

New York State Learning Standards for the



Artistic Process ~ PERFORMING ~ Realizing artistic ideas and work through interpretation and presentation

Anchor Standard 4													
Select, analyze and interpret artistic work for presentation.													
Enduring Understanding 4.1													
Essential Question													
• How do dancers work with space, time, and energy to communicate artistic expression?													
Process Component • EXPRESS													
DA-Pr4.1.PK	DA-Pr4.1.K	DA-Pr4.1.1	DA-Pr4.1.2	DA-Pr4.1.3	DA-Pr4.1.4	DA-Pr4.1.5	DA-Pr4.1.6	DA-Pr4.1.7	DA-Pr4.1.8	DA-Pr4.1.HSI	DA-Pr4.1.HSII	DA-Pr4.1.HSIII	DA-Pr4.1.HSIII
a. Demonstrate basic full body locomotor movements (e.g. crawl, walk, run) non-locomotor movements (e.g. bend, twist, reach), and spatial relationships (e.g. over, under, around) while moving in general space.	a. Make still and moving body shapes that show lines (e.g. straight, bent, and curved), change levels (e.g. high, middle, low), and vary in size (e.g. large/small). Work with others to make a circle formation and change its dimensions.	a. Demonstrate locomotor and non-locomotor movements (e.g. gallop, skip) and non-locomotor movement sequences (e.g. swing, twist, bend) that change body shapes, levels, and facings . Move in straight, curved, and zig-zagged pathways . Find and return to place in space . Move with others to form straight lines and circles.	a. Demonstrate clear facings and intent when performing locomotor (e.g. walk, skip, gallop) and non-locomotor movement sequences (e.g. swing, twist, bend) that change body shapes, facings , and pathways in space . Identify symmetrical and asymmetrical body shapes and examine negative space between body parts and bodies. Differentiate between circling and turning as two separate ways of continuous directional change.	a. Estimate distance traveled and use space three dimensionally. Demonstrate shapes with positive and negative space . Perform movement sequences in clear pathways through space with intentionality and focus .	a. Make static and dynamic shapes with positive and negative space . Perform jump shapes with safety awareness. Establish relationships with other dancers through focus .	a. Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through focus of eyes and other body parts. Convert inward focus to outward focus for projecting out to far space .	a. Refine skills for estimating distance and spatial design in partner and ensemble work. Establish diverse pathways , levels, and patterns in space . Maintain focus with partner or group in near and far space .	a. Expand movement vocabulary of spatial patterns/designs (floor and air). Incorporate and modify shapes and spatial elements from different dance genres and styles for interest and contrast.	a. Sculpt the body in space and design body shapes in relation to other dancers, objects, and the environment. Use focus of eyes during complex floor and air patterns or direct and indirect pathways .	a. Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationship. Use space intentionally during dance phrases and through transitions between dance phrases . Establish and break physical and conceptual relationships with others as appropriate to the choreography.	a. Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill levels. Execute complex floor and air sequences with others while maintaining relationships through focus and intentionality. Apply these skills in ways that express the ideas of the choreographer/ choreography.	a. Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and artistic intent . Establish and break spatial and conceptual relationships with other dancers and audience as appropriate to the dance.	a. Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and artistic intent . Establish and break spatial and conceptual relationships with other dancers and audience as appropriate to the dance.
b. Identify the speed of a dance as fast or slow. Move to varied rhythmic sounds at different tempi .	b. Demonstrate contrasts in tempo through movement by matching the tempo of sound stimuli .	b. Recognize and relate movement to steady beat. Demonstrate ability to adjust movement to slow, moderate, and quick tempi .	b. Determine the length of time that a movement or phrase takes (e.g., long or short). Identify and move on the downbeat in duple and triple meter . Correlate metric phrasing with movement phrasing.	b. Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between "in time" and "out of time" to music. Perform movements that follow or contrast the rhythmic pattern of the accompaniment. Use metric and kinesthetic phrasing.	b. Accompany other dancers, using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms . Recognize and respond to tempo changes as they occur in dance and music.	b. Dance to a variety of rhythms generated from internal and external sources . Perform movement phrases that show the ability to respond to metric and rhythmical changes.	b. Use combinations of sudden and sustained timing as it relates to both the tempo and the dynamics of a phrase or dance work. Accurately use accented and unaccented beats in various meters.	b. Vary dance phrasing by using accents and timing variations within a phrase to add interest kinesthetically, rhythmically , and visually. Perform movement phrases of different lengths that use various tempi within the same section. Use different tempi in different body parts simultaneously.	b. Analyze and select metric, kinetic, and breath phrasing and apply appropriately to dance phrases . Perform dance phrases of different lengths that use various tempi within the same section. Use different tempi in different body parts simultaneously.	b. Use syncopation and accent movements related to different tempi . Take rhythmic cues from different aspects of accompaniment. Integrate breath phrasing with metric and kinesthetic phrasing.	b. Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools. Apply these skills in ways that express the ideas of the choreographer/ choreography.	b. Modulate time factors for artistic interest and expressive acuity. Demonstrate complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms (e.g., contrapuntal , and/ or polyrhythmic) at the same time. Work with and against rhythm of accompaniment or sound environments .	b. Modulate time factors for artistic interest and expressive acuity. Demonstrate complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms (e.g., contrapuntal , and/ or polyrhythmic) at the same time. Work with and against rhythm of accompaniment or sound environments .
c. Move with opposing qualities (e.g. loose/light, light/heavy, shaky/smooth) in response to verbalizations , expressive qualities of music/sound, or other cues.	c. Identify and apply different qualities to movements (e.g. loose/light, light/heavy, shaky/smooth, fast/slow) in response to verbalizations , expressive qualities of music/sound, or other cues.	c. Demonstrate qualities of movement motivated by descriptive vocabulary, such as adjectives and adverbs (e.g. quiet jump, narrow spin, wavy fall) in response to verbalizations , expressive qualities of music/sound, or other cues.	c. Demonstrate various movement qualities while maintaining kinesthetic awareness (e.g. bubble, near and far reach) in response to verbalizations , expressive qualities of music/sound, or other cues.	c. Change the use of energy and dynamics by modifying movements to heighten the expressive quality of the body and movement intent, in response to verbalizations , expressive qualities of music/sound, or other cues.	c. Analyze movements and phrases for use of energy and dynamic changes and their relationship to music (if present). Based on the analysis, refine the phrases by incorporating a range of movement qualities.	c. Explore a range of movement qualities, including the effect of music on phrasing and dynamics . Generate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy.	c. Varying tensions within one's musculature for movement initiation and dynamic expression. Appropriately apply a range of dynamics and musically to technique exercises and dance phrases .	c. Compare and contrast movement characteristics from a variety of dance genres or styles . Examine the relationship between the movement dynamics , energy, and music. Discuss specific characteristics and determine what dancers must do to perform them clearly.	c. Direct energy and dynamics in such a way that movement is textured . Incorporate energy, dynamics , and musicality in technique classes and performances to enhance and project movements.	c. Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop whole body awareness so that dance phrases demonstrate variations of energy, dynamics , and musicality.	c. Vary energy and dynamics over the length of a dance phrase . Transition smoothly between dance phrases , paying close attention to movement initiation and energy, and the relation to music (if present). Apply these skills in ways that express the ideas of the choreographer/ choreography.	c. Modulate dynamics to clearly express artistic intent and musicality while performing dance phrases and choreography. Perform movement sequences expressively by using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.	c. Modulate dynamics to clearly express artistic intent and musicality while performing dance phrases and choreography. Perform movement sequences expressively by using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.

Anchor Standard 5													
Develop and refine artistic techniques and work for presentation.													
Enduring Understanding 5.1													
Essential Question													
• What must the dancer do to prepare the mind and body for artistic expression?													
Process Component • EMBODY													
DA-Pr5.1.PK	DA-Pr5.1.K	DA-Pr5.1.1	DA-Pr5.1.2	DA-Pr5.1.3	DA-Pr5.1.4	DA-Pr5.1.5	DA-Pr5.1.6	DA-Pr5.1.7	DA-Pr5.1.8	DA-Pr5.1.HSI	DA-Pr5.1.HSII	DA-Pr5.1.HSIII	DA-Pr5.1.HSIII
a. Demonstrate basic full body locomotor movements (e.g. crawl, walk, run) non-locomotor movements (e.g. bend, twist, reach), and spatial relationships (e.g. over, under, around).	a. Demonstrate same side, and cross-body locomotor (e.g. gallop, skip) and non-locomotor movements (e.g. swing, twist, stretch), and spatial relationships (e.g. over, under, around, through).	a. Demonstrate same side and cross-body locomotor (e.g. gallop, skip) and non-locomotor movements (e.g. swing, twist, stretch), and spatial relationships (e.g. over, under, around, through). Show orientation of direction (e.g. stage right and left, upstage, downstage).	a. Demonstrate same side, and cross-body locomotor (e.g. gallop, skip) and non-locomotor movements (e.g. swing, twist, bend), and simple dance sequences that require moving through space with a variety of pathways (e.g. straight, curved, zig zag). Show understanding of stage orientation (e.g., stage right and left, upstage, downstage).	a. Demonstrate the fundamental dance skills of alignment , coordination, balance, core support , kinesthetic awareness , and movement qualities (e.g. light, heavy), and patterns in simple dance sequences.	a. Demonstrate fundamental dance skills (e.g. alignment , coordination, balance, core support , kinesthetic awareness) and movement qualities (e.g. light, heavy), and patterns in simple dance sequences.	a. Recall and execute a series of dance phrases , using fundamental dance skills (e.g. alignment , coordination, balance, core support , kinesthetic awareness , clarity of movement). Apply somatic strategies to facilitate the performance of dance skills.	a. Embody technical dance skills (e.g. functional alignment , coordination, balance, core support , kinesthetic awareness , clarity of movement, weight shifts, flexibility/range of motion). Apply somatic strategies to facilitate the performance of dance skills. Deepen application and understanding of somatic strategies and their use in dance.	a. Embody technical dance skills (e.g. functional alignment , coordination, balance, core support , kinesthetic awareness , clarity of movement, weight shifts, flexibility/range of motion) to accurately execute changes of direction, levels, facings , pathways , elevations and landings, extensions of limbs, and movement transitions. Apply somatic strategies to facilitate the performance of dance skills.	a. Embody technical dance skills (e.g. functional alignment , coordination, balance, core support , kinesthetic awareness , clarity of movement, weight shifts, flexibility/range of motion) to accurately execute changes of direction, levels, facings , pathways , elevations and landings, extensions of limbs, and movement transitions. Apply somatic strategies to facilitate the performance of dance skills.	a. Embody technical dance skills to retain and develop somatic strategies . Move and dance with sensibility toward self, developing an understanding and awareness of the integration of cognition, body, and expression. Dance "in the moment." As choreographers : Observe and critique the spatial execution by the dancers; give corrections and/or make changes that improve/ enhance the communication or expression of the ideas central to the dance.	a. As dancers : Dance with sensibility toward other dancers while executing complex spatial, rhythmic , and dynamic sequences to meet performance goals. Move and dance with sensibility toward self, developing an understanding and awareness of the integration of cognition, body, and expression. Dance "in the moment." As choreographers : Observe and critique the spatial execution by the dancers; give corrections and/or make changes that improve/ enhance the communication or expression of the ideas central to the dance.	a. As dancers : Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles . Self-evaluate performances and discuss and analyze performance ability with others. As choreographers : Work closely with dancers to help them understand and internalize the concepts around which the dance work is built. Discuss and encourage the dancers to embody the meaning of the work within their use of the dance elements and their technique .	a. As dancers : Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles . Self-evaluate performances and discuss and analyze performance ability with others. As choreographers : Work closely with dancers to help them understand and internalize the concepts around which the dance work is built. Discuss and encourage the dancers to embody the meaning of the work within their use of the dance elements and their technique .
b. Move in general space and start and stop on cue, while maintaining personal space .	b. Move safely in general space by starting and stopping on cue during movement explorations, while maintaining personal space .	b. Move safely in general space during movement explorations, while changing levels and maintaining personal space .	b. Move safely in general space during movement explorations that change levels and vary pathways , while maintaining personal space .	b. Utilize fundamental dance skills to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs. Explain the relationship between execution of technique , safe body use, and healthful nutrition.	b. Execute techniques that extend movement range, build strength, and develop endurance. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance, and injury prevention.	b. Demonstrate safe body use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance, and injury prevention.	b. Apply basic anatomical knowledge, proprioceptive feedback , spatial awareness, and understanding of nutrition to promote safe and healthful strategies when warming up and dancing. Discuss benefits of practices and how choices enhance performance.	b. Employ healthful practices in dance and everyday life (e.g. good nutrition, adequate sleep, safe warm-ups). Discuss choices made, the effects experienced, and methods for improvement.	b. Record and evaluate personal practices in dance activities and everyday life having to do with health, nutrition, and injury prevention. Discuss choices made, the effects experienced, and methods for improvement.	b. Develop and apply a plan for healthful practices in dance activities and everyday life including nutrition and injury prevention. Identify and discuss implementation of anatomical principles and nutrition-related practices and reflect upon how they support personal performance goals.	b. Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow and reflect upon the implementation of a personal nutrition plan that supports health for everyday life. Know basic first aid for injuries and what to do to help speed and ensure recovery.	b. Research healthful and safe practices for dancers and modify personal practice, based on findings. Discuss how research informs personal practice.	b. Research healthful and safe practices for dancers and modify personal practice, based on findings. Discuss how research informs personal practice.
c. Identify and move body parts and repeat short movement sequences in preparation for informal sharing .	c. Move body parts in relation to other body parts. Repeat and recall movements upon request in preparation for formal and informal sharing .	c. Repeat and recall movements and spatial formations upon request in preparation for formal and informal sharing .	c. Repeat movements with an awareness of self and others in space . Self-adjust and modify movements or placement upon request.	c. Recall movement sequences with a partner or in group dances. Apply constructive feedback from teacher and peers, and self-assess to improve dance skills.	c. Coordinate phrases and timing with other dancers by cueing off of each other and responding to stimuli cues (e.g. music, text, or lighting). Reflect on constructive feedback from others to inform personal dance performance goals in rehearsal to improve performance quality.	c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Synthesize kinesthetic awareness and constructive feedback to establish personal performance goals in daily class practice and rehearsal.	c. Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Solve movement challenges in and arriving at consensus decisions. Document self-improvements over time.	c. Collaborate with peers to practice and refine dances. Develop group performance expectations, based upon observation and analyses (e.g. view live or recorded professional dancers; and collaboratively develop group performance expectations in response to information gained from observations). Document personal improvement over time (e.g. journaling, portfolio, or timeline).	c. Collaborate with peers to discover strategies for achieving performance accuracy, clarity, and expressiveness. Articulate personal performance goals, and practice to achieve them. Document personal improvement over time (e.g. journaling, portfolio, or timeline).	c. Collaborate with peers to establish and implement a rehearsal plan to meet performance goals. Use a variety of strategies to analyze and evaluate performances of self and others (e.g. use video recordings of practice to analyze the difference between the way movements look and how they feel to match performance with visual affect). Articulate performance goals and justify reasons for selecting particular practice strategies.	c. Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Perform thoughtful and repetitive practice of techniques and skills before and during rehearsal of dances. Apply feedback to daily practice to improve technical and expressive skills. Reflect on personal achievements.	c. Initiate, plan, and direct rehearsals with attention to technical details and fulfilling artistic expression . Use a range of rehearsal strategies to achieve performance excellence.	c. Initiate, plan, and direct rehearsals with attention to technical details and fulfilling artistic expression . Use a range of rehearsal strategies to achieve performance excellence.

Anchor Standard 6													
Convey meaning through the presentation of artistic work.													
Enduring Understanding 6.1													
Essential Question													
• How do dance artists heighten their artistry in performance?													
Process Component • PRESENT													
DA-Pr6.1.PK	DA-Pr6.1.K	DA-Pr6.1.1	DA-Pr6.1.2	DA-Pr6.1.3	DA-Pr6.1.4	DA-Pr6.1.5	DA-Pr6.1.6	DA-Pr6.1.7	DA-Pr6.1.8	DA-Pr6.1.HSI	DA-Pr6.1.HSII	DA-Pr6.1.HSIII	DA-Pr6.1.HSIII
a. Dance for others with awareness of performance expectations (e.g. silence, focus) in informal settings.	a. Dance for others while maintaining awareness of performance expectations (e.g. silence, focus) in both formal and informal settings.	a. Dance for and with others while maintaining awareness of performance expectations as a dancer (e.g. silence, focus) in both formal and informal settings. Demonstrate audience member expectations (e.g. attention, applause).	a. Dance for and with others while maintaining awareness of performance expectations as a dancer (e.g. silence, focus) in both formal and informal settings. As audience members, demonstrate curiosity, respect, appreciation, and engagement.	a. Identify the main areas of performance space by using production terminology (e.g., stage right, stage left, center stage, upstage, and downstage). Learn about the role of a stage manager. Demonstrate appropriate performer and audience etiquette in informal and formal performances.	a. Analyze the characteristics of alternative performance venues (e.g. gymnasium, grassy area, school yard) and modify spacing and movements accordingly. Demonstrate appropriate performer and audience etiquette in informal and formal performances.	a. Adapt dance to alternative performance venues by modifying spacing and movements in accordance with the performance space . Document the process in writing.	a. Evaluate unique characteristics of a venue and adapt movements to the performance space . Document the process in writing and in other media. Use performance etiquette and performance practices during class, rehearsal, and performance.	a. Recommend and implement various ways to adapt movements to a performance space . Document the process and progress over time in writing and in other media. Use performance etiquette and performance practices during class, rehearsal and performance.	a. Demonstrate commitment, dependability, responsibility, and cooperation when preparing for performances. Document the process and progress in writing and in other media, and create a plan for ongoing improvement. Use performance etiquette and performance practices during class, rehearsal, and performance.	a. Demonstrate commitment, dependability, responsibility, and cooperation when preparing for performances. Document the rehearsal and performance process and evaluate methods and strategies, using dance and production terminology . Demonstrate performance etiquette and performance practices during class, rehearsal, and performance.	a. As choreographers and dancers : Demonstrate commitment, dependability, responsibility, and cooperation when preparing for performances. Document the rehearsal and performance process and evaluate methods and strategies using dance and production terminology . Model performance etiquette and performance practices during class, rehearsal, and performance.	a. Demonstrate commitment, dependability, responsibility, and cooperation when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance. Implement performance strategies to enhance projection.	a. Demonstrate commitment, dependability, responsibility, and cooperation when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance. Develop a professional portfolio (resume, head shot, etc.) that documents the rehearsal and performance process with fluency in professional dance and production terminology . Enhance performance by using a broad repertoire of strategies for dynamic projection.
b. Explore movement with a simple prop as part of a dance.	b. Select and explore the use of a prop as part of a dance.	b. Explore moving with simple props to enhance performance.	b. Explore moving with simple props and scenery. Observe video recording as a tool to enhance performance.	b. Explore ways to dance with simple production elements (e.g. costumes, props, music, scenery, lighting, or media) for an audience in a designated performance space. Observe video recording as a tool to enhance performance.	b. Identify and explore ways to dance with a variety of production elements (e.g. music/sound, props, costumes, sets) to enhance performance of a dance. Observe video recording as a tool to improve performance.	b. Explore solutions to adapt to interaction with production elements (e.g. music/sound, props, costumes, sets) to enhance performance of a dance. Observe video recording as a tool to improve performance.	b. Explore and select solutions to adapt to interaction with production elements (e.g. music/sound, props, costumes, sets, lighting) to enhance performance of a dance. Discuss the challenges of dancing with various production elements to intensify and heighten the artistic performance of a work, using dance and production terminology .	b. Explore and select solutions to adapt to interaction with production elements (e.g. music/sound, props, costumes, sets, lighting) to enhance performance of a dance. Analyze the effects of various dancer interactions with production elements to intensify and heighten artistic performance of a work, using dance and production terminology .	b. Explore , devise, and select solutions to adapt to interaction with production elements (e.g. music/sound, props, costumes, sets, lighting) to enhance performance of a dance. Evaluate the effects of various dancer interactions with production elements to intensify and heighten artistic performance of a work, using dance and production terminology . Experiment with diverse ways of incorporating these elements into performance, tailoring choices to different venues and audiences.	b. Ar dancers : Rehearse with the production elements to create a performance that expresses the choreographer's artistic intent . As choreographers : Evaluate possible designs for the production elements of a performance and select and execute the ideas that would intensify and heighten the artistic intent of the dances.	b. As dancers : Rehearse with production elements to create a performance during which movement/ choreography works with non-movement elements to heighten and amplify artistic expression . As choreographers : Work collaboratively to produce a dance concert on a stage or in an alternative performance venue .	b. As dancers : Rehearse with production elements to create a performance that is a unified whole during which movement/ choreography melds seamlessly with non-movement elements to heighten and amplify artistic expression . As dancers and choreographers : Work collaboratively to produce dance concerts in a variety of venues. As choreographers : Direct the use of production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues (act as artistic director).	b. As dancers : Rehearse with production elements to create a performance that is a unified whole during which movement/ choreography melds seamlessly with non-movement elements to heighten and amplify artistic expression . As dancers and choreographers : Work collaboratively to produce dance concerts in a variety of venues. As choreographers : Direct the use of production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues (act as artistic director).