National Dance Education Standards Framework

National Dance Society

HUMAN KINETICS

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Human Kinetics: As an NDS partner and supporter of dance educators internationally, Human Kinetics has published an outstanding number of dance books, ebooks, and web resources, and continues to support the *National Dance Society Journal*. Since the 1980s, Human Kinetics publications have sustained dance students and dance educators in schools, higher education, and communities around the world.

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Introduction

The mission of the National Dance Society (NDS) is to provide leadership in promoting research in, advocating for, and using best practices in the delivery of dance and dance education in order to further dance as an art form, support academic success, and improve individuals' health and wellness in a multicultural society. The National Dance Society promotes "Dance for All" as a healthy and lifelong activity. The NDS National Dance Education Standards Framework combines dance knowledge, content, principles, processes, and values to form a structure that supports every child learning dance.

Dance is a performing art, a recreational or fitness activity, and a social and personal pursuit. As a discipline, dance has languages that communicate vocabularies associated with dance genres, forms, and styles. Dance content knowledge draws from many disciplines.

- Dance shares movement terms and motor learning steps used in physical education.
- Dance processes utilize the art processes of creating, performing, responding, and connecting.
- Dance choreography utilizes concepts and forms from music, visual arts, theater, and literature.
- Historical, cultural, and social dance forms connect with the disciplines of social studies, history, and anthropology.
- Media and technology create new platforms for learning dance, viewing and producing choreography, and conducting critical analysis of dance—allowing art, dance, and media literacy to integrate in interdisciplinary learning through technology.

Students of the 21st century must become literate in many disciplines to prepare for the workplace. Dance literacy encompasses kinesthetic literacy, choreographic literacy, and critical analysis (Hong 2000), which correlate to the learning processes of dancing, dance making, and dance appreciation. Literacy in dance, art, and media are essential 21st century learning skills for college and career readiness.

For all disciplines taught in educational settings, students, teachers, and administrators have an obligation to know and understand the fundamentals of all subject areas in the curriculum and to acquire a basic knowledge of the content, processes, and language used in each discipline.

Background and Supporting Foundations for National Dance Society's National Dance Education Standards

Dance and dance education in schools and community settings provide learning to students of all ages. The following selected educational models correlate to the development of the National Dance Society's Dance Education Standards.

The Whole School, Whole Community, Whole Child (WSCC) model was developed by the Association for Supervision and Curriculum Development (ASCD) and is supported by the Center for Disease Control (CDC). The WSCC model encourages improvement of students' overall health and learning in schools and communities through five tenets. Students should be *Challenged* (mentally), *Supported* (physically, mentally, emotionally, and socially), *Engaged* (wholeheartedly in learning), *Safe* (everywhere—in the physical environment and the social and emotional environment of the school), and *Healthy* (physically, mentally, emotionally, and socially).

Visit the ASCD and CDC websites to learn more:

ASCD: www.ascd.org/programs/learning-and-health/wscc-model.aspx

CDC: www.cdc.gov/healthyyouth/wscc

The Partnership for 21st Century Skills identified essential skills for students in the 21st cen-

tury. These learning and innovation skills include the four Cs—critical thinking, communication, collaboration, and creativity—along with life and career skills and information, media, and technological skills. Incorporation of these skills and other 21st century skills expands subjects such as arts and dance into preparation for careers and the future.

National Dance Society's National Dance Education Standards Framework: What Students Should Know and Be Able to Do in Dance

The NDS National Dance Education Standards Framework correlates to an outcome-based or standards-based education with an organized set of strands, standards, and performance indicators. The NDS framework defines the dance knowledge content to be learned, and communicates dance processes, performances, products, and values. The sections that follow define *strands*, *standards*, *performance indicators*, *S.M.A.R.T. design tools*, *learner outcomes*, *learner objectives*, and *assessment*.

Strands

Strands present areas of knowledge in a discipline. Dance as a discipline contains a number of content knowledge areas. Each strand includes dance processes, structures, and products for learning dance; these relate to acquiring dance, art, and media literacies as well as other skills crucial to college or career preparation. The strands of the NDS National Dance Education Standards cover the following broad content areas:

- Strand One: Movement foundations of dance genres and forms
- Strand Two: Dance safety, health, and wellness
- Strand Three: Creative and artistic communication in dance
- Strand Four: Choreography, performance, and production
- Strand Five: Historical, cultural, and social dance
- Strand Six: Dance, arts, and media literacy for integrated learning

Standards

Dance content standards are broad statements about knowledge, skills, and values students should know and be able to do at the conclusion of a specific time period. Standards cover dance content and processes related to the strand throughout all of the grade groupings, from kindergarten through grade 12. A standard may combine with additional standards or infuse other dance content areas as students progress and mature through the dance learning processes.

Performance Indicators

Performance indicators are written as learner outcomes or what the student will do. Dance learning should use a developmental, holistic approach. Each performance indicator for a standard relates to psychomotor, cognitive, and affective domains of learning. The performance indicators (skills, content, and values) can be used by teachers to develop learner outcomes or objectives and evaluation tools. Performance indicators identify age-appropriate and developmentally appropriate learning and performance abilities students should meet upon completion of the grade grouping:

- Grades K-2 or ages 5-7
- Grades 3-5 or ages 8-11
- Grades 6-8 or ages 11-14
- Grades 9-12 or ages 15-18

These age-divided performance indicators are only guidelines; you may have students who either excel beyond the performance indicators, such as gifted and talented students, or cannot be evaluated in relation to the performance indicators, such as individuals with disabilities.

High school dance education can vary from a one-semester elective (such as dance as a physi-

cal education or fine arts credit) to a four-year magnet or fine arts program offering an advanced diploma. A student entering a high school dance program may enter as a highly technically trained dancer or as a beginner dancer. The performance indicators in the NDS National Dance Education Standards are guidelines to assess student growth and learning. It is at the discretion of the instructor to utilize and adapt the standards to adhere to their particular curriculum in any high school dance program.

S.M.A.R.T. Design

S.M.A.R.T means specific, measurable, achievable, realistic, and time-bound. S.M.A.R.T. design is a technique to develop learner outcomes or objectives that have actionable and tangible results. The teacher develops S.M.A.R.T. learner outcomes or learner objectives, as well as evaluation tools, to ensure academic success.

Learner Outcomes and Learner Objectives

Learner outcomes and learner objectives are developed by the teacher for learning experiences or lesson plans, units, and courses.

- *Learner outcomes:* A learner outcome is a learning target or exit behavior that is actionable and measurable to demonstrate **authentic tasks** or real-world application of knowledge, skills, and values in dance.
- *Learner objectives:* A learning objective describes the learning goal for a lesson or learning experience. The objective is something a student will be able to do in order to demonstrate physical, intellectual, or affective knowledge or skills as the result of completing a specific lesson plan or learning experience.

Assessment

Assessment determines the effectiveness of learner outcomes or objectives. It makes it possible to provide students feedback on their achievements, and it measures growth and mastery of skills and concepts. The learner and the teacher structure future learning of knowledge, skills, and values based on each assessment.

Glossary

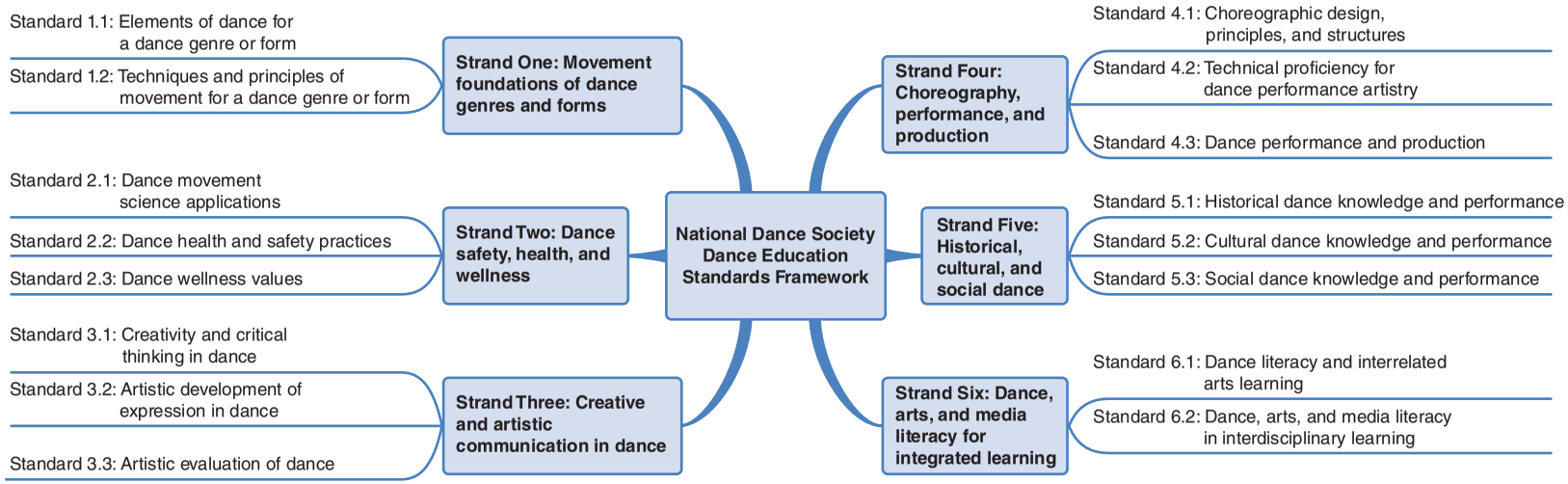
In the National Dance Society National Dance Education Standards Framework, selected dance terms appear in boldface. These bold terms are defined in the glossary at the end of the book. The glossary terms—which are defined based upon research, dance textbooks, and other resources—provide the reader with definitions or descriptions of dance language terminology used in the strands, standards, and performance indicators.

References

References for the National Dance Society National Dance Education Standards Framework appear at the end of the book.

The National Dance Society
Standards Task Force Committee

National Dance Education Standards Visual Design



National Dance Education Standards Framework

Strand One: Movement foundations of dance genres and forms				
Standard 1.1 Elements of dance for a dance genre or form				
Performance indicators: Student will				
Grade groupings	**K-2**	**3-5**	**6-8**	**9-12**
	recall and demonstrate body awareness through application of selected **elements of dance** individually and/or in small groups	apply knowledge of the **elements of dance**: **body, space**, **time**, **energy**, and **relationships**, and basic dance vocabulary	analyze, exhibit, and compare complex spacial relationships, **music elements**, and **movement qualities** in the performance of three different dance **genres** or **forms**	construct, perform, and evaluate layered spacial relationships, including **time** elements and **movement qualities,** to multi-directional **levels** in three dance **genres** or **forms**
	determine awareness of **personal space** and **general space** while moving in different **directions** and **levels**	construct basic step patterns by combining **locomotor movements**	develop smooth **transitions** linking **locomotor movements** and elevated movements with body control	
	explore **levels**, **shapes**, and varied **pathways** using basic **locomotor** and **nonlocomotor movement**	perform simple and repetitive dances to music utilizing **locomotor** and **nonlocomotor movements**	demonstrate movement changes in **tempo**, **rhythm**, and **meter** with musical accuracy	identify, demonstrate, and execute independently advanced dance movements and **elements of dance** with clarity in a variety of positions, steps, and patterns in at least two different dance **genres**
	execute simple **locomotor** and **nonlocomotor movements** in a **dance sequence** with a beginning, middle, and end	develop and perform **movement phrases** in music **compositional forms** (A, B and A, B, A)	interpret **polyrhythms** and **syncopated rhythmic patterns** through movement performance	
	perform and dissect short, simple, and repetitive dances utilizing **locomotor** and **nonlocomotor movements**	create and imitate movement in response to selected **rhythmic patterns**, **beats**, and **tempo**	create and perform precise movement response to a variety of music compositions	perform and compare **polyrhythms** and **syncopated rhythmic phrases**
	exhibit ability to move precisely to a **beat** and changes in **tempo**	identify and execute movement in 4/4, 3/4, and 6/8 **meter**	apply a variety of **efforts** to movement for elaborate expression	perform and assess expressive **movement phrases** in relationship to **melody**, **meter**, **accents**, and **dynamics**

Strand One: Movement foundations of dance genres and forms

Standard 1.2 Techniques and principles of movement for a dance genre or form

Performance indicators: Student will

Grade groupings

K-2	3-5	6-8	9-12
increase awareness of brain–body movement using sensory information during dancing and dance making	→	→	→
execute and replicate simple dance steps employing **physical movement principles** for accurate performance	acquire and apply basic dance technique and **physical movement principles** to develop body control during elevated movements when performing and creating at least two dance **genres** or **forms**	apply appropriate **physical movement principles** and dance terminology to two different dance **genres** or **forms**	articulate mastery of advanced dance technique and application of **physical movement principles** in at least three dance **genres**
demonstrate developmental movement patterns that support integration of the mind and body	identify and model the basic positions of the arms, feet, and torso of two dance **genres**	→	→
	create and absorb force while executing push off and landing for height and distance of elevated movements to demonstrate body control	develop dance technique through execution of extended **movement patterns**	improve **grounded movement** (swings, over and under curves) and body isolations with breath support
	apply breath support to initiate **intention** in a movement		deconstruct **physical movement principles** of **torque** and rotation to explore a variety of turns

Strand Two: Dance safety, health, and wellness

Standard 2.1 Dance movement science applications

Performance indicators: Student will

Grade groupings

K-2	3-5	6-8	9-12
execute a safe, age-appropriate brain and body **warm-up and cool-down**	→	→	→
compare safe and unsafe ways of moving to promote **kinesthetic awareness**	identify proper **joint actions** (flexion, extension, rotation) that contribute to movement execution	identify and demonstrate three or four **warm-up and cool-down** practices that relate to personal needs	develop a personal **warm-up and cool-down** based upon safe movement practices for a specific dance **genre** or **form**
exhibit **kinesthetic awareness** individually and in groups	relate the processes of **cardiovascular endurance**, **muscular strength**, and **flexibility** to dancing		
explain how muscles and bones work together to produce movement	→	apply **physical movement principles** for safe execution of dance movements (landings, **static alignment** and **dynamic alignment**, **weight shifts**, balance, stretching, and turns)	explain and demonstrate the appropriate anatomical terminology when applying **physical movement principles** to complex movements for the mastery of efficient and effective performance
		make use of **physical movement principles** to increase articulation, coordination, and **flexibility**	analyze and apply dance fitness, conditioning, and **cross-training activities** to promote strength, **flexibility**, and **cardiovascular endurance** and to support technical accuracy
		construct dance **fitness** and **conditioning** activities to promote strength, flexibility, and endurance for effective technique	→
		apply **physical movement principles** to improve articulation, coordination, and range of movement	→

Strand Two: Dance safety, health, and wellness

Standard 2.2 Dance health and safety practices

Performance indicators: Student will

Grade groupings

K-2	3-5	6-8	9-12
identify aspects of a healthy lifestyle that support a dancer (sleep, nutrition, and rest)	interpret personal choices for a healthy lifestyle that relates to dance	develop healthy lifestyle goals to support a lifetime ability to dance	compile research on a personal health concern or a dance-related injury to support a healthy lifestyle and a lifetime ability to dance
recall safe practices (dance attire and **dance etiquette**) as a dancer	demonstrate safe practices (dance attire, **dance etiquette**, and dance surfaces) in dance surroundings	adapt safe dance practices (dance attire, **dance etiquette**, and dance surfaces) in a variety of indoor or outdoor environments	implement safe dance practices consistently in any dance environment
apply respectful listening skills, classroom rules and movement directions, and behaviors as a performer and an audience member	relate how **muscular strength**, **flexibility**, and **cardiovascular endurance** training prevent dance injury	examine the effects of substance abuse on personal health, decision-making, and physical performance	interpret the effects of dance and regular physical activity on the efficiency of the heart, lungs, and muscular systems
explain how nutritional food choices contribute to developing movement efficiency	identify the relationship between optimal body function and a healthy eating plan	→	→
		explain how to prevent dance injuries while performing complex dance movements	design a comprehensive dance fitness program to achieve injury prevention and overall conditioning goals

Strand Two: Dance safety, health, and wellness

Standard 2.3 Dance wellness values

Performance indicators: Student will

Grade groupings

K-2	3-5	6-8	9-12
explain the aspects of **wellness** to achieve a person's best movement performance	identify aspects of **wellness** related to personal needs in dance	identify and implement dance **wellness** aspects by setting personal short-term goals to satisfy dance requirements	construct and implement a dance **wellness** program by setting short- and long-term goals
apply (body–mind) **somatic practices** in dance →			
experiment and describe the immediate effect of dance movement on the heart and breathing rate	achieve positive physical, emotional, social, intellectual, and spiritual **wellness** through dance →		
develop an appreciation for the talent and ability of self and others	collaborate and respect individual differences in dance decision-making while listening and sharing in small groups	assess the relationship between food, exercise, self-image, and physical performance →	
		demonstrate the ability to contribute constructively and work cooperatively while creating a group composition	exhibit and influence peers by demonstrating positive commitment, respect, and leadership when working toward group goals, and on projects and ensemble collaboration
		know the difference between positive and negative body image →	

Strand Three: Creative and artistic communication in dance

Standard 3.1 Creativity and critical thinking in dance

Performance indicators: Student will

Grade groupings

K-2	3-5	6-8	9-12
relate nonmoving and moving **shapes** to specific ideas	experiment with **nonlocomotor movements** or **locomotor movements**, applying changes in **space**, **time**, **shape**, and **movement quality** to construct meaning	construct an original dance applying changes in **space**, **time**, **shape**, and **movement quality** to interpret ideas and **emotions**, then revise	experiment and justify movement choices as a group to design, extend, and revise a complex, fully developed dance
illustrate meanings or **emotions** through movement exploration	rephrase a familiar idea or **emotion** to create a new or novel way of moving		
exhibit movement ideas based on observation, memory, and imagination of a story	discover original movement to solve a selected dance problem with multiple solutions	create group or solo dance study that will **communicate** a theme based on current events, social issues, or personal experiences	examine motives and emotions in relationships to self and others to develop a solo work that is self-reflective
experiment with movement sequences to communicate a theme	experiment and develop selected movement images found in the environment of everyday life (sports, nature, architecture) into a dance	→	
create movement inspired by music selections	select, combine, and develop an **improvisational** structure to communicate the intention of an idea	→	
		develop a **motif** based on an idea, emotion, or other academic curriculum (science, English, math) into a dance study	compose a **dance study** of movement sequences derived from participation in **contact improvisation** structures

Strand Three: Creative and artistic communication in dance

Standard 3.2 Artistic development of expression in dance

Performance indicators: Student will

Grade groupings

K-2	3-5	6-8	9-12
develop **movement confidence** and expression in dancing	→	make use of kinesthetic, cognitive, musical, and artistic expression to interpret dance	→
experiment with two **elements of dance** with emphasis on focus, expression, and confidence	perform with emphasis on focus, expression, and confidence	modify literal movement to an abstract version expressing the essence of an idea or theme	relate to the audience through intricate body positioning, gesture, and facial expression
perform with a group in **informal settings**	translate an idea, concept, or theme into meaning expressed through movement	discover and generate movement through improvisation for artistic expression	demonstrate an understanding of the idea, theme, concept, or unique experience that the dance work intends to convey
experiment with an idea or **emotion** that can be developed into a short dance	compare how expression in dance transforms in an **informal setting** to a **formal setting**	demonstrate collaboration and cooperation when working respectfully with others to develop ensemble awareness	perform increasingly complex, risk-taking, and challenging artistic dance works with stylistic differences in a variety of dance genres
	examine and apply a variety of energy **efforts** or **movement qualities** to movement sequences for interpretation of specific ideas		analyze a variety of accompaniments (sound, music, spoken text, silence) to change the artistic intent of the movement and dance

Strand Three: Creative and artistic communication in dance				
Standard 3.3 Artistic evaluation of dance				
Performance indicators: Student will				
Grade groupings	**K-2**	**3-5**	**6-8**	**9-12**
	apply feedback to improve **dance performance artistry**	make use of constructive feedback to produce dances that achieve artistic expression	apply a set of artistic criteria in the evaluation of self and peer work	express (verbally or written) the ideas culminating in the intention of the dance
	share ideas and preferences about dances observed and tell how dance **communicates** a story or conveys meaning	discuss how the **elements of dance** contribute to the meaning of a dance	interpret a dance work to decode the meaning of the work and the intent of the choreographer	explain a dance work and judge its artistic value based upon personal opinion and critical reviews
	share preferences for a dance observed and consider choices made by their peers	identify and discuss similarities and differences of viewed dances	formulate and answer artistic questions about dance in physical, perceptual, conceptual, and qualitative ways	interpret and summarize an artistic statement of a master choreographer
			identify and develop criteria for evaluating different forms of dance	compare and evaluate artistic criteria of self and peer choreography (e.g., skill of performers, originality, visual and emotional impact, variety, and contrast)
			evaluate dance works by master choreographers, looking at the artistic values of each work	

Strand Four: Choreography, performance, and production

Standard 4.1 Choreographic design, principles, and structures

Performance indicators: Student will

Grade groupings

K-2	3-5	6-8	9-12
replicate a series of movement sentences and then change **elements of dance**	apply **movement qualities** to a series of movement sequences	construct and perform **dance studies** to complex rhythms and musical forms (theme and variation, rondo, and canon) to express connections between the movement and the music	design a complex group dance with a solo to communicate **abstract** ideas as a response to a current topic
create movement sequences, manipulating different choreographic processes (**body**, **shapes**, **levels**, **pathways**) and music choices	improvise with a partner and create a dance that solves a problem	improvise in a group to create a dance structure to solve a problem	compile a group **choreographic design** to create a dance employing advanced techniques from two dance **genres** in multiple structures
translate a story into a series of movement sequences and write out the dance using movement vocabulary	execute **choreographic structures** based on simple musical forms (A, B and A, B, A) and identify each part	analyze and report the choreographic design, principles, and structures of an **improvisation** and choreographed dance	improvise and justify choices selected to communicate an idea through a dance work
			create a site-specific or environmental movement study at a specific location

Strand Four: Choreography, performance, and production				
Standard 4.2 Technical proficiency for dance performance artistry				
Performance indicators: Student will				
Grade groupings	**K-2**	**3-5**	**6-8**	**9-12**
	consistently recall positions, movements, or steps of a dance **form**	exhibit **technical proficiency** of foundational dance vocabulary in at least two dance **genres**	examine personal technical skills and apply self-correction in both technical and artistic aspects of performance	→
	execute movement to different basic music **beats**, **rhythms**, **tempos**, and qualities	demonstrate **movement qualities** and **transitions** within choreography	demonstrate rhythmic acuity and sensitivity to **movement qualities** and **transitions** in dance	translate knowledge of technical skills and artistic interpretation to characteristics of various dance genres
	compare performing in class to performing for an audience	model concentration, self-confidence, and commitment during rehearsal and performance	develop appropriate performance with internal motivation and consistent awareness of movement and relationships within groups	→
		demonstrate music **meter** and phrasing, **rhythmic pattern**, and **tempo** as part of accurately reflecting the **intention** of a dance	commit to performing to project and **communicate** the idea to the audience	distinguish and demonstrate artistic and stylistic characteristics in performing dances of several dance **genres** in different performance settings

Strand Four: Choreography, performance, and production

Standard 4.3 Dance performance and production

Performance indicators: Student will

Grade groupings

K-2	3-5	6-8	9-12
identify appropriate audience etiquette in various informal and formal showings	demonstrate appropriate etiquette in class, rehearsal, and performance	develop a **performance attitude** toward achieving expectations of roles in rehearsal, performance, and production	practice **performance attitude** in executing dance roles by applying projection, artistry, expression, and musicality
recognize dance performance requirements of knowing and executing the **dance sequences** and exhibiting movement confidence, concentration, and awareness of other dancers and the dance space	→	→	→
	discuss the roles and responsibilities of front- and backstage positions in a production	value the decisions determined by an adjudication or audition	evaluate individual perspectives (performer, choreographer, audience member, or critic) that may affect responses to a dance
	distinguish what is appropriate **dance etiquette** for dance, attire, and grooming (hair, makeup, and costuming) for performance, and develop good habits in these areas	evaluate and respond to self or peer participation in choreography, performance, and production	demonstrate knowledge and application of dance technical production skills necessary to planning and producing a dance performance
		participate in dance production by working assigned technical crew or production positions	→
			analyze, compare, and report how theatrical components contribute to various dance performances

Strand Five: Historical, cultural, and social dance

Standard 5.1 Historical dance knowledge and performance

Performance indicators: Student will

Grade groupings

K-2	3-5	6-8	9-12
name and execute simple dances of different countries from the past to the present	recall and execute dances (past to present) from different countries	interpret, analyze, and refine dances from at least two **historical periods**	research, learn, and perform at least two multipart historical social dances or two choreographed dance works using appropriate style and context of the **historical period**
identify and describe the dancers, the dance, and where, when, and why it was performed	→		
perform or view several **historical dances**; list and discuss reactions to the dances	discover the background and purpose of selected, viewed, or performed **historical dances**	perform American theatrical dance forms from the 20th and 21st centuries	→
	identify excerpts from classical ballet and 20th century works (modern dance, ballet, and jazz dance)	research and identify major choreographers, dancers, and personalities who contributed to dance in the 19th, 20th, and 21st centuries	research, critique, and report findings about a **historical dance** in the context of the period's arts and society
		view, compare, contrast, and discuss two dances or choreographers' works from different **historical periods**	view, analyze, and defend your judgments of least two choreographers' works from different **historical periods** within the perspective of historical events and society
			analyze significant events or historical figures in the development of dance forms in contexts of social, cultural, and political influence through research, creating a written project with media

Strand Five: Historical, cultural, and social dance

Standard 5.2 Cultural dance knowledge and performance

Performance indicators: Student will

Grade groupings

K-2	3-5	6-8	9-12
name and execute simple **cultural dances** performed at special events locally and globally	recall and execute dances from two different **cultures** or various local cultural communities	perform American heritage dances such as folk, square, contra, and line dances	restage or reconstruct and perform with accuracy several multipart cultural dances (to authentic accompaniment) from different geographic regions
identify and explain facts about a **cultural dance**	create a dance and select appropriate music that represents a specific cultural heritage	interpret, refine, and describe several **cultural dance** characteristics (movements, styles, and formations) in the context of cultural traditions and society	
compare **cultural dance** similarities and differences by describing the dances and music	identify a **cultural dance** and explain its background information (geography and climate of the country of the dance)	research and summarize traditions of **cultural dances** from local and global community events	research, critique, and report findings about two multipart diverse **cultural dances** from different regions; examine their origins; describe the dancer's posture, movements, gestures, qualities, and rhythms; connect them to cultural traditions, social, cultural, and political influences of the times
explain the meaning of a **cultural dance** that tells a story	compare and contrast two **cultural dances**; describe the dancers, their attire, the dance, the setting, the event, the music or accompaniment, and other details of the dancer, dance, and performance	→	

Strand Five: Historical, cultural, and social dance				
Standard 5.3 Social dance knowledge and performance				
Performance indicators: Student will				
Grade groupings	**K-2**	**3-5**	**6-8**	**9-12**
	name and execute simple social, folk, and popular dances of different countries from the past to the present	→	execute several social, folk, or popular dances from different countries with a partner or in a group; determine similar and different characteristics of each dance, its steps, and styles of performance	master performance and styling for presentation of several historical to contemporary **social dances** from dance **cultures** and countries
	identify and explain the background of the dance, who danced, and the purpose of the dance	identify and execute several social, folk, or popular dances from different countries and **historical periods**	perform, analyze, and make an appraisal of popular or **social dances** that celebrate an event or reflect social issues or society in a specific **historical period**	determine characteristics and qualities of selected social, folk, or current popular dances to arts and society of the times
		examine and compare several **social dances**, their music, and their relationship to society and arts at the time of their origin and today	explain how **social dances** are different from theatrical dances	research and use **media** and **technology** to critically analyze at least three selected historical and contemporary popular **social dances** in the context of society and the times, and present a report

Strand Six: Dance, arts, and media literacy for integrated learning

Standard 6.1 Dance literacy for interrelated arts learning

Performance indicators: Student will

Grade groupings

K-2	3-5	6-8	9-12
recall and execute to music rhythmic songs and simple dances; describe spacial designs and **pathways**, then share and respond to others' dance descriptions	select and translate a visual image or dramatic theme to create a dance with accompaniment	execute two or more multipart dances or create a series of movement studies from different dance **genres** and **choreographic structures**; select different styles of music for expressing the idea, theme, or emotions of the dance	create, revise, and perform dances based upon extensive use of dance vocabulary and **choreographic structures**, expanded **interrelated arts** ideas, or themes
view a live or video dance performance, explain the dance story or theme, and relate the music and costumes to the dance	view at least two different dance works, live or recorded; describe and present an oral or written summary of the **elements of dance**, **movement qualities**, music, story, theme, or visual art images	record and report with **technology** and **media** the learning and rehearsing of a dance; critically analyze and support the **interrelated arts** choices made for interpretation of the dance	research, synthesize, and develop a critical analysis report and **media** presentation of the problem, artistic intent, design, and processes used to create the work
describe dance movements in words and relate to visual art images, situations, and emotions from literature	explore and report on dance and arts presented in different **media**	categorize and explain similarities and differences among the dance and art examples from different **media**	record and report with **technology** or **media** the processes for developing a choreographic work (choreographic intent, dance content, design, music, and production elements selected) analyze and report how various forms of dance **media** (print, electronic media, film, video, and interactive technology) compare to live performance select art-specific terminology to describe the artistic or production features (music, sets, lighting, costumes) of two or three dances by drawing, explaining, or writing a commentary in different media

Strand Six: Dance, arts, and media literacy for integrated learning

Standard 6.2 Dance, arts, and media literacy in interdisciplinary learning

Performance indicators: Student will

Grade groupings

K-2	3-5	6-8	9-12
execute creative movement or short dances to solve basic math or science problems	create a dance to **communicate** an idea or process from another discipline	design a **dance study** and explain how parts of the study illustrate the steps in a math, science, or another discipline process	select an interdisciplinary subject or theme; design, choreograph, and produce a dance as a live and video performance
create and draw dance paths in classroom or school; identify major locations	translate stories from literature though **elements of dance** and basic dance **forms**	view, analyze, and report dance examples supported by other arts to explain a concept or process learned from another discipline	critically analyze, create, and revise an interdisciplinary choreographic work; identify the roles dance and other arts play in the dance work; report feedback from dancers and audiences, and include personal views of the project, its performance, and video
translate stories by employing **elements of dance**	distinguish commonalities between dance and other subject areas		
	identify and apply dance and dance-related skills such as creative problem-solving, collaboration, and **critical thinking** to multiple **media** and **technology** experiences	→	

Glossary

abstract—To change a depiction away from reality to achieve an effect. In movement, distortion and stylized movements change what is familiar into something new and unique.

accent—To place more emphasis on specific sounds with loudness or on movements with more energy applied.

alignment—A physical movement principle that is either **static** or **dynamic**.

artistic expression—The personal choices one makes when creating art; these choices are based on one's history, cultural background, likes and dislikes, and affinity with a specific genre. It is the individual's creative process and how they develop their art.

artistic vision—A written statement by the choreographer that focuses on the choreographic concepts of a work to be developed.

authentic tasks—Tasks that require students to apply their knowledge, skills, and values of a discipline to meet real-world requirements by constructing responses, creating new knowledge, or developing skills at the appropriate performance level.

beat—The underlying constant pulse of music or movement.

body—Development of an awareness of body and body parts. See also **body movement**, **shapes**, and **body designs**.

body designs—Asymmetrical or symmetrical.

body movement—Locomotor, nonlocomotor, or axial types of movement.

cardiovascular endurance—The ability to work continuously or for extended periods of time.

centered movement—The balancing of the body.

choreographic design principles—The two elements of visual design: body shapes and movement through space and time.

choreographic processes (choreographic devices)—Ways in which movements, movement sequences, and themes are manipulated in a variety of ways through space, time, formations, and other devices that connect the parts of the dance work.

choreographic structures—See **compositional forms**.

communicate—In the arts, communication is specialized in that it needs no words or text but expresses a concept, theme, or value in shape, color, sound, and physical movement. Communication through art has been in existence since the beginning of humankind, as evidenced in cave art. Communication in art does not exist until it can make an impact on a viewer or an audience.

compositional forms—The forms in which dance movement is organized, such as A, B (two part), A, B, A (three part), theme and variations, rondo, and canon. Narrative compositions use drama or storytelling. Open, semistructured, or structured compositions use the dance idea to create the form.

conditioning—An individual's engagement in physical activity or exercise to improve physical fitness.

contact improvisation—The communication between two or more moving partners through physical contact.

creative process—Process models that can be applied to dancing, dance making, and other aspects of dance learning. The classic creative process stages are **preparation**, **incubation**, **insight**, **evaluation**, and **elaboration**.

1. **preparation—**Immersing oneself in the topic or subject; this stage in the creative process is done to absorb as much information as possible into the subconscious as preparation for the second step.
2. **incubation—**This stage in the creative process is interconnected with the first stage, preparation. The information gathered churns in one's subconscious as the person sorts through research, and then leaves the research and returns to it.
3. **insight—**This is the aha moment when the research and information from earlier stages of the creative process gel into a cohesive vision of the dance work or the performance style or conceptual direction. Insight often takes place while doing everyday tasks or low-level physical activity.
4. **evaluation—**This stage of the creative process requires time to reflect and analyze the idea; it is an ongoing critique of the performance or the choreography. Evaluation requires continued appraisal of the components of the work, such as the movements, design, style, or music selected. In addition to self-analysis, peer or group feedback helps to determine which are the best components to utilize and which components do not enhance or support the idea.
5. **elaboration—**This is the final stage of the creative process, in which the person refines the work by making judgements that will enhance the performance, the design or structure, or the aesthetic values of the dance work and its performance.

creativity—The combination of fluency (the number of ways something is performed), frequency (the number of times something is executed), originality (how inventive or unique the movements are as well as how adequate, relevant, and appropriate they are), and imagination (how movement is expanded, revised, or altered).

critical thinking—Defined by Francis Bacon in 1605, critical thinking is a desire to seek, doubt, and meditate. It is based on universal intellectual values that transcend subject matter. When critically thinking,

one weighs all aspects of an argument and considers and tests the soundness of the argument. Critical thinking explores questions about existing knowledge.

cross-training activities—Activities that vary daily to prevent detraining, especially after an injury.

cultural dance—One of the most important expressions of historical and current cultural values. Dance forms reflect a person or a group's cultural societal values.

culture—The defining imprint of a people, exemplifying their history, environment, religion, ritual, and language. Culture continually adapts and changes over time based on outside influences. Dance is an outward manifestation of culture.

dance etiquette—Rules that may be based on tradition and demonstrate what is considered good manners, as well as rules related to dance safety and an efficient and effective learning experience. The teacher may present specific etiquette for arriving or leaving class, asking questions, and other topics.

dance literacy—The dance literacy model, developed by Hong (2000), includes dancing or kinesthetic literacy, dance making or choreographic literacy, and dance appreciation or critical analysis. Hong's dance literacy model relates to the artistic processes of creating, performing, responding, and connecting.

dance performance artistry—The blending of technical proficiency and artistic expression to create a performance that the audience responds to on a deeply felt level. More than merely executing the technical movements, it demonstrates an interpretation of the work with a uniqueness and knowledge of self.

dance processes—Creating, performing, responding, and connecting are artistic processes applied in visual arts, music, drama, and dance.

dance production—A process of staging a dance or dances to create a performance. Dancers need to be physically and mentally prepared to perform dance works, accept responsibilities in the performance setting, practice theater etiquette and safety, and employ a professional attitude and conduct throughout rehearsals and performances.

dance production elements—Staging, music or sound, lighting, costuming, scenic elements (sets and set pieces), and props.

dance science—The scientific study of dance and dancers, as well as the practical application of scientific principles to dance. The aims of dance science are the enhancement of performance, the reduction of injury, and the improvement of well-being and health. Dance science incorporates kinesiology, motor learning, and other related disciplines, which support the general components of physiological and mental dance training, fitness, and conditioning.

dance sequence—Selected movements presented in a series with a beginning, middle, and end.

dance study—A selection of movement ideas based on the investigation of a specific idea and presented in a short work.

dimensions (range)—The amount of space being used: small, medium, or large.

directions—Front, back, forward, backward, right or left side, up, down, or diagonal.

duration—The length of the movement (short, medium, or long).

dynamic alignment—The alignment of the body while performing different movements.

dynamics—A combination of energy, weight, time, and flow.

effort—Combination of the factors of time (fast to slow), weight (light to heavy), space (small to large), and flow (bound to free) in various proportions to express energy through movement (either direct or indirect).

effort actions—Dab, flick, float, glide, punch, press, slash, or wring.

elements of dance—The fundamental components of dance: **body**, **energy (or force)**, **space**, **time**, and **relationships**.

emotions—The six most basic emotions are happiness, sadness, disgust, fear, surprise, and anger. Other more complex emotions evolve with age and maturity.

energy (or force)—The amount of intensity applied to a movement. See also **movement qualities**, **effort**, and **effort actions**.

fitness—The body's ability to function in work and leisure activities, to be healthy, to resist disease, and to react to emergency situations.

flexibility—The range of motion that joints have when in action.

form—A subcategory of a genre. Examples include folk forms and media forms.

formal setting—A formal performance typically takes place in a specifically designated area with a proscenium stage and audience, with technical provisions of sound, lighting, and costuming. However, based on the culture, formal performances can occur outside in site-specific locations, such as the center of a village. Formal showings are generally well rehearsed and as close to perfection as possible.

formations—Lines, circles, squares, parts of a circle, or V or inverted-V shapes.

general space—The dance space a person (or persons) moves through during a dance.

genre—A class or category of art of dance based on some set of stylistic criteria. Examples of genres include ballet, modern dance, jazz, tap dance, musical theatre, and ballroom dance.

grounded movement—Movements strongly connected to the earth with a lower center of gravity.

health—The condition of the body and mind, encompassing proper nutrition and hydration, stress management, safety practices, rest and recovery time, and freedom from disease.

historical dance—Dances from before the present time performed as part of life span milestones, ritual or religious celebrations, or social, entertainment, or theatrical events.

historical periods—Chronological periods historians divide the time line of history into, beginning in prehistory or another point in time and ending in the present.

The span of these chronological periods sometimes depends upon the type of history.

improvisation—Creating unplanned spontaneous movements to explore ideas.

informal setting—A classroom, gym, or dance studio setting where movement is shared in front of one's peers for peer feedback. An informal showing can be a check for knowledge and understanding, or a pre-assessment by the instructor. Students can show individually, in small groups, or one large group. In general, informal settings do not require any technical provisions such as costuming and lighting.

integrated learning—The arts and other disciplines synergized into a new work to enrich and expand knowledge and understanding of other subjects or disciplines.

intention—A choreographer's use of the mind–body connection to draw upon previous experiences and inner feelings in order to create an artistic work that communicates to an audience.

interdisciplinary learning—An educational approach that relates two or more academic subjects. Students can learn basic academic concepts through dance.

interrelated arts—Music, visual arts, drama, and media used in various capacities or in collaboration to support and enhance dancing and dance works.

joint action—The movement that is allowed when specific bones align; examples of joint actions include flexion, extension, and rotation.

kinesthetic awareness—The ability to detect weight, body position, and body relationship between movements or other people; sometimes called *muscle sense*.

levels—The body in relationship to the ground: high, middle, and low.

locomotor movements—Movements that travel using the feet: walk, run, leap, jump, hop, gallop, skip, or slide, and using other body parts: rolling, handstands, crabwalk, cartwheels.

media—Print, electronic media, film, video, and interactive technology.

media literacy—The ability to access, analyze, and evaluate media content fluently. Students must become media literate in order to use technology in dance and arts processes.

melody—The overarching tune created by a series of notes, influenced by pitch and rhythm.

meter—The recurring pattern of stresses or accents that provide the pulse or beat of the music; they are notated at the beginning of a composition.

motifs—The distinctive movements or dominant idea of a composition that will be produced throughout the dance.

movement confidence—Students' perception of their performance abilities.

movement pattern—An arrangement or grouping of locomotor and nonlocomotor movements that may be repeated as a unified design.

movement phrase—The development of a motif or idea into a longer temporary or permanent statement; eight measures is a common length that may be combined with other phrases to form a composition.

movement qualities—The amount of energy that is applied from the execution of a movement: swing, sustained, suspended, collapsed, vibratory, or percussive.

muscular strength—The maximum force that an individual can exert when muscles are contracted.

music elements—Rhythm, dynamics, melody, meter, harmony, tone, texture, and form.

nonlocomotor movements—Movements around a stationary axis: swinging, punching, rotating, twisting.

pathways—Straight, curved, circular, zigzag, or serpentine.

performance attitude—Accepting and practicing the responsibilities and behaviors of a dancer; this attitude is required in class, rehearsal, or performance.

performance processes—The course of action extends from audition, learning and refining choreography, preparing for different types of rehearsals, to performance. During the process, the dancer employs and cultivates a performance attitude and performance presence.

personal space—The positive space a person's body occupies when stationary or moving.

physical movement principles—Based on Newton's laws of motion, these principles include momentum, force, balance, acceleration, torque, and rotation.

polyrhythm—Conflicting rhythms or movements happening simultaneously in a musical or dance composition.

relationships—How the dancer's body parts or movement is spatially connected with a partner or group, with props, scenic, or architectural elements.

rhythm—The beat of music marked by the regulated succession of strong and weak elements.

rhythmic pattern—A grouping or placement of the *duration* of strong and weak sounds or movements in time that can be repeated.

safety—Freedom from danger, risk, injury, and harm; safety requires proper clothing and shoes, warm-up and cool-down, etiquette, and facilities.

shapes—Curved, straight, bent, rotated, or twisted.

S.M.A.R.T.—Goals that are specific, measurable, achievable, relevant, and time-bound. S.M.A.R.T. design can be used for the development of program goals, performance indicators, learner outcomes, or learner objectives.

social dance—Traditional, historical, or popular dances people participate in that have deep ties to society, its trends, and happenings in the world.

somatic practices—Movement experiences that use an individual's internal sensations to promote improved movement functioning.

space—Personal and general space, using all directions. See also **personal space**, **general space**, **dimensions (or range), directions**, **levels**, **locomotor** and **nonlocomotor movements**, **pathways**, and **formations**.

static alignment—The typical posture of the body when sitting or standing.

step pattern—An arrangement or grouping of locomotor movements that may be repeated as a unified design. Examples include two-step (gallop); schottische (three runs, hop), polka (hop, gallop), and waltz (three walks with level change).

syncopation—The temporary displacement of beats in a measure.

syncopated rhythmic patterns—An arrangement or grouping of beats in a measure that are temporarily displaced.

syncopated rhythmic phrases—The displacement of beats in a temporary or permanent statement usually eight measures in length.

technical proficiency—In dance, technical proficiency is the ability to move with efficiency using the technical and conceptual requirements of a specific dance form.

technology—Electronic systems and media formats.

tempo—The speed of the movement, from fast to slow.

time—The duration and tempo of movement, influenced by the weight of the movement. See also **duration** and **tempo**.

time signatures—A notation with two numbers—one on top of the other—with the top number designating the number of beats in each measure and the bottom number designating the note value that receives the beat.

torque—A rotation caused by a twisting force.

transition—A movement or movement sequence that connects two sections or parts of a composition.

warm-up and cool-down—A variety of low-intensity activities designed to prepare the body for moderate to vigorous workouts or for a dance class, or to be executed at the completion of a moderate or vigorous activity to help the body recover.

weight shifts—Weight changes from one supporting foot or body part to another.

wellness—Realizing one's full potential and balance in physical, emotional, social, intellectual, spiritual, and environmental development.

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