



				Artistic Pr	ocess ~ CRE	ATING ~ Cond	eiving and	developing	new artistic	ideas and w	ork		
Anchor Standard 1	Generate and o	conceptualize art	tistic ideas and										
Enduring Understanding 1.1		•		and ideas through moven	nent for artistic expressi	on.							
Essential Question	Where do choreograp	hers get ideas for dances?											
Process Component • EXPLORE	a. Improvise a dance that starts and stops on cue (e.g. shapes, active stillness).	DA:Cr1.1.K a. Improvise a dance that has a clear beginning and end.	a. Improvise a dance phrase with a clear beginning, middle, and end. Describe the movement choices made, orally or in drawing.	a. Improvise a dance phrase with a clear beginning, a middle that has a main idea, and a clear end. Describe the movement choices made, orally, drawing, or in writing.	a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures (e.g. repetition, AB, ABA, theme and variation).	a. Apply a variety of choreographic devices (e.g. unison, canon, repetition) to expand choreographic movement possibilities, patterns, and structures.	a. Apply a variety of choreographic devices (e.g. addition, subtraction) to expand choreographic possibilities and develop a main idea. Explain reasoning for movement choices.	a. Explore choreographic devices (e.g. juxtaposition, shifting formations) and dance structures (e.g. ABA, solo or duet with group) with teacher guidance to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance. Analyze why choreographers use exploration and experimentation.	a. Use a variety of choreographic devices (e.g. counterpoint, solo vs. group, accumulation) and dance structures (e.g. theme and variation) with some teacher support to develop a dance study with a clear artistic intent. Articulate reasoning for movement, music and structural choices. Observe and describe peers' choreographic process.	a. Collaborate to select and apply a variety of choreographic devices (e.g. retrograde, inversion) and dance structures (e.g. rondo, narrative, ABA) to choreograph an original dance study or dance with a clear artistic intent. Research how different professional choreographers approach their creative process and apply some of these ideas. Use genre-specific dance terminology to articulate the group process for making movement, sound and	a. Collaborate to design a dance using choreographic processes and devices, and dance structures such as improvisation, observation, abstraction, randomization, rondo, canon, motif, retrograde, etc., to support an artistic intent. Explain how the choreographic devices, dance structures, and movement choices clarify, communicate, or effect the artistic intent.	a. Work individually and collaboratively to design and implement a variety of choreographic processes and devices and dance structures to develop original dances. Analyze how the structure and final composition informs the artistic intent.	a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent.
Anchor Standard 2	b. Find different ways to do several basic locomotor and non-locomotor movements. Organize and	b. Explore movement ideas and the different ways to vary basic locomotor and non-locomotor movements by changing at least one of the elements of dance.	locomotor and non- locomotor movements by experimenting with the elements of dance in response to the environment and a range of themes.	b. Combine a variety of movements into short phrases while manipulating the elements of dance.	b. Explore a given movement problem through improvisation with the elements of dance. Select, demonstrate, and describe a solution using accurate language.	b. Create multiple solutions to given movement problems to develop choreographic material by manipulating the elements of dance . Describe the solutions, using accurate language.	b. Construct and solve multiple movement problems by using the elements of dance to develop choreographic content. Describe the process of creation and the solutions, using genre-specific vocabulary when appropriate.	b. Explore the elements of dance in various movement vocabularies to convey ideas through choreography. Describe the connection between the choreography and the ideas conveyed, using genre-specific vocabulary when appropriate.	dance in various movement vocabularies to express an artistic intent in choreography. Explain and discuss the	b. Identify and select personal preferences and elements of dance to create an original dance study or dance work. Use genre- specific dance terminology to articulate and	b. Experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance study or dance. View and discuss the dances of a variety of recognized choreographers, to see what choices they have made.	b. Apply personal movement preferences and strengths with the movement vocabulary of several dance styles or genres to choreograph an original dance study or dance work that varies the elements of dance in such a way as to communicate an artistic intent . Compare personal choices to those made by well-known choreographers, basing the comparison on research of their work, using both primary and secondary sources.	b. Expand personal movement preferences and strengths to discover new and unfamiliar solutions to communicate the artistic intent of an original dance work. Analyze the new and unfamiliar solutions, the use and variation of the elements of dance , and explain why they were effective in expanding artistic intent .
Enduring Understanding 2.1				serve as both a foundation	n and a departure point f	for choreographers.							
Essential Question Process Component • PLAN	What choices do chore DA:Cr2.1.PK	eographers make to create a c	DA:Cr2.1.1	DA:Cr2.1.2	DA:Cr2.1.3	DA:Cr2.1.4	DA:Cr2.1.5	DA:Cr2.1.6	DA:Cr2.1.7	DA:Cr2.1.8	DA:Cr2.1.HSI	DA:Cr2.1.HSII	DA:Cr2.1.HSIII
Process Component • PLAN	a. Improvise a dance that starts and stops on cue (e.g. shapes, active stillness).	a. Improvise a dance that has a clear beginning and end.		a. Improvise a dance phrase with a clear beginning, a middle that has a main idea, and a clear end. Describe the movement choices made, orally, drawing, or in writing.		a. Apply a variety of choreographic devices (e.g. unison, canon, repetition) to expand choreographic movement possibilities,	a. Apply a variety of choreographic devices (e.g. addition, subtraction) to expand choreographic possibilities and develop a main idea. Explain reasoning for movement choices.	a. Explore choreographic devices (e.g. juxtaposition, shifting formations) and dance structures (e.g. ABA, solo or duet with group) with teacher guidance to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance. Analyze why choreographers use exploration and experimentation.	a. Use a variety of choreographic devices (e.g. counterpoint, solo vs. group, accumulation) and dance structures (e.g. theme and variation) with some teacher support to develop a dance study with a clear artistic intent. Articulate reasoning for movement, music and structural choices. Observe and describe peers' choreographic process.	a. Collaborate to select and apply a variety of choreographic devices (e.g. retrograde, inversion) and dance structures (e.g. rondo, narrative, ABA) to choreograph an original dance	a. Collaborate to design a dance using choreographic processes and devices, and dance structures such as improvisation, observation, abstraction, randomization, rondo, canon, motif, retrograde, etc., to support an artistic intent.	a. Work individually and collaboratively to design and implement a variety of choreographic processes and devices and dance structures to develop original dances. Analyze how the structure and final composition informs the artistic intent.	a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent.
	b. Engage in dance experiences moving alone or in relation to other people with or without props (e.g. scarves, bean bags).	b. Express an idea, feeling, or image, through improvised movement alone or in relationship to a partner, with or without props (e.g. scarves, bean bags, ribbons).	movements that follow a musical phrase, express an idea or emotion in response to other people,	b. Choose and arrange movements that express an idea, emotion, or follow a musical phrase in response to other people, objects, or the environment. Explain the reasons for movement choices.	b. Develop a dance study that expresses and communicates an idea or feeling by exploring the elements of dance. Explain the artistic intent and effect of the movement choices.	b. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.	by selecting specific movement vocabulary to communicate a main idea.	b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.	criteria to choreograph a	b. Define and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning.	b. Develop an artistic statement that communicates the artistic intent of an original dance study or dance. Select and demonstrate movements that support the artistic statement .	b. Develop an artistic statement that communicates a personal aesthetic, motivation, and artistic intent of an original dance study or dance. Discuss how the movement elements, choreographic devices and dance structures serve to support the artistic statement.	b. Construct an artistic statement that communicates a personal, cultural and artistic perspective. Discuss how the movement elements, choreographic devices and dance structures serve to support the artistic statement.
	c. Identify production elements (e.g. music/sound, props). Describe the job of a dancer.	c. Identify production elements (e.g. music/sound, props) that support performances. Describe the job of a dancer versus that of a choreographer.	c. Identify and explore production elements (e.g. music/sound, props) that support performances. Describe the job of a dancer, choreographer, and composer.	c. Identify and explore production elements (e.g. music/sound, props, costumes) that support formal or informal performances. Contrast the job of a composer and costume designer.	c. Identify, explore, and select production elements (e.g. music/sound, props, costumes) that support formal or informal performances. Contrast the various production jobs of choreographer, composer, and costume designer.	c. Identify, explore , and select production elements (e.g., music/sound, props, costumes, video) that support the artistic intent of a dance for formal or informal performances. Compare and contrast the various production jobs of composers and costume, lighting, and set designers.	are adaptable for various performance spaces . Analyze production and	heighten the artistry of the work. Analyze how the choreographer works with all production and non-	c. Explore the possibilities of producing dance in a variety of venues and for different audiences, using production terminology to explain how production elements (e.g. music, props, costumes, lights, set, video) are handled in different situations. Analyze the impact of production and nonproduction professionals on the presentation of a dance.	c. Collaborate to design production elements (e.g. music/sound, props, costumes, lights, set, video) that intensify and heighten the artistry of a dance performed on a stage, in different venues, or for various audiences. Explain reasoning for choices using production terminology. Research the methodology employed by diverse professional choreographers when working with production and non-production partners during the creation and presentation of a dance.	Inhabit the various roles of lighting, sound,	c. Collaborate with theatre technicians and designers to create a comprehensive integration of movement and production elements that intensifies and heightens the artistic intent of the work. Document the design, and explain the connection between the design, the artistic intent of the dance, and the artistic statement . Using primary and secondary sources, research the role of non-dance theatre professionals in dance productions, and the technical expertise and various processes that are used to design the production elements in performance. Consider traditional and alternative performance venues .	c. Research choreographers who have worked in alternative performance venues, focusing on site-specific pieces, and choreographers who have collaborated with theatre and/or visual and media artists, to create dances that were "outside the box" of the theatrical dance of the time. Using this knowledge, develop a plan for a work or works that are interdisciplinary or site-specific.
Anchor Standard 3		nplete artistic w											
Enduring Understanding 3.1 Essential Question	5 1	ze, evaluate, refine, and or ers use self-reflection, feedback		communicate meaning. Intation to improve the quality	y of their work?								
Process Component • REVISE	DA:Cr3.1.PK	DA:Cr3.1.K	DA:Cr3.1.1	DA:Cr3.1.2	DA:Cr3.1.3	DA:Cr3.1.4	DA:Cr3.1.5	DA:Cr3.1.6	DA:Cr3.1.7	DA:Cr3.1.8	DA:Cr3.1.HSI	DA:Cr3.1.HSII	DA:Cr3.1.HSIII
	teacher suggestions for changing movement through guided g	eacher suggestions for someone suggestions for ananging movement through uided improvisational someone	a. Apply self, peer, and teacher uggestions to revise and omplete short sequences based on own movement deas.	a. Explore movement choices in response to others' suggestions and develop improvisational and/or short remembered sequences.	a. Revise movement choices in response to teacher and peer feedback to improve a short dance study . Describe the changes made in the movements after revision.	a. Revise movement material, using peer or teacher feedback and self-reflection, to improve communication of artistic intent in a short dance study . Explain movement choices and revisions made in the process.	a. Explore alternate movement revisions, using self, peer, or teacher feedback, to expand choreographic ideas for a dance study that communicates artistic intent. Explain movement choices and refinements.	a. Revise dance compositions based on artistic criteria developed collaboratively, using self, peer, or teacher feedback. Explain rationale for revisions and how choices relate to artistic intent.	a. Evaluate possible revisions of dance compositions and reconsider artistic criteria , based on self-reflection, and peer and teacher feedback. Explain rationale for choices and how they clarify artistic intent .	independently or	a. Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures , based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process.	a. Clarify the artistic intent of a dance by refining choreographic devices and dance structures , independently or collaboratively, using established artistic criteria , self- reflection and the feedback of others. Analyze and evaluate impact of choices made in the revision process.	a. Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria, using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.
	body and document a body shape or position sy	y drawing a picture, using a model, or working with predia technology.	b. Document a short novement sequence (e.g. ump, turn, slide) by drawing a picture, using a symbol, or working with media echnology.	b. Document the levels (e.g. high, middle, low) of movement combinations by drawing a picture, using a symbol, or working with media technology.	b. Document directions or spatial patterns in a dance study by drawing a picture or pathway map, using symbols, or working with media technology.	b. Document the relationships (e.g. next to, above, below, behind, in front of) between two or more dancers in a movement sequence by drawing a picture, pathway map, using symbols, or working with media technology.	in the revision of a dance	b. Explore or invent a system to document a dance sequence through writing, symbols, or media technology.	b. Investigate a recognized system of documentation to record a dance sequence by using words, symbols, or media technologies.	b. Experiment with aspects of a recognized system of documentation to record a section of a dance by using words, symbols, or media technologies.	b. Compare and discuss recognized systems of documentation used to document dance using writing, symbols, or media technologies . Develop a strategy to record sections of a dance in order to remember dance phrases , movement ideas and revision. Peer and self-review will be facilitated by the use of media technologies .	notation systems. Record the formations and dance phrases	b. Document a dance (formations, steps, dynamics, artistic intent, expressions) as a tool to remember ideas and revisions, and for reflection and feedback using systems of dance documentation (e.g. writing, a form of notation symbols, or using media technologies). Peer and self-review will be facilitated by the use of media technologies.





Artistic Process	~ PERFORMING ~ Realizir	g artistic ideas and work	through interpretation	on and presentation

Anchor Standard	4
Enduring Understanding 4	.1

Select, analyze and interpret artistic work for presentation.

Space, time, and energy are basic elements of dance.

	How do dancers work with space, time, and energy to communicate artistic expression?													
PRESS	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.HSI	DA:Pr4.1.HSII	
	crawl, walk, run), non- locomotor movements (e.g. bend, twist, reach), and spatial	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 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.	
	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.	a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms . Recognize and respond to tempo			b. Vary dance phrasing by using accents and timing variations within a phrase to add interest kinesthetically , rhythmically , and visually.	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 .	
	(e.g. loose/tight, light/heavy, shaky/smooth) in response to	c. Identify and apply different qualities to movements (e.g. loose/tight, 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.	one's musculature for movement initiation and dynamic expression. Appropriately apply a range of dynamics and musicality 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.	

Anchor Standard 5 Develop and refine artistic techniques and work for presentation.

Essential Question

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What must the dancer do to	prepare the mind and bo	dy for artistic expression?	

Dancers use the body-mind principles and develop the body as an instrument for artistry and artistic expression.

DY	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
	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 spatial relationships (e.g. over, under, around, through), 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 awareness of body alignment and core support while performing body shapes (e.g. twisted, narrow), 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 when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.	a. Recall and execute a series of dance phrases, using fundamental dance skills (e.g. alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).	a. Embody technical dance skills (e.g. functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.	a. 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.	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 replicate, recall, and execute spatial designs and musical or rhythmical dance phrases. Deepen application and understanding of somatic strategies and their use in dance.	a. Embody technical dance skills to retain and execute full dance choreographies, continuing to develop somatic strategies.	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 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 concept 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.	b. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique , safe body use, and healthful nutrition.	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.	b. Employ healthful practices in dance and everyday life (e.g. good nutrition, adequate sleep, safe warm-ups). Discuss benefits of practices and how choices enhance performance.	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.
	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 dances by investigating options 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).	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.

Anchor Standard

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anding 6.1	Dance performance is an interaction between performers, production elements, and audience that heightens and amplifies artistic expression.												
	How do dance artists heighten their artistry in performance?												
• 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
	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).	performance expectations as a dancer (e.g. silence, focus) in both formal and informal settings.	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. Demonstrate appropriate performer and audience etiquette in informal and formal performances. Post-performance, share peer performance experiences and arrive at group decisions about improving performance.	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. Post-performance, receive, record, and reflect upon notes from the choreographer, and apply corrections to future performances.	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. Post-performance, receive, record, and reflect upon notes from the choreographer, and apply corrections to future performances.	progress in writing and in other media, and create a plan for ongoing improvement.	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.	responsibility, and cooperation when preparing for performances.	a. Demonstrate commitment, dependability, responsibility, and cooperation when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance. Enhance performance by using a broad repertoire of strategies for dynamic projection. Develop a professional portfolio (resume, head shot, etc.) that documents the rehearsal and performance process with fluency in professional dance and production terminology.
	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 ways to dance with simple production elements (e.g. costumes, props, music, scenery, lighting, or media) for an audience in a designated performance space.	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	elements (e.g. music/ sound, props, costumes, sets) to enhance performance of a dance.	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.	b. Explore , devise, and select solutions to adapt to interaction with production elements (e.g. music/sound, props, costumes, sets, lighting) to enhance the performance of a dance.	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.	b. As 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 solve that and execute the ideas that would intensife	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 .	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.
					Obcorvo vidoo rocordina ac a	improve portermance	Obcorvo vidoo recording as a	Discuss the shallonger of dancing		Evaluate the offects of various	coloct and execute the ideas that would intensify	As charageraphers: Wark callaboratively to	As dancars and sharaparanhars:

Observe video recording as a

tool to improve performance.

Observe video recording as a

tool to enhance performance.

improve performance.

Discuss the challenges of dancing

heighten the artistic performance **production elements** to

Analyze the effects of various

performance of a work, using dance and production

dancer interactions with

terminology.

with various production

elements to intensify and

of a work, using dance and

production terminology.

Evaluate the effects of various

dancer interactions with

dance and production

intensify and heighten the artistic performance of a work, using

production elements to

intensify and heighten artistic

Experiment with diverse ways of incorporating these elements into performance, tailoring choices to different venues and audiences.

select and execute the ideas that would intensify and heighten the **artistic intent** of the dances.

As dancers and choreographers:

venues (act as artistic director).

variety of venues.

Work collaboratively to produce dance concerts in a

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

As choreographers: Work collaboratively to

alternative performance venue.

produce a dance concert on a stage or in an

which the dance work or

practice was created and

performed.

work or practice is derived.

Explain which aspects of the

culture are communicated

through the dance work or

practice.

performed.





				rtistic Proces	ss ~ Respun	DING ~ Unde	rstanding a	nd evaluatin	ig how the a	irts convey n	ieaning		
		analyze artistic											
Enduring Understanding 7.1 Essential Question	 Dance is perceived a How is dance const 		end its compositional struc	ture.									
Process Component • ANALYZE	DA:Re7.1.PK	DA:Re7.1.K	DA:Re7.1.1	DA:Re7.1.2	DA:Re7.1.3	DA:Re7.1.4	DA:Re7.1.5	DA:Re7.1.6	DA:Re7.1.7	DA:Re7.1.8	DA:Re7.1.HSI	DA:Re7.1.HSII	DA:Re7.1.HSIII
	a. Identify a movement in a dance by repeating it.	a. Identify a movement that repeats in a dance.	a. Identify movements that repeat to make a pattern in a dance.	a. Identify contrasting movement patterns in a dance.	a. Describe floor pathways and formations in a dance. Identify movement motifs that relate to the title of a dance.	a. Differentiate simple choreographic devices in a dance (e.g. unison, canon, variation).	a. Explain the basic structure of a dance (e.g. ABA) and where choreographic devices (e.g. theme and variation, call and response) appear in the dance.	a. Analyze the organization of choreographic devices and their relationships (e.g. transitions, contrasts) in a dance.	a. Compare, contrast, and analyze recurring patterns of movement, the organization of choreographic devices , and their relationships (e.g. transitions, contrasts) in a dance. Articulate how the dance is constructed.	· ·	a. Compare, contrast, and analyze dynamics , patterns of movement, key motifs , and choreographic devices and structures , and their relationships. Explain how they support the structure and artistic expression of the dance. Examine how the dance's structure relates to its effect, and defend an analysis, citing specific evidence.	a. Compare, contrast, and analyze dance works within a single genre or style , and provide examples of recurring patterns of movement, choreographic devices and structures , and the relationships between them. Critically examine the overall effect that the organization of these components has on different dances. Provide evidence and rationale for critiques.	a. Compare, contrast, and analyze dance works from a variety of dance genres and styles and explain how choreographic devices and structures, dynamics, formations and recurring patterns of movement and their relationships create well-structured choreography. Critically examine and evaluate the overall effect that the organization of these components has on different dances. Provide evidence and rationale for critiques.
	b. Demonstrate observed or performed movements originating from diverse dance genres.	b. Demonstrate and describe observed or performed movements originating from diverse dance genres .	b. Demonstrate and describe observed or performed movements originating from diverse dance genres and cultural movement practices .	b. Demonstrate and describe observed or performed movements originating from diverse dance genres, styles, and/or cultural movement practices. Explain differences.	b. Compare and contrast observed or performed movements originating from diverse dance styles, genres, and/or cultural movement practices.	b. Compare and contrast observed or performed movements originating from diverse dance styles, genres, and/or cultural movement practices, using basic dance terminology.	b. Describe, using basic dance terminology, the qualities and characteristics of a dance from one's own cultural movement practice or other dance experiences. Compare them to the qualities and characteristics found in a different dance genre, style, or cultural movement practice.	b. Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices.	b. Compare and contrast how the elements of dance are used in a variety of genres , styles , or cultural movement practices . Use terminology specific to the dance form or practice.	b. Examine the hallmarks of a variety of styles, genres, and cultural movement practices, identifying their movement characteristics by analyzing the use of the elements. Use terminology specific to the dance form or practice.	b. Analyze how the elements of dance are used in a variety of genres , styles , and cultural movement practices within their cultural context. Use terminology specific to the dance form or practice.	b. Within the cultural context , analyze and compare patterns of movement, and the relationships between them in a variety of genres , styles , and cultural movement practices . Use terminology specific to the dance form or practice.	b. Explain how the movements and compositional structures of a dance communicate aesthetic and cultural values i a variety of genres , styles , and cultural movement practices . Use terminology specific to the dance form or practice.
Anchor Standard 8													
Enduring Understanding 8.1			artistic intent, style, genr	e, the elements of dance,	technique, structure, and	context.							
Essential Question Process Component • INTERPRET	How can dance be i DA:Re8.1.PK	DA:Re8.1.K	DA:Re8.1.1	DA:Re8.1.2	DA:Re8.1.3	DA:Re8.1.4	DA:Re8.1.5	DA:Re8.1.6	DA:Re8.1.7	DA:Re8.1.8	DA:Re8.1.HSI	DA:Re8.1.HSII	DA:Re8.1.HSIII
	a. Observe a movement and share impressions.	a. Observe movement and describe it, using simple dance terminology.	a. Select movements from a dance that suggest ideas and explain how the movements capture the ideas, using simple dance terminology.	a. Identify characteristics of a dance style and, employing simple dance	a. Identify characteristics of various dance styles and genres and, employing basic dance terminology, relate them to the main ideas and to th meaning of the dances.	a. Use movements, ideas, and context to decipher meaning in a dance and describe that meaning by using basic dance	a. Interpret meaning in a dance from its movements	a. Explain how a dance communicates meaning through the elements of dance, use of body, dance technique, and dance structure, using genrespecific dance terminology.	a. Speculate on the possible meanings of a dance. Explain how these meanings are expressed by the elements of dance, use of body, dance technique, dance structure, and context Use genre-specific dance terminology.	a. Select a dance and explain how meaning is communicated through relationships between the elements of dance , use of body, dance technique , and context.	a. Analyze and discuss how the elements of dance , technique , structure , and context contribute to artistic expression and meaning. Use genre-specific dance terminology .	a. Analyze, compare, and contrast different dances. Research and discuss artistic intent and meaning. Explain how the relationships among the elements of dance, technique, structures production elements, and context enhance meaning and support artistic intent, using genre-specific dance terminology.	a. Analyze and interpret how the elements of dance , execution of dance elements , production elements , and context contribute to artistic expression , meaning, and artistic intent , across different genres , styles , or cultural movement practices .
Anchor Standard 9	Apply criteri	a to evaluate art	istic work.										
		ng dance vary across genr	es, styles, and cultures.										
Essential Question		ed to evaluate dance?	DA.D. 0.4.4	DA D-0 4 0	D1.D-0.4.2	DA D-0 4 4	D4.D-0.4.F	DA.D. 0.4 /	D4.D-0.4.7	DA.D-0.4.0	DA D. 0 4 HEL	DA D-0 4 HCH	DA D-O 4 HEHI
Process Component • CRITIQUE	dance work or practice that was fun to watch.	DA:Re9.1.K a. Select a movement that was prominent in a dance work or practice and demonstrate that movement.	several movements in a dance work or practice.	a. Observe and demonstrate dances from a variety of genres.	DA:Re9.1.3 a. Demonstrate and discuss the characteristics of the movement elements used in various genres, styles, or cultural	a. Demonstrate and discuss how the use of the elements of movement contribute to the overall impression of dances.	DA:Re9.1.5 a. Define the characteristics of a dance that give it a strong overall impression, in relation to the elements of	DA:Re9.1.6 a. Discuss the characteristics and context of a dance from a genre, style, or cultural movement practice and	DA:Re9.1.7 a. Compare artistic intent, content, and context from dances to examine the characteristics of genres,	DA:Re9.1.8 a. Apply artistic criteria to determine what makes an effective performance.	a. Identify and use evaluative criteria to assess the overall effectiveness of dance works or practices.	a. Compare and contrast two or more dance works or practices, using criteria to evaluate their overall effectiveness and situating the criteria within a cultural context .	a. Apply personal artistic preferences to the critique of dance works and practices. Consider societal and personal values, and a
	Repeat it and explain why it was fun to both watch and do.	Explain what distinguished the movement from the others.	Explain what characteristics make the movements interesting.	Discuss movements and other aspects of the dances. Using simple dance terminology, explain how the movement characteristics of the dance make it interesting and create points of focus.	Using basic dance terminology where appropriate, discuss how those characteristics contribute to the overall impression of the dances.	Analyze the characteristics of movement elements observed or performed in a specific genre, style, or cultural movement practice and describe, using basic dance terminology.	dance in genres, styles, or cultural movement practices. Generate, with peers, criteria for excellence in a dance, considering its cultural context. Use genre-specific dance terminology when appropriate.	develop criteria to critique the dance, using genre-specific dance terminology.	styles, or cultural movement practices. Based on the comparison, refine artistic criteria, using genre-specific dance terminology.	Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.	Relate the criteria to their cultural context . Use genre-specific dance terminology .	Consider societal values and a range of perspectives. Use genre-specific dance terminology.	range of artistic expression. Discuss perspectives with peers and justify views Evaluate and revise criteria by applying insight gained from these considerations and discussions.
Anchor Standard 10 Enduring Understanding 10.1 Essential Question Process Component • SYNTHESIZE	Personal experiences	, knowledge, and contexts		experiences to in ized to interpret and create	spire and inform	· ·	tic ideas an	d work with DA:Cn10.1.6	personal m	eaning and e	external context DA:Cn10.1.HSI	DA:Cn10.1.HSII	DA:Cn10.1.HSIII
	a. Recognize an emotion expressed in a dance that is watched or performed.	a. Recognize and identify an emotion that is experienced when watching, improvising, or performing a dance work or practice and relate it to a personal experience.	a. Recognize an emotion expressed or portrayed in a dance work or practice that relates to a familiar experience. Identify and analyze the movements that communicate this emotion.	a. Create and perform a dance that expresses personal meaning. Explain how movement choices communicate one's own experiences.	a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.	a. Relate and explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas, or perspectives.	a. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.	a. Analyze the movement characteristics or qualities observed in a specific dance genre . Relate what was observed to one's attitudes and movement preferences.	a. Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how they differ from one's own personal movement characteristics and qualities, and how different perspectives can be communicated through movement.		a. Examine the dance works of known choreographers and original classroom work and identify factors in personal experience and knowledge that shape interpretation and creation.	a. Analyze a dance work that is related to content learned in other subjects and research its context. Synthesize information learned and share the effect that these new understandings have on one's perspective of the dance work.	a. Review original choreographies developed over time with respect to content and context and their relationship to personal knowledge and experiences. Reflect on and analyze the changes in one's personal growth and the variables that contributed to them.
	b. Observe a dance work or practice. Identify and replicate a movement from the piece, and ask a question that pertains to the choreography.	b. Observe a work of visual art. Describe and express through movement something of interest about the artwork. Ask questions related to the connection between the movements and the artwork.	b. Observe illustrations from a story book. Discuss observations and identify ideas that inspire movement. Perform a dance sequence that portrays the main ideas from the story.	b. Respond to a dance work, using an inquiry-based set of questions (e.g. See.Think. Wonder.). Create a movement sequence based on the responses and explain how certain movements express a specific idea.	b. Investigate a research question about a dance that communicates a perspective on an issue or event and explore its key aspects through movement. Share the dance study and describe how the creative process helped discover new aspects of this topic. Communicate the new learning in oral or written form.	to a topic of study. Research and select key aspects of the topic, using multiple sources. Choreograph and perform a short sequence that communicates the information. Describe what was learned from creating the dance and discuss how the topic might be portrayed	Create a dance study that expresses the idea. Explain how the dance study	b. Conduct research, using a variety of resources, to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.	b. Research the historical development of a dance genre or style. Use knowledge gained from the research to create a dance study that evokes the essence of the genre or style. Share the study with peers as part of a lecture demonstration that tells the story of the historical journey of the choser genre or style. Document the process of research and application.	movement phrases. Create a dance study exploring the contrasting ideas. Discuss how the research	b. Choose a concept from a field other than dance. Conduct research through text, interview, webbased resources, and/or other media. From the research, select relevant ideas and information and create a group dance work. Discuss how the dance work communicates new perspectives or realizations. Compare, orally and in writing, the choreographic process to that of other creative, academic, or scientific procedures.	b. Use established research methods and techniques to investigate a topic other than dance. Collaborate with others to identify questions and solve movement problems that pertain to the topic. Create and perform a dance work based upon the research and discussion. Discuss, orally or in writing, the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations.	b. Choose a personally relevant and controversial idea to research through text, interview, webbased resources, and other media. Develop questions and movement problems from the research. Create and perform choreography that addresses these issues. Discuss, orally or in writing, the insights relating the knowledge gained through the research process and personal growth resulting from the creation and performance of this dance.
Anchor Standard 11 Enduring Understanding 11.1 Essential Question	Societal, cultural, his		work is influence of texts both influence and ar		tural, and historic	cal context and, in	turn, how artis	cic ideas shape cu		ent, and future.			
Process Component • RELATE	DA:Cn11.1.PK	DA:Cn11.1.K	DA:Cn11.1.1	DA:Cn11.1.2	DA:Cn11.1.3	DA:Cn11.1.4	DA:Cn11.1.5	DA:Cn11.1.6	DA:Cn11.1.7	DA:Cn11.1.8	DA:Cn11.1.HSI	DA:Cn11.1.HSII	DA:Cn11.1.HSIII
	a. Show a dance movement experienced at home or elsewhere.	a. Describe or demonstrate the movements in a dance that was watched or performed.		Relate the movements to the	a. Identify the relationship between movement in a dance work or practice to that of the society, or community and the culture from which the dance	in a specific genre or style and explain how the movements relate to the culture, society,	a. Describe how the movement characteristics and qualities of a dance in a specific dance genre or style communicate the ideas of the	dance work or practice communicate its cultural,	a. Compare, contrast, and discuss dance works or practices performed by people in various localities or communities.	a. Analyze and discuss how dance works or practices from a variety of cultures, societies, historical periods, or communities both reveal and	a. Formulate reasons for the similarities and differences between dance works or practices from selected genres , geographical locations, and/or historical time periods.	a. Analyze dance works or practices from several genres or styles , historical time periods, and/or cultural dance practices . Discuss how the movement characteristics ,	a. Analyze dances from several genres or styles , historical time periods, and/or cultural dance practices . Discuss how the movement characteristics ,

from which the dance originated. culture, historical period, or purpose or meaning.

originated.

community from which it

Present documentation of

writing, and/or via **media**

analysis in movement, orally, in

affect the ideas and perspectives | Identify changes that the dance works or practices | **techniques, choreographic structures**

and dance artists have engendered in society.

Formulate possible reasons

why similarities and differences

developed in relation to the

important to each social group.

ideas and perspectives

Analyze the effect of each dance work or practice, if any,

on its context.

practices and dance artists as related to social artists as related to social movements and change.

and devices, and purpose relate to the ideas

and perspectives of the peoples from whom

Identify and discuss the political, cultural, or

historical significance of the dance works or

the dance works or practices originate.

movements and change.

techniques, choreographic structures and

perspectives of the peoples from whom the dances

devices, and purpose relate to the ideas and

Identify and discuss the political, cultural, and

historical significance of the dances and dance

Explain how this new knowledge has expanded

one's dance literacy.