulary, verbal vocabulary, dance notation, the elements of dance):			
a. Observe or perform a dance and describe in dance terminology how the major movement ideas and elements of dance are developed to create the form and structure of the dance.			
b. Demonstrate knowledge of aesthetic criteria to critically analyze and assess dance that is observed or performed using dance terminology.			
2. Observation and Response Skills			
a. Observe or perform a dance and analyze how the movements and the structure of the dance support the ideas of the dance. Identify specific movements and choreographic structures that communicate the main ideas, theme, or feeling of the dance.			
b. Observe or perform a dance and analyze the main ideas, theme, or feeling of the dance in relation to personal context.			
c. Observe or perform several dance compositions by different choreographers and compare their content, intent, structures, and aesthetic criteria.			
d. Respond to a performance with relevant, supportive and constructive comments. Offer suggestions to help improve the choreography.			

Assessment Rubrics, TWELFTH GRADE

Responding Cont.	Needs Improvement	Meets Standard	Outstanding
e. Respond to an observed dance through the use of movements that reflect similar use of the movement elements in the dance. Compare the response to the movement observed.			

Interconnect *Responding* with other dance arts processes.

- a. Integrate the reflective process with Performing, Creating, and Assessing dance.**
- b. Explore personal reflections in cultural and historical contexts.**
- c. Relate the process of critical reflection to other arts, disciplines, and writing.**

IV. Interconnecting: Relate and transfer ideas, meanings, and experiences from other disciplines and areas of knowledge to dance and movement experiences. Relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Understand, Learn, Relate, Connect, Synthesize, Compare, Transfer, Respond, and Express.

IV. INTERCONNECTING	Needs Improvement	Meets Standard	Outstanding
1. Dance from Different Cultures and Historical Periods			
a. Different Cultures:			
(1) Perform and teach a dance from one's heritage or environment that has personal or social significance. Describe how the movements of the dance communicate the significance.			
(2) Learn and perform dances from a variety of cultures. Compare the styles and movements of the different dances. Discuss the meaning of the movements.			
(3) Describe how dances from a variety of cultures reflect the values and beliefs of the culture. Give examples from specific movem'ts.			
b. Different Historical Periods:			
(1) Learn and perform dances from other historical periods. Compare and contrast the styles and movem'ts of the different historical periods in relation to their historical and social significance.			
(2) Describe how each dance reflects the values and beliefs of the historical period. Discuss the meaning of the movements in relation to the historical context of the dance.			
c. Create and share original dances based on knowledge from a variety of cultures and historical periods.			

Interconnecting Cont	Needs Improvement	Meets Standard	Outstanding
2. Dance and Healthful Living			
a. Demonstrate respect for one's well-being and the well-being of others. Set goals to maintain or achieve personal health and well-being through dance.			
b. Demonstrate an understanding of and respect for personal space and the personal space of others. Describe examples of personal application.			
c. Demonstrate and explain how warm-up exercises promote strength, health, physical safety, and reduced risk of injury.			
d. Understand how lifestyle choices, self-concept, cultural media, and social environment affect a dancer. Taking this into consideration, develop personal strategies to achieve goals set to maintain or achieve personal health and well-being through dance.			
3. Dance and Other Disciplines			
a. Use content and structures from other arts forms and disciplines as the basis for choreography.			
b. Integrate other art forms into choreography (music, visual images, dramatic themes).			
c. Learn concepts and content knowledge in other disciplines through movement experiences. Create a dance based on research in other disciplines.			
d. Discuss the interdisciplinary advantages of connecting dance and other disciplines.			
e. Explore and use technology with dance.			

Assessment Rubrics, TWELFTH GRADE: IV. Interconnecting

4. Dance and Literacy	Needs Improvement	Meets Standard	Outstanding
a. Use movement to express images, ideas, situations, emotions, and the style of writing in a literary work or original script about a topic of personal meaning or social concern.			
b. Use descriptive language (similes and metaphors) to express the images, ideas, and feelings of a dance. Describe images and ideas evoked by dance movements using dance terminology and relate the choreography and structure of the dance to the ideas, situations, and feelings being communicated by the movement.			
c. Create and perform a dance based upon a literary work.			



Standards for Use by Students

**Written for
4th, 8th & 12th Grade Reading Levels**

Standards for Fourth Graders: Ages 9-10

I. Performing: Do your own or another choreographer's artistic dance movements that use the different elements and skills of dance.

Students will: Name, Define, Select, Learn, Focus, Relate, Coordinate, Repeat, Understand, Synthesize, Rehearse, Demonstrate, Refine, Perform, and Present.

1. Body

a. Anatomy:

(1) Show a mixture of separate and coordinated dance movements for the head, neck, joints, and body parts of the torso, arms, and legs.

b. Body Organization:

(1) Dynamic Alignment:

(a) Move and stand still using vertical alignment.

(2) Body Patterning: Show same side and cross body movement, movement that begins at or away from the center of the body, movement that uses the upper and lower body at the same time, and awareness of the front and back of the body.

c. Body Skills:

(1) Balance: Show balance on two legs and one leg.

(2) Strength: Show that the legs, torso, shoulders, and arms are strong.

(3) Range of Motion: Show that the spine, legs, and shoulders are flexible.

(4) Coordination: Show agility and coordination when performing movement patterns that are danced at the same time and in a sequence.

2. Movement Skills

a. Breathing: Breath in ways that help the movement.

b. Show and name the following non-locomotor/axial movements: bend, stretch, twist, tip, rock, swing (sway), push, pull, shake, kick, rotate (spin, turn), suspend, rise, fall, balance and stillness.

c. Show and name traveling movements: roll, slither, crawl/creep, walk, run, jump, march, slide, gallop, hop, skip and leap.

d. Technical skills:

(1) Articulation of Movement: Dance with clear movements and purpose.

(2) Styles and Genres: Show basic movements of one dance style or genre.

e. Sequencing: Make a sequence of a series of movements and remember them in a short dance phrase.

f. Somatics Practices: Show three basic principles for moving with ease.

3. Elements of Dance

a. Space:

- (1) Direction: Name and move in the directions of forward and backward, sideways, up and down, diagonal, and turning.
- (2) Pathways: Dance through space in a straight, curved, circular, diagonal, zigzag, and a combination of pathways.
- (3) Levels: Dance focused on moving in the high, middle, and low levels with clear focus and transitions.
- (4) Shapes: Form shapes and designs with the body: straight, curved, round, flat, bent (angled), twisted, horizontal, vertical, symmetrical and asymmetrical.
- (5) Personal Space: Define one's personal space in relation to the personal space of other dancers.
- (6) Relationships: Dance with a clear spatial relation to other dancers—beside, far, near, behind, in front of, toward, away from, above, below, over, under, around, through and between.

b. Time:

- (1) Tempo: Dance with a steady beat in different tempos.
- (2) Rhythm: Dance to the changes in rhythm and meter.
- (3) Patterns: Repeat a rhythmic movement pattern.
- (4) Music: Dance to a musical phrase.

c. Energy:

- (1) Movement Qualities: Show and tell about how dance is the same and different from other types of movement that people do (such as everyday actions, sports, or pantomime).
- (2) Dance Qualities: Explore dance using different types of movement: tension, force, effort, and weight.
- (3) Stillness: Hold still in a body shape or position while others are moving.

4. Performance Values

a. Focus and Awareness:

- (1) Dance with concentration and focus.
- (2) Stop dancing and respond fittingly when given vocal, musical or visual signals.
- (3) Dance with awareness and understanding of the movement in a dance.
- (4) Dance in a clear relationship with other dancers.

b. Replication, Reflection, Refinement, and Revision:

- (1) Repeat movement, dance phrases, and patterns to improve the performance.

Standards for FOURTH GRADERS: I. Performing

- (2) Evaluate the performance of movement to decide how it was done.
 - (3) Change movement to improve it.
- c. Performance Manners:
- (1) Come to dance classes, rehearsals, and performances.
 - (2) Wear dance clothes to dance classes/rehearsals and costumes for performances.
 - (3) Work well with classmates.
 - (4) Stay quiet, orderly, positive, and respectful to others in the dance class and onstage.
 - (5) Perform all required performances.

Interconnect *Performing* with other dance making activities.

- a. Integrate the process of Performing with Creating, Responding, and Assessing dance.**
- b. Explore Performing in cultural and historical contexts.**
- c. Relate the process of Performing to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings or images in artistic works.

Students will: Imagine, Improvise, Explore, Discover, Create, Develop, Plan, Prepare, Choreograph, Analyze, Reflect, Improve, Communicate, Present, and Share.

1. Choreographic Principles, Structures, and Processes
 - a. New Choreography: Improvise to discover and explore new ways of combining axial and locomotor movements. Vary the use of space, time and energy.
 - b. Problem Solving: Find ways to move that solve a movement problem.
 - c. Form and Structure: Create a one-minute dance that
 - (1) shows a beginning, middle and end.
 - (2) uses a variety of the elements of dance (space, time, and energy).
 - (3) shows simple choreographic structures (A-B, A-B-A, A-B-A-B).
 - (4) accomplishes the choreographer's idea.
 - (5) creates an aesthetic experience.
 - d. Constructive Cooperation:
 - (1) Show the ability to work cooperatively with a partner or a group of dancers.
2. Communicating Meaning
 - a. Communication through Dance: Improvise, choreograph and perform dance movement that tells about ideas, experiences, feelings, thoughts or images.
 - b. Problem Solving: Find expressive ways to move when given a movement problem.
 - c. Expressive Compositions:
 - (1) Improvise and present a short dance to friends and classmates with a beginning, development, and end that express an idea, feeling or story. Tell what the dance is about.

Interconnect *Creating* with other dance making activities.

- a. Integrate the creative process with **Performing, Responding, and Assessing** dance.
- b. Explore personal choreography in cultural and historical contexts.
- c. Relate the choreographic process to other arts, disciplines, and writing.

III. Responding: Demonstrate the ability to examine and respond to artistic dance.

Students will: Observe, Respond, Identify, Describe, Interpret, Select, Analyze, Synthesize, Compare, Evaluate and Communicate.

1. Dance Vocabulary:
 - a. Watch or perform dance and use dance vocabulary to describe movement.
 - b. Watch dance movements and use dance vocabulary to describe how they are similar and different.

2. Watching and Responding:
 - a. Watch or perform dance and describe movements from different styles of dance. Talk about the main ideas, theme, and feeling of the dance.
 - b. Watch or perform dance and talk about it from a personal point of view.
 - c. Watch or perform dance and explore how the movement expresses the choreographer's main idea.
 - d. Participate as a respectful audience member. Respond with positive and useful comments about the performance using dance vocabulary.
 - e. Watch a movement phrase or a short dance and respond to it with one's own movement.

Interconnect *Responding* with other dance making activities.

- a. Integrate the reflective process with Performing, Creating, and Assessing dance.
- b. Explore personal reflections in cultural and historical contexts.
- c. Relate the process of critical reflection to other arts, disciplines, and writing.

IV. Interconnecting: Understand how other areas of knowledge can relate to dance and how dance can relate to other areas of knowledge.

Students will: Observe, Understand, Learn, Relate, Connect, Synthesize, Compare, Transfer, Respond, and Express.

1. Dance from Different Cultures and Historical Periods
 - a. Different Cultures:
 - (1) Share a dance from one's family heritage or environment.
 - (2) Watch, practice, perform, and respond to dances from a variety of cultures.
 - b. Different Historical Periods:
 - (1) Watch, practice and perform dances from other historical periods.
 - c. Create and share movement using ideas from a different culture or historical period.
2. Dance and Healthful Living
 - a. Demonstrate respect for one's physical well-being and the well-being of others.
 - b. Demonstrate an understanding of and respect for one's personal space and the personal space of others.
 - c. Understand how dance movements or exercises develop a strong, healthy, and safe body.
3. Dance and Other Disciplines
 - a. Respond to different senses with movement (sight, sound, and touch).
 - b. Respond to dance using other art forms.
 - c. Learn other subjects through movement experiences. Create a dance based on ideas from another subject.
 - d. Discuss reasons why connecting dance and other disciplines is important.
 - e. Explore the use of technology in dance.
4. Dance and Literacy
 - a. Use movement to express images, ideas, situations and feelings from books or poetry.
 - b. Use words to describe images, ideas and feelings that are danced. In words, describe the direction, level, tempo and quality of dance movements using dance vocabulary and relate these elements to the ideas, situations, and feelings communicated by the movement.
 - c. Create and dance a story with a beginning, development of an idea, and an end.

Standards for Eighth Graders: Ages 13-14

I. Performing: Dance your own original or other choreographers' movement and works of art using the elements and skills of dance.

Students will: Identify, Define, Select, Learn, Focus, Relate, Coordinate, Repeat, Understand, Synthesize, Rehearse, Demonstrate, Refine, Perform, and Present.

1. Body

a. Anatomy:

- (1) Demonstrate a variety of movement possibilities for the head, neck, joints, and body parts of the torso and limbs.
- (2) Identify the body's major muscle groups and joints. Describe their function in body alignment, weight shifts, and motion.

b. Body Organization:

(1) Dynamic Alignment:

- (a) Understand and use vertical alignment of the body while still or moving.
- (b) Identify the body's major skeletal bones and understand how skeletal alignment makes movement easier.
- (c) Apply knowledge of skeletal alignment to move with ease.

(2) Body Patterning: Perform dance using same-side and cross-mid-line movement that begins at the center of the body or at the extremities, coordinated movements of both the upper and lower body, and awareness of both the front and back hemispheres of the body.

c. Body Skills:

- (1) Balance: Demonstrate an ability to perform a variety of movements while vertical, off-vertical, or balancing on one leg.
- (2) Strength: Demonstrate strength in the feet, legs, abdomen, back, shoulders, and arms.
- (3) Range of Motion: Demonstrate a wide range of motion in the torso, spine, legs, and shoulders.
- (4) Coordination: Demonstrate agility and coordination in the ability to learn and execute dance patterns.

2. Movement Skills

a. Breathing: Maintain breath support for movement, phrasing, and endurance.

b. Non-locomotor/axial movement: Demonstrate and identify non-locomotor/axial movement sequences in two dance styles, forms or traditions.

c. Locomotor movement: Identify and demonstrate locomotor movement sequences in two dance styles, forms or traditions.

d. Technical Skills:

(1) Articulation of movement: Demonstrate ability to move with clear intent, purpose, and control.

(2) Styles and Genres: Demonstrate at least two different styles or genres of dance movements and movement vocabulary of each.

Standards for FOURTH GRADERS

- e. Sequencing: Learn and perform a two-minute dance and repeat it accurately from memory.
- f. Somatics Practices: Demonstrate and explain three principals of somatics-based practices.

3. Elements of Dance

a. Space:

- (1) Direction: Dance through space in a variety of directions using accurate spatial patterns and clear facings.
- (2) Pathways: Dance through space in a variety of pathways—straight curved, circular, diagonal, zigzag, and combination of pathways—performing spatial designs and patterns with accuracy.
- (3) Levels: Dance on high, middle and low levels with clear focus, purpose, and transitions.
- (4) Shapes: Create shapes and designs with one's body and/or in relationship with others using a variety of spatial directions, pathways and levels.
- (5) Personal Space: Be able to relate one's personal space with the personal space of others.
- (6) Relationships: Dance with a group in a clearly planned spatial design or pattern in relation to other dancers.

b. Time:

- (1) Tempo: Dance with a steady beat in a variety of tempos. Demonstrate the ability to "double-time" or "half-time."
- (2) Rhythm:
 - (a) Dance in relation and coordination to changes in rhythms and meters in even and syncopated rhythms.
- (3) Patterns: Repeat a rhythmic pattern of movement that demonstrates a variety of tempi and rhythms with or without auditory accompaniment.
- (4) Music: Demonstrate the ability to dance in relation to music.

c. Energy:

- (1) Movement Qualities: Demonstrate and describe the qualities and characteristics of movement in two different dance forms, styles, or genres.
- (2) Dance Qualities: Dance with different characteristics of movement—tension, force, effort, weight, and style.
- (3) Stillness: Maintain kinetic energy while still.

4. Performance Values

a. Focus and Awareness:

- (1) Maintain concentration and focus while moving or holding a fixed position.
- (2) Listen carefully and respond constructively to vocal, musical, direct and indirect cues.
- (3) Dance with awareness and understanding of movement.
- (4) Dance with understanding of movement relationships: proximity, interconnectedness between dancers, and modes of change.

Standards for EIGHTH GRADERS: I. Performing

- b. Replicate, Reflection, Refinement, and Revision:
 - (1) Repeat, reflect, and refine movement, dance phrases, and patterns to increase performance accuracy.
 - (2) Analyze and evaluate performance of movement using personal and objective performance goals.
 - (3) Revise movement through re-analysis, discussion, and practice to fulfill intent.
- c. Commitment to Performance Etiquette:
 - (1) Attend classes, rehearsals, and performances to fulfill commitment to the process and event.
 - (2) Dress in proper dance clothes for class/rehearsal and in costume for performance.
 - (3) Work cooperatively with others to perform to highest ability.
 - (4) Remain quiet, orderly, positive minded, and respectful to others in the studio, backstage, and onstage.
 - (5) Fulfill a commitment to make the performance of dance the highest quality possible.

Interconnect *Performing* with other dance making processes.

- a. Integrate the process of *Performing* with *Creating, Responding, and Assessing* dance.**
- b. Explore *Performing* in cultural and historical contexts.**
- c. Relate the process of *Performing* to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings and images in original and artistic dance.

Students will: Imagine, Improvise, Explore, Discover, Generate, Develop, Plan, Prepare, Choreograph, Analyze, Evaluate, Reflect, Refine, Communicate, Present, and Share.

1. Choreographic Principles, Structures, and Processes
 - a. Original Choreography: Improvise, discover, and explore new movement possibilities that use varied dance elements and communicate the ideas or feelings of the dance.
 - b. Problem Solving: Discover and explore movement solutions to technical or structural movement problems to create choreography.
 - c. Form and Structure: Create and share a two-minute dance that
 - (1) has a beginning, development of an idea, resolution, and end.
 - (2) uses a variety of the elements of movement to make its form and structure interesting.
 - (3) demonstrates artistic form and structure (A-B-A, A-B-A-B, variations, canon, call and response, narrative).
 - (4) communicates the choreographer's main idea.
 - (5) explores aesthetic criteria.
 - d. Constructive Cooperation:
 - (1) Demonstrate the ability to work cooperatively with a partner or a group of dancers.
 - (2) Be able to apply suggestions and use the comments given to rework and refine choreography.
2. Communicating Meaning
 - a. Communication through Dance: Improvise, choreograph, refine, and perform movements that express personal ideas, experiences, feelings, concepts, or images.
 - b. Problem Solving: Discover, explore, and express movement solutions that communicate a personal perspective to expressive movement problems.
 - c. Expressive Compositions:
 - (1) Improvise and share a short dance with classmates that has a beginning, development, and end that uses the elements of dance to communicate an idea, feeling or story.
 - (2) Identify what the dance communicates or expresses and explain how your major movement choices communicate the idea, feeling, or story.

Interconnect *Creating* with other dance making processes.

- a. **Integrate the creative process with Performing, Responding, and Assessing dance.**
- b. **Explore personal choreography in cultural and historical contexts.**
- c. **Relate the choreographic process to other arts, disciplines, and writing.**

III. Responding: Demonstrate critical and analytical thinking skills in the artistic response to dance.

Students will: Identify, Describe, Interpret, Select, Analyze, Synthesize, Compare, Evaluate, and Communicate.

1. Dance Terminology
 - a. Observe or perform dance and identify the major movement ideas, elements and structures using dance terminology.
 - b. Observe or perform one or more dance forms or styles and describe how they are similar or different using dance terminology.

2. Observation and Response Skills
 - a. Observe or perform a dance and identify how the movements and choreographic structures support or do not support the ideas, theme, or feeling of the dance.
 - b. Observe or perform a dance and discuss the main ideas, theme, or feeling of the dance from a personal point of view.
 - c. Observe or perform a dance and explore a variety of ways in which the movement fulfills the choreographer's main idea.
 - d. Respond with positive and useful comments about dance performance.
 - e. Respond to the movement style or genre of a dance in a similar movement style or genre.

Interconnect *Responding* with other dance making processes.

- a. **Integrate the reflective process with Performing, Creating, and Assessing dance.**
- b. **Explore personal reflections in cultural and historical contexts.**
- c. **Relate the process of critical reflection to other arts, disciplines, and writing.**

IV. Interconnecting: Relate and transfer ideas, meanings, and experiences from other disciplines and areas of knowledge to dance and movement experiences. Relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Understand, Learn, Relate, Connect, Synthesize, Compare, Transfer, Respond, and Express.

1. Dance from Different Cultures and Historical Periods
 - a. Different Cultures:
 - (1) Perform and teach a dance from one's family heritage or environment.
 - (2) Learn and perform dances from a variety of cultures. Compare the styles and movements of the different dances in relation to the elements of dance.
 - (3) Describe how dances from a variety of cultures reflect the values and beliefs of the culture.
 - b. Different Historical Periods:
 - (1) Learn and perform dances from other historical periods. Compare the styles and movements of the different historical periods in relation to the elements of dance.
 - (2) Describe how dances from different historical periods reflect the values and beliefs of their respective periods.
2. Dance and Healthful Living
 - a. Demonstrate respect for personal well-being and the well-being of others. Describe ways in which dance promotes well-being and health.
 - b. Demonstrate an understanding and respect for personal space and the personal space of others. Describe examples of respect for another's personal space.
 - c. Understand how dance can make a strong, healthy and safe body.
 - d. Explain personal strategies to maintain or achieve health and well-being through dance.
3. Dance and Other Disciplines
 - a. Use other art forms as inspiration for choreography.
 - b. Compare the elements used in dance to the elements of other art forms.
 - c. Learn content from other disciplines through dance. Create movement based on ideas from other disciplines.
 - d. Discuss personal educational advantages of connecting dance and other disciplines.
 - e. Discover ways of using technology with dance.
4. Dance and Literacy
 - a. Use movement to express images, ideas, situations and feelings from books, poetry, and original writing.
 - b. Use descriptive language (similes and metaphors) to express images, ideas, and feelings that are danced. Describe images and ideas evoked by dance movements using dance terminology and relate the elements of dance to the ideas, situations, and feelings being communicated by the movement.
 - c. Create and perform dance based upon personal, original writing.

Standards for Twelfth Graders: Ages 17-18

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Students will: Identify, Define, Select, Learn, Focus, Relate, Coordinate, Repeat, Understand, Synthesize, Rehearse, Demonstrate, Refine, Perform, and Present.

1. Body
 - a. Anatomy:
 - (1) Demonstrate a wide range of movement possibilities using isolated and coordinated movements for major muscle groups of the head, neck, joints, and body parts of the torso and limbs.
 - (2) Describe how skeletal alignment serves movement.
 - b. Body Organization:
 - (1) Dynamic Alignment:
 - (a) Align skeletal bones in relation to gravity while still and while moving.
 - (b) Describe how skeletal alignment functions to serve movement.
 - (c) Apply knowledge of anatomy to alignment for efficient muscle use and ease in movement.
 - (2) Body Patterning: Perform dances that integrate lateral and oppositional movement in all directions, movement from the core or extremities with a variety of initiations, frontal and dorsal movements, and movement patterns of both the upper and the lower body.
 - c. Body Skills:
 - (1) Balance: Demonstrate an ability to maintain balance while performing movements that are vertical, off-vertical, or that use a reduced base of support.
 - (2) Strength: Demonstrate strength in the feet, legs, abdomen, back, shoulders, and arms in the artistic performance of dance.
 - (3) Range of Motion: Demonstrate flexibility of the torso, spine, legs and shoulders that permits a wide range of motion in the artistic performance of dance.
 - (4) Coordination: Demonstrate agility and coordination in performing dance movement that orchestrate simultaneous, sequential, and a variety of movement patterns.
2. Movement Skills
 - a. Breathing: Integrate breath support with movement, phrasing, and expression.
 - b. Non-Locomotor/Axial Movement: Perform combinations of non-locomotor/axial movements in a variety of dance styles, forms, or traditions.
 - c. Locomotor Movement: Perform combinations of locomotor movements in a variety of dance styles, forms, or traditions.
 - d. Technical Skills:
 - (1) Articulation of Movement: Demonstrate ability to move with clear intent, purpose, and expression.
 - (2) Styles and Genres: Demonstrate a variety of styles or genres of dance using dance movements and movement vocabulary appropriate to each.
 - e. Sequencing: Learn and perform a three-minute dance and repeat it accurately from memory.
 - f. Somatics Practices: Utilize basic tenants of one or more somatics-based practices in performing or teaching dance.

Standards for TWELFTH GRADERS: I. Performing

3. Elements of Dance

a. Space:

- (1) Direction: Dance in clearly defined spatial designs with accuracy of focus and direction.
- (2) Pathways: Dance spatial pathways and designs with accuracy, awareness of other dancers' pathways, and in clear spatial relationships to others.
- (3) Levels: Dance with awareness of the levels of dance (including "lifts" when appropriate), other dancers, and spatial design.
- (4) Shapes: Create shapes and designs with one's own body, with a partner, and with a group using a variety of locomotor and non-locomotor movements, spatial directions, pathways and levels.
- (5) Personal Space: Dance with an understanding of one's personal space in relation to the personal space of other dancers.
- (6) Relationships: Dance with a group in a defined and clear spatial design or pattern, with awareness and understanding of one's relationship to the group.

b. Time:

- (1) Tempo: Dance contrasting tempos using two or more movements or with different parts of the body.
- (2) Rhythm:
 - (a) Dance contrasting rhythms using two or more rhythms with different parts of the body.
 - (b) Dance in coordination with and contrast to syncopated rhythms.
- (3) Patterns: Repeat a rhythmic pattern of movement that demonstrates a variety of tempi and rhythmic forms with or without auditory accompaniment. Define the rhythmic pattern, form, or structure of these rhythmic variations.
- (4) Music: Demonstrate the ability to phrase movement artistically, aesthetically, and musically.

c. Energy:

- (1) Movement Qualities: Demonstrate and describe the similarities and differences in the movement qualities of a variety of dance forms, styles, and genres.
- (2) Dance Qualities: Demonstrate the ability to dance using a wide range of different qualities or characteristics of movement in several dance styles.
- (3) Stillness: Maintain a variety of kinetic qualities while still.

4. Performance Values

a. Focus and Awareness:

- (1) Maintain dynamic energy while moving or holding a fixed position.
- (2) Dance with sensitivity to the needs of the group in fulfilling the artistic intent of the choreography.
- (3) Dance with physical and kinesthetic awareness and artistic expression.
- (4) Dance using a variety of movement relationships: proximity, interconnectedness between dancers, and modes of change.

b. Replication, Reflections, Refinement, and Revision:

- (1) Repeat, reflect, refine, and revise movement, dance phrases, and patterns for performance artistry.
- (2) Analyze and evaluate performance of classroom technique, rehearsal, and stage performance to assess the performance level in relation to personal and group performance goals.
- (3) Revise choreography and performance of dance through re-analysis, discussion, and practice to fulfill artistic intent.

Standards for TWELFTH GRADERS: I. Performing

- c. Promotion of Performance Etiquette:
 - (1) Attend classes, rehearsals, and performances to fulfill commitment to the choreographic process and performance event.
 - (2) Dress in professional dance attire for class/rehearsal and in assigned costume for performance.
 - (3) Work cooperatively and constructively to perform to the highest ability.
 - (4) Help maintain quiet, order, positive attitudes, and respect for others in the studio backstage, and onstage.
 - (5) Fulfill a commitment to make the performance of dance the highest quality possible.

Interconnect *Performing* with other dance processes.

- a. Integrate the process of Performing with Creating, Responding, and Assessing dance.**
- b. Explore Performing in cultural and historical contexts.**
- c. Relate the process of Performing to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings and images in original dance.

Students will: Imagine, Improvise, Explore, Discover, Generate, Develop, Plan, Prepare, Choreograph, Analyze, Evaluate, Reflect, Refine, Revise, Communicate, Present, and Share.

1. Choreographic Principles, Structures, and Processes
 - a. Original Choreography: Improvise, discover, and explore new movement possibilities to fulfill the choreographic intent of a dance.
 - b. Problem Solving: Discover and explore movement solutions to technical or structural movement problems to create, edit, refine, and revise choreography.
 - c. Form and Structure: Create and share a three-minute dance that
 - (1) has a beginning that clearly establishes the idea of the dance, clear development of the idea or meaning of the dance, and an ending that brings the dance to resolution and completion.
 - (2) inventively uses the elements of dance to heighten the intent of the dance and make the choreography interesting in form and structure.
 - (3) demonstrates artistic form and structure (A-B-A, A-B-A-B variations, canon, call and response, narrative, theme and variation, rondo, palindrome, chance, contemporary forms selected by the student).
 - (4) develops the artistic intent of the choreographer.
 - (5) demonstrates use of aesthetic criteria.
 - (6) uses smooth transitions between movement ideas and sections of the dance.
 - d. Constructive Cooperation:
 - (1) Demonstrate the ability to contribute constructively to a duet or group dance as both a leader and a follower.
 - (2) Demonstrate the ability to constructively apply suggestions to rework, refine, and revise choreography based on discussion and reflection.
2. Communicating Meaning
 - a. Communication through Dance: Improvise, choreograph, refine, and perform a dance based on ideas, experiences, feelings, concepts, or images that have personal meaning or social significance.
 - b. Problem Solving: Find innovative solutions to movement problems. Identify and describe movement choices and how they impact communication and expression.
 - c. Expressive Compositions:
 - (1) Improvise and present a short dance with a beginning, development, and end that communicates a perspective about a personal or social issue.
 - (2) Identify what the dance communicates or expresses, and explain how major movement choices communicate the perspective.
 - (3) Analyze the idea, feeling, or story the dance communicates in relation to personal context.

Interconnect *Creating* with other dance processes.

- a. Integrate the creative process with **Performing, Responding, and Assessing** dance.
- b. Explore personal choreography in cultural and historical contexts.
- c. Relate the choreographic process to other arts, disciplines, and writing.

III. Responding: Demonstrate critical and analytical thinking skills in response to artistic dance.

Students will: Observe, Respond, Identify, Describe, Interpret, Select, Analyze, Synthesize, Compare, Evaluate, and Communicate.

1. Dance Terminology (movement vocabulary, verbal vocabulary, the elements of dance, dance notation)
 - a. Observe or perform a dance and describe in dance terminology how the major movement ideas and elements of dance are developed to create the form and structure of the dance.
 - b. Demonstrate knowledge of aesthetic criteria to critically analyze and assess dance that is observed or performed using dance terminology.

2. Observation and Response Skills
 - a. Observe or perform a dance and analyze how the movements and the structure of the dance support the ideas of the dance. Identify specific movements and choreographic structures that communicate the main ideas, theme, or feeling of the dance.
 - b. Observe or perform a dance and analyze the main ideas, theme, or feeling of the dance in relation to personal context.
 - c. Observe or perform several dance compositions by different choreographers and compare their content, intent, structures, and aesthetic criteria.
 - d. Respond to a performance with relevant, supportive, and constructive comments. Offer suggestions to help improve the choreography.
 - e. Respond to an observed dance through the use of movements that reflect similar use of the movement elements in the dance. Compare the response to the movement observed.

Interconnect *Responding* with other dance processes.

- a. **Integrate the reflective process with Performing, Creating, and Assessing dance.**
- b. **Explore personal reflections in cultural and historical contexts.**
- c. **Relate the process of critical reflection to other arts, disciplines, and writing.**

IV. Interconnecting: Relate and transfer ideas, meanings, and experiences from other disciplines and areas of knowledge to dance and movement experiences. Relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Understand, Learn, Relate, Connect, Synthesize, Compare, Transfer, Respond, and Express.

1. Dance from Different Cultures and Historical Periods
 - a. Different Cultures:
 - (1) Perform and teach a dance from one's family heritage or culture that has personal or social significance. Describe how the movements of the dance communicate the significance.
 - (2) Learn and perform dances from a variety of cultures. Compare the styles and movements of the different dances. Discuss the meaning of the movements.
 - (3) Describe how dances from a variety of cultures reflect the values and beliefs of those cultures. Give examples from specific movements.
 - b. Different Historical Periods:
 - (1) Learn and perform dances from other historical periods. Compare and contrast the styles and movements of the different historical periods in relation to their historical and social significance.
 - (2) Describe how each dance reflects the values and beliefs of its respective historical period. Describe the meaning of the movements in relation to the historical context of the dance.
 - c. Create and share original dances based on knowledge from a variety of cultures and historical periods.
2. Dance and Healthful Living
 - a. Demonstrate respect for one's well-being and the well-being of others. Set personal goals in dance to promote well-being and health.
 - b. Demonstrate an understanding of and respect for personal space and the personal space of others. Describe examples of how this has been personally demonstrated.
 - c. Demonstrate and explain how warm-up exercises promote strength, health, physical safety, and reduced risk of injury.
 - d. Understand how lifestyle choices, self-concept, cultural media, and social environment affect a dancer. Taking this into consideration, develop personal strategies to achieve goals set to maintain or achieve personal health and well-being through dance.
3. Dance and Other Disciplines
 - a. Choreograph dance using content and structures from other arts forms.
 - b. Use other art forms in choreography (music, visual images, dramatic themes).
 - c. Learn concepts and content knowledge in other disciplines through movement experiences. Create a dance based on research in other disciplines.
 - d. Discuss the interdisciplinary advantages of connecting dance and other disciplines.
 - e. Explore and use technology with dance.

Standards for TWELFTH GRADERS

4. Dance and Literacy

- a. Use movement to express images, ideas, situations, emotions, and the style of writing in a literary work or original script about a topic of personal meaning or social concern.
- b. Use descriptive language (similes and metaphors) to express the images, ideas and feelings of a dance. Describe images and ideas evoked by dance movements in words using dance terminology and relate the choreography and structure of the dance to the ideas, situations, and feelings being communicated by the movement.
- c. Create and perform a dance based upon a literary work.



Glossary

GLOSSARY OF TERMS

AB/ABA: pattern of dance in which there is a first, then second theme; pattern of dance in which there is a first theme, second theme, and then a return to the first theme

aesthetic criteria: standards on which to make judgments about the artistic merit of a work

agility: the ability to coordinate movement quickly with ease

alignment: the organization of the skeleton in a functional relationship to gravity

artistic expression: conception and execution in the expression of one of the artistic disciplines

axial movement: movement that is organized in space around an axis of the body and does not travel in space from one location to another (non-locomotor)

balance: a state of body equilibrium

beat: the regular measurement or counting of movement or music; often an accented motion or tone that defines the tempo or speed of the movement or music

canon: a choreographic and musical form in which individuals and groups perform the same movement or phrase beginning at different times

choreographic principles: compositional elements in dance; factors to be considered to attain an aesthetically satisfying dance composition

choreographic structure: the compositional form of a dance

choreography: dance movements that are planned and performed

climax: the “high point” or point of culmination in a dance

cognitive: the process of thinking or acquiring knowledge

crawling/creeping: moving low to the ground on hands and knees in cross-lateral hand and leg movements

creating: the inventing, composing, and generating of dance

creative movement: movements that are spontaneously created in order to express an idea, feeling, experience, or solution to a movement problem

cross-lateral movement: movement that crosses the vertical mid-line of the body; movement that goes right to left or left to right

curriculum: a detailed plan of goals, objectives, skills, and lessons on a particular subject

dance: the language of movement as expressed by the human body for communication, aesthetic purposes, and the release of energy or emotions

Glossary

dynamic: also called “efforts,” or “energy;” the qualities or characteristics of movement which lend expression and style

elements: the building blocks of dance movement; movement of the body using space, time, and dynamic (energy)

fine motor activities: activities that involve the coordinated use of small muscle groups such as the fingers in handwriting, playing piano, or drawing

flexibility: range of motion determined by a person’s particular skeletal structure and muscular elasticity

force: a change in energy with which a movement is executed

form: the structural organization or design of a dance composition; the inter-relationships of movements

gallop: a springy locomotor run/leap in which the same foot always advances forward

genre: a particular style or category of dance, such as ballet, modern dance, jazz, tap, world dance

gesture: the movement of a body part or combination of parts that suggests a particular idea

gross motor activities: activities that involve the use of large muscle groups such as the legs in running or jumping

group skills: skills that require cooperation, coordination, and interpersonal skills of inter-dependence, lead and follow, imitation, echo, mirroring, and call and response

hop: a movement that leaves the ground from one foot and lands on the same foot

improvise: to spontaneously invent and perform movement

isolation: movement executed with one body part or a small section of the body

jump: a movement that leaves the ground from two feet and lands on two feet

kinesthetic: having to do with motion or movement of the body

kinetic: having to do with motion

leap: a locomotor movement that leaves the ground from one foot and lands on the other foot

level: the height of the dancer in relation to the floor: high—moving standing straight or on one’s toes; middle—moving with knees or body bent; low—moving close to or on the ground

locomotor movement: movement that travels from one location to another or in a pathway through space.

mirror imaging: a “follow the leader” exercise for two or more dancers in which one person initiates movement and the other(s) attempt to imitate the leader simultaneously and exactly

motif: a distinctive and recurring gesture used to provide a theme and unify ideas

- movement problem:** a specific focus or task that serves as directions for exploration and composition
- movement vocabulary:** the range of movements or steps used in a particular dance style or genre; movements that suggest an idea or meaning
- multicultural:** acknowledging the strength and richness of human diversity
- musicality:** the attention and sensitivity to the musical elements of dance while creating and performing
- narrative:** a compositional structure that develops a story line with a beginning, middle, and end
- non-locomotor movement:** movement that remains in place; movement that does not travel from one location to another or in a pathway through space
- pantomime:** a genre in which the performer communicates actions or situations through gesture, facial expression, and realistic movement, rather than speech
- pathway:** the line through space along which a person or body part moves
- pedagogy:** the art or science of teaching and principles of instruction
- performing:** the execution of movement and dance or the presentation of choreography
- personal space:** the area or space directly surrounding one's body extending as far as a person can reach
- phrase:** a series or sequence of movements that has a sense of completion
- proprioception:** internal sensations and awareness of body position and movement
- quality of movement:** the dynamic, energy/force, effort, or characteristics that give movement its style or affect
- responding:** an affective, cognitive, or physical observation or reaction to that which is perceived or experienced
- rhythm:** the patterning or structuring of time through movement or sound
- rock:** movement of the torso that rhythmically tilts off the spinal axis from side-to-side or forward and backwards
- slither:** a form of crawling movement with the belly on the floor (like an alligator)
- somatics:** systems of bodily movement that focus on moving with ease, lack of physical stress, and movement efficiency
- space:** the element of dance referring to the cubic area in a room, on a stage, or in other environments; the location where a dance takes place
- style:** dance that has specific characteristics or qualities that give it a distinctive identity

Glossary

techniques: the physical skills of a dancer that enable clean execution of steps and movements required in choreography

tempo: the pace or speed of movement or music

theme: the unified subject or main idea of a dance; a movement, phrase, or pattern that is repeated either *verbatim* or with variations

time: an element of dance involving duration, rhythm, tempo, or phrasing

transition: an organized connection between dance movements that maintains continuity in the dance

turn: rotation around the central axis of the body

unison: identical dance movements that take place at the same time in a group

values: qualities and behaviors that have intrinsic worth in the process of making or experiencing dance, or for personal development and health

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Standards for a K-12 Model Program: Opportunities To Learn in Dance Arts Education

Minimum criteria for the channel of delivery, curriculum, access, scheduling, high school graduation requirements, budgeting, teacher qualifications, assessment and evaluation, professional development, facilities and equipment, and the professional engagement for dance arts model programs in K-12 education.

STANDARDS FOR A K-12 MODEL PROGRAM: OPPORTUNITIES TO LEARN IN DANCE ARTS EDUCATION

Channel of Delivery:	Dance is considered a core curricular subject and delivered through arts programming.
Curriculum:	Curriculum meets state and school district dance standards in arts education at age appropriate levels of instruction.
Access:	Dance is available to all students regardless of age, gender, ability and interest; and instruction is ongoing and available every year.
Scheduling:	Scheduling follows guidelines set out in the <i>Professional Teaching Standards for Dance in the Arts</i> ¹ .
Elementary	Minimum 30 minutes per day, 3-5 days per week
Middle School	40-60 minutes per day, 3-5 days per week
High School	50-90 minutes per day, 5 days per week
	<i>Daily instruction is best for building skills and technique.</i>
H.S. Graduation Requirement:	One credit in the arts is required for graduation.
Budgeting:	
Personnel	The full time employee (FTE) or part time employee (PTE) dance educator position is a regular line item in the school and district budgets.
Cost per Student Basis	School and school district administrators track the cost per student expense of the program to ensure adequate funding for its sustainability and replicability.
Teacher Qualifications:	
	<ul style="list-style-type: none">• The dance educator holds a degree from an accredited institution with a major area of concentration in dance.• The dance educator holds state certification or licensure in dance.

¹ National Dance Education Organization (2005), *Professional Teaching Standards for Dance in Arts Education*. Standard IV: Learning Environments. Bethesda, MD.

Assessment & Evaluation:

- Student progress is measured regularly through formative and summative assessments.
- The dance educator undergoes routine teacher performance evaluations by appropriate administrators.
- The program is evaluated annually.

Professional Development:

- Ongoing professional development opportunities are provided on a regular basis during the academic year.
- Professional development is financially supported by the school and school district.
- The dance educator is released for professional development days.
- The dance educator is granted weekly planning time with teachers from other core academic subjects.

Facilities and Equipment:

- The school provides dedicated studio space in accordance with the *Professional Teaching Standards for Dance in the Arts*¹—standards designating safe square footage per student, approved sub-flooring and surface area, bathrooms and water fountains.
- The dance educator is provided sufficient equipment to meet all teaching needs and rehearsal and performance requirements in accordance with the *Professional Teaching Standards for Dance in the Arts*¹.
 - Equipment needs include television monitor with VHS/DVD connectivity, camcorder, tripod, computer or smart board with internet capability, LCD projector, stereo system with CD player and audio cassette recording, dry-erase and bulletin boards, stimulus resources, props, CDs, supply storage area, and a wide array of library/media resources.

Professional Engagement:

- Dance Educator – holds current membership in both state and national dance education associations.
- Dance Educator – is a regular presenter and spokesperson for the model program.
- School – regularly engages parents and administrators in school/community sponsored dance education events.
- School – uses appropriate community resources to supplement the in-school dance education experience.
- School District – supports in-school curriculum, hiring of staff, facilities, and promotes the model program for possible replication in the school district.
- School District – includes building adequate physical facilities for dance in architectural plans for new or renovated schools within the district.

STANDARDS FOR A K-12 MODEL PROGRAM: OPPORTUNITIES TO LEARN IN DANCE ARTS EDUCATION

Minimum Criteria and Indicators for K-12 Education

Does Not Meet Criteria	Meets Criteria	Exceeds Criteria	CRITERIA and INDICATORS
CHANNEL OF DELIVERY			
			<ul style="list-style-type: none"> Dance is a core curricular subject.
			<ul style="list-style-type: none"> Dance is delivered through arts programming.
CURRICULUM			
			<ul style="list-style-type: none"> Meets state and school district dance standards in arts education at age appropriate levels of instruction.
			<ul style="list-style-type: none"> Embeds standards-based student assessments into teaching and learning processes.
			<ul style="list-style-type: none"> Utilizes artistic processes: Creating, Performing, critical analysis, and making connections (interdisciplinary, life and work force skills).
			<ul style="list-style-type: none"> Integrates cultural and historical perspectives into the dance arts education.
			<ul style="list-style-type: none"> Incorporates safety, wellness and rehabilitative components into dance training.
			<ul style="list-style-type: none"> Teaches dance for its intrinsic and instrumental values.
			<ul style="list-style-type: none"> Uses supportive teaching and learning literature, dance repertory, resources (books, CDs, videos), and technology.
			<ul style="list-style-type: none"> Develops students' oral, written, and kinetic communication skills.
			<ul style="list-style-type: none"> Teaches various language of dance skills (i.e., Laban Movement Analysis, Language of Dance, Motif writing, etc.).
ACCESS			
			<ul style="list-style-type: none"> Dance is available to all students regardless of age, gender, ability, and interest.
			<ul style="list-style-type: none"> Instruction is ongoing and available every year.
SCHEDULING			
			<p>Follows Professional Teaching Standards:</p> <ul style="list-style-type: none"> Elementary school– 30 minutes per day, 3-5 days per week. Middle school – 40-60 minutes per day, 3-5 days per week. High school – 50-90 minutes per day, 5 days per week. <p><i>Daily instruction is best for skill building.</i></p>
			<ul style="list-style-type: none"> Time allocated during the school day is adequate to achieve program goals and national standards.
HIGH SCHOOL GRADUATION REQUIREMENT			
			<ul style="list-style-type: none"> One credit required in the arts for graduation.
BUDGETING			
			<p>Personnel</p>
			<ul style="list-style-type: none"> The FTE or PTE position is a regular line item in the school and district budgets.
			<p>Cost per Student Basis</p>
			<ul style="list-style-type: none"> School and school district administrators track the cost per student expense of the program to ensure adequate funding for its sustainability and replicability.

Does Not Meet Criteria	Meets Criteria	Exceeds Criteria	CRITERIA and INDICATORS
TEACHER QUALIFICATIONS			
			<ul style="list-style-type: none"> The dance educator holds a degree from an accredited institution with a major area of concentration in dance.
			<ul style="list-style-type: none"> The dance educator holds state certification or licensure in dance.
ASSESSMENT AND EVALUATION			
			<ul style="list-style-type: none"> Student progress is measured regularly through formative and summative assessments.
			<ul style="list-style-type: none"> Dance educator undergoes routine teacher performance evaluations by appropriate administrators.
			<ul style="list-style-type: none"> The program is evaluated annually.
PROFESSIONAL DEVELOPMENT			
			<ul style="list-style-type: none"> Ongoing professional development opportunities are provided on a regular basis during the academic year.
			<ul style="list-style-type: none"> Professional development is financially supported by the school and school district.
			<ul style="list-style-type: none"> The dance educator is released for professional development days.
			<ul style="list-style-type: none"> The dance educator is granted weekly planning time with teachers from other core academic subjects.
FACILITIES AND EQUIPMENT			
			<ul style="list-style-type: none"> The school provides dedicated studio space in accordance with the <i>Professional Teaching Standards for Dance in the Arts</i>—standards designating safe square footage per student, approved sub-flooring and surface area, bathrooms and water fountains.
			<ul style="list-style-type: none"> The dance educator is provided sufficient equipment to meet all teaching needs and rehearsal and performance requirements in accordance with the <i>Professional Teaching Standards for Dance in the Arts</i>.
PROFESSIONAL ENGAGEMENT			
			Dance Educator
			<ul style="list-style-type: none"> Holds current membership in both a state and national dance education association.
			<ul style="list-style-type: none"> Is a regular presenter and spokesperson for the model program.
			School
			<ul style="list-style-type: none"> Regularly engages parents and administrators in school and community sponsored dance education events.
			<ul style="list-style-type: none"> Uses appropriate community resources to supplement the in-school dance education experience.
			School District
			<ul style="list-style-type: none"> Supports in-school curriculum, hiring of staff, facilities, and promotes the model program for possible replication in the school district.
			<ul style="list-style-type: none"> Includes building adequate physical facilities for dance in architectural plans for new or renovated schools within the district.

Notes: