

California Arts Standards

California Arts Standards for Dance

“Dance is for everybody. I believe that the dance came from the people and that it should always be delivered back to the people.”

—Alvin Ailey (1931–1989), African American dancer, choreographer, and visionary

The dance standards are designed to enable students to achieve dance literacy. To be literate in the artistic discipline of dance, students need to develop specific knowledge, skills, and values that allow for fluency and deep understanding. This means discovering the expressive elements of dance; knowing the dance-based theory, terminology, and symbolic language that is used to comprehend dance; having a clear sense of embodying dance; and being able to reflect, critique, and connect personal experience to dance and the dance community.

What Is Literacy in Dance?

The California Arts Standards are rooted in a creative approach to teaching and learning. The dance standards describe expectations for learning in dance regardless of style, genre, or culture. The dance standards require both the teacher and student to focus on big ideas and key concepts inherent to all dance forms. As the teaching and learning of dance continues, these ideas and concepts will continue to evolve with increasing rigor in instruction and will deepen understanding. The dance standards are the impetus for dance educators to inspire their students to explore and discover their personal connection to the deep human tradition of dance and prepare them for a lifelong immersion in the socio-cultural and political meanings and experiences of dance as well as the embodied learning and enjoyment that performing, studying, and viewing dance can bring.

Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

Process Component

Explore

Enduring Understanding

Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question

Where do choreographers get ideas for dances?

PK.DA.Cr1	K.DA.Cr1	1.DA.Cr1	2.DA.Cr1	3.DA.Cr1	4.DA.Cr1	5.DA.Cr1
a. Respond in movement to a variety of sensory stimuli (e.g., music/sound, visual, tactile).	a. Respond in movement to a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance).	a. Explore movement inspired by a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source.	a. Explore movement inspired by a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.	a. Experiment with a variety of self-identified stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences) for movement.	a. Identify ideas for choreography generated from a variety of stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences).	a. Build content for choreography using several stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events).

PK.DA.Cr1	K.DA.Cr1	1.DA.Cr1	2.DA.Cr1	3.DA.Cr1	4.DA.Cr1	5.DA.Cr1
b. Find a different way to do several basic locomotor and nonlocomotor movements.	b. Explore different ways to do basic locomotor and nonlocomotor movements by changing at least one of the elements of dance .	b. Explore a variety of locomotor and nonlocomotor movements by experimenting with and changing the elements of dance .	b. Combine a variety of movements while manipulating the elements of dance .	b. Explore a given movement problem . Select and demonstrate a solution.	b. Develop a movement problem and manipulate the elements of dance as tools to find a solution.	b. Construct and solve multiple movement problems to develop choreographic content.

6.DA.Cr1	7.DA.Cr1	8.DA.Cr1	Prof.DA.Cr1	Acc.DA.Cr1	Adv.DA.Cr1
a. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (e.g., music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events).	a. Compare a variety of stimuli (e.g., music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) and make selections to expand movement vocabulary and artistic expression .	a. Implement movement from a variety of stimuli (e.g., music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) to develop dance content for an original dance study or dance.	a. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study . Analyze the process and the relationship between the stimuli and the movement.	a. Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement .	a. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent .

6.DA.Cr1	7.DA.Cr1	8.DA.Cr1	Prof.DA.Cr1	Acc.DA.Cr1	Adv.DA.Cr1
b. Explore various movement vocabularies to transfer ideas into choreography.	b. Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made using genre-specific dance terminology .	b. Identify and select personal preferences to create an original dance study or dance. Use genre-specific dance terminology to articulate and justify choices made in movement development to communicate intent.	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.	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 that communicates an artistic intent . Compare personal choices to those made by well-known choreographers.	b. Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent .

Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

Process Component

Plan

Enduring Understanding

The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question

What influences choice-making in creating choreography?

PK.DA:Cr2	K.DA:Cr2	1.DA:Cr2	2.DA:Cr2	3.DA:Cr2	4.DA:Cr2	5.DA:Cr2
a. Improvise dance that starts and stops on cue.	a. Improvise dance that has a beginning, middle, and end.	a. Improvise a series of movements that have a beginning, middle, and end, and describe movement choices.	a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end.	a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures .	a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.	a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.

PK.DA:Cr2	K.DA:Cr2	1.DA:Cr2	2.DA:Cr2	3.DA:Cr2	4.DA:Cr2	5.DA:Cr2
b. Engage in dance experiences moving alone or with a partner.	b. Express an idea, feeling, or image, through improvised movement moving alone or with a partner.	b. Choose movements that express an idea or emotion, or follow a musical phrase.	b. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices.	b. Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the 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.	b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.

6.DA:Cr2	7.DA:Cr2	8.DA:Cr2	Prof.DA:Cr2	Acc.DA:Cr2	Adv.DA:Cr2
a. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent . Explain the goal or purpose of the dance.	a. Use a variety of choreographic devices and dance structures to develop a dance study with a clear artistic intent . Articulate reasons for movement and structural choices.	a. Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent . Articulate the group process for making movement and structural choices.	a. Collaborate to design a dance using choreographic devices and dance structures to support an artistic intent . Explain how the dance structures clarify the artistic intent .	a. Work individually and collaboratively to design and implement a variety of choreographic 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 .

6.DA:Cr2	7.DA:Cr2	8.DA:Cr2	Prof.DA:Cr2	Acc.DA:Cr2	Adv.DA:Cr2
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.	b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Articulate how the artistic criteria serve to communicate the meaning of the dance.	b. Define and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning. Discuss how the criteria clarify or intensify the meaning of the dance.	b. Develop an artistic statement for an original dance study or dance. Discuss how the use of movement elements, choreographic devices and dance structures serve to communicate the artistic statement .	b. Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement .	b. Craft an artistic statement that communicates a personal, aesthetic , cultural, and artistic perspective in a collection of original work.

Creating—Anchor Standard 3: Refine and Complete Artistic Work

Process Component

Revise

Enduring Understanding

Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question

How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

PK.DA:Cr3	K.DA:Cr3	1.DA:Cr3	2.DA:Cr3	3.DA:Cr3	4.DA:Cr3	5.DA:Cr3
Respond to suggestions for changing movement through guided improvisational experiences.	Apply suggestions for changing movement through guided improvisational experiences.	Explore suggestions to change movement from guided improvisation and/or short remembered sequences.	Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.	Revise movement choices in response to feedback to improve a short dance study . Describe and document the differences the changes made in the movements.	Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study . Explain and document choices made in the process.	Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent . Explain and document the movement choices and refinements.

6.DA:Cr3	7.DA:Cr3	8.DA:Cr3	Prof.DA:Cr3	Acc.DA:Cr3	Adv.DA:Cr3
a. Revise dance compositions using collaboratively developed artistic criteria . Document the revisions. Explain reasons for revisions and how choices made relate to artistic criteria .	a. Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and feedback of others. Explain reasons for choices and how they clarify artistic intent .	a. Revise choreography collaboratively or independently based on artistic criteria , self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent .	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 , collaboratively or independently 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 .
n/a	b. Investigate and use a recognized system to document dance sequences (e.g., writing, a form of notation symbols, or using media technologies).	b. Experiment with aspects of a recognized system and use the system to document one or more sections of a dance (e.g., writing, a form of notation symbols, or using media technologies).	b. Compare and use recognized systems to document a section of a dance (e.g., writing, a form of notation symbols, or using media technologies).	b. Develop a strategy to record a dance using recognized systems of dance documentation (e.g., writing, a form of notation symbols, or using media technologies).	b. Document a dance using recognized systems of dance documentation (e.g., writing, a form of notation symbols, or using media technologies).

Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

Process Component

Express

Enduring Understanding

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

Essential Question

How do dancers work with space, time and energy to communicate artistic expression?

PK.DA:Pr4	K.DA:Pr4	1.DA:Pr4	2.DA:Pr4	3.DA:Pr4	4.DA:Pr4	5.DA:Pr4
a. Identify and demonstrate directions for moving the body in general space (e.g., forward, backwards, sideways, up, down, and turning) and finding and returning to a place in space .	a. Make still and moving body shapes that show lines (e.g., straight, bent, and curved), change levels, and vary in size (large/small). Join with others to make a formation and work with others to change its dimension. Find and return to a place in space .	a. Demonstrate locomotor and nonlocomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways individually and with others. Find and return to place in space .	a. Demonstrate clear directionality and intent when performing locomotor and nonlocomotor movements that change body shapes, facings, and pathways in space . Identify symmetrical and asymmetrical body shapes and examine relationships between body parts.	a. Judge spaces as distance traveled and use space three-dimensionally. Demonstrate shapes with positive and negative space . Perform movement sequences in and through space with intentionality and focus.	a. Make static and dynamic shapes with positive and negative space . Perform three-dimensional movement sequences alone and with others, establishing relationships with intentionality and focus.	a. Integrate static and dynamic shapes as well as floor and air pathways into dance sequences. Establish relationships with other dancers with intentionality and focus. Convert inward focus to outward focus.

PK.DA:Pr4	K.DA:Pr4	1.DA:Pr4	2.DA:Pr4	3.DA:Pr4	4.DA:Pr4	5.DA:Pr4
b. Identify speed of movement as fast or slow. Move to varied rhythmic sounds at different tempi .	b. Demonstrate tempo contrasts with movements that match the tempo of the stimuli .	b. Relate quick, moderate and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat.	b. Identify the length of time a movement or phrase takes (e.g., whether it is 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 nonlocomotor movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing.	b. Respond in movement to even and uneven rhythm in both metric and kinesthetic phrasings. Recognize and respond to tempo changes as they occur in dance and music.	b. Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time.

PK.DA:Pr4	K.DA:Pr4	1.DA:Pr4	2.DA:Pr4	3.DA:Pr4	4.DA:Pr4	5.DA:Pr4
c. Move with opposing dynamics .	c. Identify and apply different dynamics to movements.	c. Demonstrate movement characteristics along with descriptive vocabulary (e.g., use adverbs and adjectives that apply to movement).	c. Select and apply appropriate characteristics to movements (e.g., selecting specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics .	c. Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent.	c. Analyze and refine phrases by incorporating a greater range of energy and dynamic changes to heighten the effect of their intent.	c. Contrast bound and free flowing movements . Initiate movements from a variety of points of the body. Analyze the relationship between initiation and energy .

6.DA:Pr4	7.DA:Pr4	8.DA:Pr4	Prof.DA:Pr4	Acc.DA:Pr4	Adv.DA:Pr4
a. Refine partner and ensemble skills in the ability to determine distance and spatial design . Establish diverse pathways, levels, and patterns in space . Maintain focus with partner or group in near and far space .	a. Expand movement vocabulary of floor and air pattern designs. Incorporate and modify differently designed shapes and movements from a variety of dance genres and styles for the purpose of expanding movement vocabulary .	a. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Use focus during complex floor and air patterns and/or pathways.	a. Develop partner and ensemble skills that enable contrast while maintaining a sense of spatial design and relationship (e.g., through lifts, balance, or other means). Use space intentionally during phrases and through transitions between phrases. Establish and break 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 level. Execute complex floor and air sequences with others while maintaining and breaking relationships through focus and intentionality.	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 intent. Establish and break relationships with other dancers and audience as appropriate to the dance.

6.DA:Pr4	7.DA:Pr4	8.DA:Pr4	Prof.DA:Pr4	Acc.DA:Pr4	Adv.DA:Pr4
b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase or dance work . Accurately use accented and unaccented beats in a variety of meters.	b. Vary durational approach in dance phrasing by using timing accents and 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 timings within the same section. Use different tempi in different body parts at the same time.	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.	b. Modulate time factors for artistic interest and expressive acuity. Demonstrate time 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 .

6.DA:Pr4	7.DA:Pr4	8.DA:Pr4	Prof.DA:Pr4	Acc.DA:Pr4	Adv.DA:Pr4
c. Use the internal body force created by varying tension within one's musculature for movement initiation and dynamic expression. Distinguish between bound and free flowing movements and appropriately apply them to dance phrases .	c. Compare and contrast movement characteristics from a variety of dance genres or styles . Discuss specific characteristics using dance terminology and descriptive language to describe them. Determine and demonstrate what dancers must do to perform them clearly.	c. Direct energy and dynamics in such a way that movement is textured. Incorporate energy and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.	c. Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness so that movement phrases demonstrate variances of energy and dynamics .	c. Initiate movement phrases by applying energy and dynamics . Vary energy and dynamics over the length of a phrase and transition smoothly out of one phrase and into the next phrase, paying close attention to its movement initiation and energy .	c. Modulate dynamics to clearly express intent while performing dance phrases and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills to establish and maintain relationships with other dancers and project to the audience.

Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

Process Component

Embody

Enduring Understanding

Dancers use the mind–body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question

What must a dancer do to prepare the mind and body for artistic expression?

PK.DA:Pr5	K.DA:Pr5	1.DA:Pr5	2.DA:Pr5	3.DA:Pr5	4.DA:Pr5	5.DA:Pr5
a. Demonstrate basic full body locomotor , nonlocomotor movement, and body patterning with spatial relationships.	a. Demonstrate same side and cross-body locomotor and nonlocomotor movements, body patterning movements, and body shapes.	a. Demonstrate a range of locomotor and nonlocomotor movements, body patterning , body shapes, and directionality.	a. Demonstrate a range of locomotor and nonlocomotor movements, body patterning , and dance sequences that require moving through space using a variety of pathways.	a. Replicate body shapes, movement characteristics , and movement patterns in a dance sequence with awareness of body alignment and core support.	a. Demonstrate technical dance skills (e.g., alignment , coordination, balance, core support) and movement characteristics when replicating and recalling patterns and sequences of locomotor and nonlocomotor movements.	a. Recall and execute a series of dance phrases using technical dance skills (e.g., alignment , coordination, balance, core support, clarity of movement).

PK.DA:Pr5	K.DA:Pr5	1.DA:Pr5	2.DA:Pr5	3.DA:Pr5	4.DA:Pr5	5.DA:Pr5
b. Move in general space and start and stop on cue while maintaining personal space .	b. Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space .	b. Move safely in general space through a range of activities and group formations while maintaining and changing personal space .	b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space .	b. Adjust body-use 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.

PK.DA:Pr5	K.DA:Pr5	1.DA:Pr5	2.DA:Pr5	3.DA:Pr5	4.DA:Pr5	5.DA:Pr5
c. Identify and move body parts and repeat movements upon request.	c. Move body parts in relation to other body parts and repeat and recall movements upon request.	c. Modify movements and spatial arrangements upon request.	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 dance activities. Apply constructive feedback from teacher and self-check to improve dance skills.	c. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (e.g., music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals.	c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.

6.DA:Pr5	7.DA:Pr5	8.DA:Pr5	Prof.DA:Pr5	Acc.DA:Pr5	Adv.DA:Pr5
a. Embody technical dance skills (e.g., alignment , coordination, balance, core support, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.	a. Apply body-use strategies to accommodate physical maturational development to technical dance skills (e.g., functional alignment , coordination, balance, core support, kinesthetic awareness , clarity of movement, weight shifts, and flexibility/range of motion).	a. Embody technical dance skills (e.g., functional alignment , coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases .	a. Embody technical dance skills (e.g., functional alignment , coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to retain and execute dance choreography.	a. Refine technical dance skills to improve performance. Dance with sensibility toward and with other dancers while executing complex spatial, rhythmic and dynamic sequences to meet performance goals.	a. Apply mind-body principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles . Self-evaluate performances and discuss and analyze performance ability with others.
b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing.	b. Utilize healthful practices and sound nutrition in dance activities and everyday life. Discuss benefits of practices and how choices enhance performance.	b. Evaluate personal healthful practices in dance activities and everyday life including nutrition and injury prevention. Discuss choices made, the effects experienced, and methods for improvement.	b. Develop a plan for healthful practices in dance activities and everyday life, including nutrition and injury prevention. Discuss implementation of the plan and how it supports personal performance goals.	b. Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.	b. Research healthful and safe practices for dancers and modify personal practice based on findings. Discuss how research informs practice.

6.DA:Pr5	7.DA:Pr5	8.DA:Pr5	Prof.DA:Pr5	Acc.DA:Pr5	Adv.DA:Pr5
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 problems to dances by testing options and finding good results. Document self-improvements over time.	c. Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analyses (e.g., view live or recorded professional dancers and collaboratively develop group performance expectations based on 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 reach goals. 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. 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.

Performing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

Process Component

Present

Enduring Understanding

Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Question

How does a dancer heighten artistry in a public performance?

PK.DA:Pr6	K.DA:Pr6	1.DA:Pr6	2.DA:Pr6	3.DA:Pr6	4.DA:Pr6	5.DA:Pr6
a. Dance for others in a designated area or space .	a. Dance for and with others in a designated space .	a. Dance for others in a space where audience and performers occupy different areas.	a. Dance for and with others in a space where audience and performers occupy different areas.	a. Identify the main areas of a performance space using production terminology (e.g., stage right, stage left, center stage, upstage, and downstage).	a. Consider how to establish a formal performance space from an informal setting (e.g., gymnasium or grassy area).	a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space .

PK.DA:Pr6	K.DA:Pr6	1.DA:Pr6	2.DA:Pr6	3.DA:Pr6	4.DA:Pr6	5.DA:Pr6
b. Use a prop as part of a dance.	b. Select a prop to use as part of a dance.	b. Explore the use of props to enhance performance.	b. Use limited production elements .	b. Explore production elements for a dance performed for an audience in a designated specific performance space .	b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.	b. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces .

6.DA:Pr6	7.DA:Pr6	8.DA:Pr6	Prof.DA:Pr6	Acc.DA:Pr6	Adv.DA:Pr6
a. Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal, and performance. After the performance, accept notes from choreographer and make corrections as needed and apply to future performances.	a. Recommend changes to and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal, and performance. Maintain journal documenting these efforts. After the performance, accept notes from choreographer and apply corrections to future performances.	a. Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal, and performance. After the performance, accept notes from choreographer and apply corrections to future performances. Document efforts and create a plan for ongoing improvements.	a. Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, and cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal, and performance. After the performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.	a. Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Implement performance practices to enhance projection. After the performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.	a. Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance. Enhance performance using a broad repertoire of strategies for dynamic projection. Develop a professional portfolio that documents the rehearsal and performance process with fluency in professional dance terminology and production terminology.

6.DA:Pr6	7.DA:Pr6	8.DA:Pr6	Prof.DA:Pr6	Acc.DA:Pr6	Adv.DA:Pr6
b. Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and explain reasons for the decisions made using production terminology .	b. Produce dance in a variety of venues or for different audiences and, using production terminology , explain how the production elements are handled in different situations.	b. Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Explain reasons for choices using production terminology .	b. Evaluate possible designs for the production elements of a performance and select and execute the ideas that would intensify and heighten the artistic intent of the dances.	b. Work collaboratively to produce a dance concert on a stage or in an alternative performance venue and plan the production elements that would be necessary to fulfill the artistic intent of the dance works .	b. Work collaboratively to produce dance concerts in a variety of venues and design and organize the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues.

Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

Process Component

Analyze

Enduring Understanding

Dance is perceived and analyzed to comprehend its meaning.

Essential Question

How is a dance understood?

PK.DA:Re7	K.DA:Re7	1.DA:Re7	2.DA:Re7	3.DA:Re7	4.DA:Re7	5.DA:Re7
a. Identify a movement in a dance by repeating it.	a. Find a movement that repeats in a dance.	a. Find a movement that repeats in a dance to make a pattern.	a. Find movements in a dance that develop a pattern.	a. Find a movement pattern that creates a movement phrase in a dance work .	a. Find patterns of movement in dance works that create a style or theme .	a. Find meaning or artistic intent from the patterns of movement in a dance work .

PK.DA:Re7	K.DA:Re7	1.DA:Re7	2.DA:Re7	3.DA:Re7	4.DA:Re7	5.DA:Re7
b. Demonstrate an observed or performed dance movement.	b. Demonstrate or describe observed or performed dance movements.	b. Demonstrate and describe observed or performed dance movements from a specific genre or culture.	b. Demonstrate and describe movements in dances from a variety of genres or cultures.	b. Demonstrate and explain how one dance genre is similar to and different from another, or how one cultural movement practice is similar to and different from another.	b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice .	b. Describe, using basic dance terminology , the qualities and characteristics of style used in a dance from one's own cultural movement practice . Compare them to the qualities and characteristics of style found in a different dance genre , style , or cultural movement practice .

6.DA:Re7	7.DA:Re7	8.DA:Re7	Prof.DA:Re7	Acc.DA:Re7	Adv.DA:Re7
a. Describe or demonstrate recurring patterns of movement and their relationships in a dance.	a. Compare, contrast, and discuss patterns of movement and their relationships in a dance.	a. Describe, demonstrate, and discuss patterns of movement and their relationships in dance in context of artistic intent .	a. Analyze recurring patterns of movement and their relationships in dance in context of artistic intent .	a. Analyze dance works and provide examples of recurring patterns of movement and their relationships that create structure and meaning in dance.	a. Analyze dance works from a variety of dance genres and styles and explain how recurring patterns of movement and their relationships create well-structured and meaningful choreography.

6.DA:Re7	7.DA:Re7	8.DA:Re7	Prof.DA:Re7	Acc.DA:Re7	Adv.DA:Re7
b. Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices. Use genre-specific dance terminology.	b. Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.	b. Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.	b. Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.	b. Analyze how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent within a cultural context. Use genre-specific dance terminology.	b. Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

Process Component

Interpret

Enduring Understanding

Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

Essential Question

How is dance interpreted?

PK.DA:Re8	K.DA:Re8	1.DA:Re8	2.DA:Re8	3.DA:Re8	4.DA:Re8	5.DA:Re8
Observe a movement and share impressions.	Observe movement and describe it using simple dance terminology .	Select movements from a dance that suggest ideas and explain how the movement captures the idea using simple dance terminology .	Use context cues from movement to identify meaning and intent in a dance using simple dance terminology .	Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology .	Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology .	Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology .

6.DA:Re8	7.DA:Re8	8.DA:Re8	Prof.DA:Re8	Acc.DA:Re8	Adv.DA:Re8
Explain how the artistic expression of a dance is achieved through the elements of dance , use of body, dance technique , dance structure , and context. Explain how these communicate the intent of the dance using genre-specific dance terminology .	Compare the meaning of different dances. Explain how the artistic expression of each dance is achieved through the elements of dance , use of body, dance technique , dance structure , and context. Use genre-specific dance terminology .	Select a dance and explain how artistic expression is achieved through relationships among the elements of dance , use of body, dance technique , dance structure , and context. Cite evidence in the dance to support your interpretation using genre-specific dance terminology .	Select and compare different dances and discuss their intent and artistic expression . Explain how the relationships among the elements of dance , use of body, dance technique , dance structure , and context enhance meaning and support intent using genre-specific dance terminology .	Analyze and discuss how the elements of dance , dance structure , execution of dance movement principles , and context contribute to artistic expression . Use genre-specific dance terminology .	Analyze and interpret how the elements of dance , dance structure , execution of dance movement principles , and context contribute to artistic expression across different genres , styles , or cultural movement practices . Use genre-specific dance terminology .

Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

Process Component

Critique

Enduring Understanding

Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question

What criteria are used to evaluate dance?

PK.DA:Re9	K.DA:Re9	1.DA:Re9	2.DA:Re9	3.DA:Re9	4.DA:Re9	5.DA:Re9
Find a movement in a dance that was fun to watch. Repeat it and explain why it is fun to watch and do.	Find a movement that was noticed in a dance. Demonstrate the movement that was noticed and explain why it attracted attention.	Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and talk about why they were chosen.	Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well and explain why they work. Use simple dance terminology .	Select dance movements from specific genres , styles , or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are similar and different.	Define and discuss the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre , style , or cultural movement practice . Use basic dance terminology .	Demonstrate and discuss the characteristics of dance that make a dance artistic and meaningful. Relate them to the elements of dance in genres , styles , or cultural movement practices . Use basic dance terminology to describe characteristics of the dance.

6.DA:Re9	7.DA:Re9	8.DA:Re9	Prof.DA:Re9	Acc.DA:Re9	Adv.DA:Re9
Discuss the characteristics and artistic intent of a dance from a genre , style , or cultural movement practice and develop artistic criteria to critique the dance using genre-specific dance terminology .	Compare artistic intent , content, and context from dances to examine the characteristics of genre , style , or cultural movement practice . Based on the comparison, refine artistic criteria using genre-specific dance terminology .	Use artistic criteria to determine what makes an effective performance. Consider content, context, genre , style , or cultural movement practice to comprehend artistic expression . Use genre-specific dance terminology .	Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and genre-specific dance terminology .	Compare and contrast two or more dances using evaluative criteria to critique artistic expression . Consider societal values and a range of perspectives. Use genre-specific dance terminology .	Define personal artistic preferences to critique dance. Consider societal and personal values, and a range of artistic expression . Discuss perspectives with peers and justify views.

Connecting—Anchor Standard 10: Synthesize and Relate Knowledge and Personal Experiences to Make Art

Process Component

Synthesize

Enduring Understanding

As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question

How does dance deepen our understanding of ourselves, other knowledge, and events around us?

PK.DA:Cn10	K.DA:Cn10	1.DA:Cn10	2.DA:Cn10	3.DA:Cn10	4.DA:Cn10	5.DA:Cn10
a. Recognize an emotion expressed in dance movement that is watched or performed.	a. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.	a. Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.	a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.	a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.	a. Relate the main idea or content in a dance to other experiences. 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.

PK.DA:Cn10	K.DA:Cn10	1.DA:Cn10	2.DA:Cn10	3.DA:Cn10	4.DA:Cn10	5.DA:Cn10
b. Observe a dance work . Identify and imitate a movement from the dance, and ask a question about the dance.	b. Observe a work of art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork.	b. Discuss observations from a story. Identify ideas for dance movement and demonstrate the big ideas of the story.	b. Respond to a dance work using an inquiry-based set of questions. Create movement using ideas from responses and explain how certain movements express a specific idea.	b. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects.	b. Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.	b. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.

6.DA:Cn10	7.DA:Cn10	8.DA:Cn10	Prof.DA:Cn10	Acc.DA:Cn10	Adv.DA:Cn10
a. Observe the movement characteristics or qualities observed in a specific dance genre . Describe differences and similarities about 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 the movement characteristics or qualities differ from one's own movement characteristics or qualities and how different perspectives are communicated.	a. Relate connections found between different dances and discuss the relevance of the connections to the development of one's personal perspectives.	a. Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact one's own interpretation. Provide evidence to support one's analysis.	a. Analyze a dance that is related to content learned in other subjects and research its context. Synthesize information learned and share new ideas about its impact on one's perspective.	a. Review original choreography developed over time with respect to its content and context and its relationship to personal perspectives. Reflect on and analyze the variables that contributed to changes in one's personal growth.

6.DA:Cn10	7.DA:Cn10	8.DA:Cn10	Prof.DA:Cn10	Acc.DA:Cn10	Adv.DA:Cn10
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 style or genre. Share the study with peers as part of a lecture demonstration that tells the story of the historical journey of the chosen genre or style. Document the process of research and application.	b. Investigate two contrasting topics using a variety of research methods. Identify and organize ideas to create representative movement phrases. Create a dance study exploring the contrasting ideas. Discuss how the research informed the choreographic process and deepens understanding of the topics.	b. Collaboratively identify a dance related question or problem. Conduct research through interview, research database, text, media, or movement. Analyze and apply information gathered by creating a group dance that answers the question posed. Discuss how the dance communicates new perspectives or realizations. Compare orally and in writing the process used in choreography to that of other creative, academic, or scientific procedures.	b. Use established research methods and techniques to investigate a topic. Collaborate with others to identify questions and solve movement problems that pertain to the topic. Create and perform a piece of choreography on this topic. 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. Investigate various dance-related careers through a variety of research methods and techniques. Select those careers of most interest. Develop and implement a Capstone Project that reflects a possible career choice.

Connecting—Anchor Standard 11: Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

Process Component

Relate

Enduring Understanding

Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question

How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

PK.DA:Cn11	K.DA:Cn11	1.DA:Cn11	2.DA:Cn11	3.DA:Cn11	4.DA:Cn11	5.DA:Cn11
Show a dance movement experienced at home or elsewhere.	Describe or demonstrate the movements in a dance that was watched or performed.	Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.	Observe a dance and relate the movement to the people or environment in which the dance was created and performed.	Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.	Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.	Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.

6.DA:Cn11	7.DA:Cn11	8.DA:Cn11	Prof.DA:Cn11	Acc.DA:Cn11	Adv.DA:Cn11
Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.	Compare, contrast, and discuss dances performed by people in various localities or communities. Formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each.	Analyze and discuss how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.	Analyze and discuss dances from selected genres or styles and/or historical time periods and formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate.	Analyze dances from several genres or styles , historical time periods, and/or world dance forms. Discuss how dance movement characteristics , techniques , and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate.	Analyze dances from several genres or styles , historical time periods, and/or world dance forms. Discuss how dance movement characteristics , techniques , and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate, and how the analysis has expanded one's dance literacy .

Dance Glossary

The dance terms defined in this section includes only those terms that are underlined in the standards. The meaning of the terms is specific to their use in the standards and the artistic discipline. The definitions included here are not meant to be an exhaustive list or used as curriculum.

The following defined terms are commonly accepted definitions, most of which are provided by the National Coalition for Core Arts at <https://www.nationalartsstandards.org/content/arizona-arts-standards-glossary>.

aesthetic: A set of principles concerned with the nature and appreciation of beauty.

alignment: The process of positioning the skeletal and muscular system to support effective functionality.

alternative performance venue: A performance site other than a standard Western-style theater (for example, classroom, site-specific venue, or natural environment).

anatomical principles: The way the human body's skeletal, muscular, and vascular systems work separately and in coordination.

artistic criteria: Aspects of craft and skill used to fulfill artistic intent.

artistic expression: The manifestations of artistic intent through dance, drama, music, poetry, fiction, painting, sculpture, or other artistic media. In dance, this involves the dance and the dancers within a context.

artistic intent: The purpose, main idea, and expressive or communicative goals(s) of a dance composition, study, work, or performance.

artistic statement: An artist's verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose.

body patterning: Neuromuscular patterns (for example, core-distal, head-tail, homologous [upper-lower], homo-lateral [same-side], cross-lateral [crossing the body midline]).

body-use: The ways in which movement patterns and body parts are used in movement and dance practice; descriptive method of identifying patterns.

bound flow movement: An “effort element” from Laban Movement Analysis in which energy flow is constricted.

Capstone Project: A culminating performance-based assessment that determines what twelfth graders should know and be able to do in various educational disciplines; usually based on research and the development of a major product or project that is an extension of the research.

choreographic devices: Manipulation of dance movement, sequences, or phrases (e.g., repetition, inversion, accumulation, canon, etc.).

codified movement: Common motion or motions set in a particular style that often have specific names and expectations associated with it.

context cues: Information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole; requires seeing relationships between movements and making inferences about the meaning or intent often gleaned from visual, auditory, or sensory stimuli.

contrapuntal: An adjective that describes the noun counterpoint; music that has at least two melodic lines (voices) played simultaneously against each other; in dance, at least two movement patterns, sequences, or phrases danced simultaneously using different body parts or performed by different dancers.

cultural movement practice: Physical movements of a dance that are associated with a particular country, community, or people.

dance literacy: The total experience of dance learning that includes the doing and knowing about dance: dance skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance from different cultures, dance genres, repertory, performers and choreographers, dance companies, and dance notation and preservation.

dance movement principles: Fundamentals related to the craft and skill with which dance movement is performed (for example, the use of dynamic alignment, breath support, core support, rotation, initiation and sequencing, weight shift, etc.).

dance phrase: A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

dance structures: The organization of choreography and movement to fulfill the artistic intent of a dance or dance study

(for example, AB, ABA or theme and variation); often referred to as choreographic form.

dance study: A short dance that is comprised of several dance phrases based on an artistic idea.

dance techniques: The tools and skills needed to produce a particular style of movement.

dance terminology: Vocabulary used to describe dance and dance experiences.

- **simple dance terminology** (Tier 1/PreK–2): basic pedestrian language (for example, locomotor words such as walk, run, march, slither; and nonlocomotor words such as bend, twist, turn, etc.).
- **basic dance terminology** (Tier 2/grades 3–5): vocabulary used to describe dance movement techniques, structures, works, and experiences that are widely shared in the field of dance (for example, stage terminology, compositional vocabulary, language-defining dance structures and devices, anatomical references, etc.).
- **genre-specific dance terminology** (Tier 3/grades 6 and up): words used to describe movement within specific dance forms such as ballet, contemporary, culturally-specific dance, hip-hop, jazz, modern, tap, and others.

dance work: A complete dance that has a beginning, middle (development), and end.

dynamics: The qualities or characteristics of movement which lend expression and style; also called “efforts,” or “energy” (for example, lyrical, sustained, quick, light, or strong).

elements of dance: The key components of movement; movement of the body using space, time, and energy; often referred to as the elements of movement.

embody: To physicalize a movement, concept, or idea through the body.

energy: The dynamic quality, force, attack, weight, and flow of movement.

evaluative criteria: The definition of values and characteristics with which dance can be assessed; factors to be considered to attain an aesthetically satisfying dance composition or performance.

explore: Investigate multiple movement possibilities to learn more about an idea.

free flowing movement: An “effort element” from Laban Movement Analysis in which energy is continuous.

functional alignment: The organization of the skeleton and musculature in a relationship to gravity that supports safe and efficient movement while dancing.

general space: Spatial orientation that is not focused towards one area of a studio or stage.

genre: A category of dance characterized by similarities in form, style, purpose, or subject matter (for example, African, ballet, ballroom, hip hop, modern, Polynesian, etc.).

kinesthetic awareness: Pertaining to sensations and understanding of bodily movement.

locomotor: Movement that travels from one location to another or in a pathway through space (for example, in PreK, walk, run, tip-toe, slither, roll, crawl, jump, march, or gallop; in Kindergarten, the addition of prance, hop, skip, slide, or leap).

mind–body principles: Concepts explored and/or employed to support body–mind connections (for example, breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner–outer, stability–mobility).

movement characteristics: The qualities, elements, or dynamics that describe or define a movement.

movement phrase: A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

movement problem: A specific focus that requires one find a solution and complete a task; gives direction and exploration in composition.

movement vocabulary: Codified or personal movement characteristics that define a movement style.

negative space: The area (space) around and between the dancer(s) or dance images(s) in a dance.

nonlocomotor: Movement that remains in place; movement that does not travel from one location to another or in a pathway through space for example, in PreK, bend, twist, turn, open, or close; in Kindergarten, swing, sway, spin, reach, or pull).

performance etiquette: Performance values and expected behaviors when rehearsing or performing (for instance, no talking while the dance is in progress, no chewing gum, neat and appropriate appearance, and dancers do not call out to audience members who are friends).

performance practices: Commonly accepted behaviors and practices when rehearsing and performing on stage (for example, production order is technical rehearsal, dress rehearsal, then performance; dancers warm up on stage and must leave when the stage manager tells them; or when “places” are called, dancers must be ready to enter the performing space).

personal space: The area of space directly surrounding one’s body extending as far as a person can reach; also called the kinesphere.

polyrhythmic: In music, several rhythms layered on top of one another and played simultaneously; in dance, embodying several rhythms simultaneously in different body parts.

production elements: Aspects of performance that produce theatrical effects (for example, costumes, makeup, sound, lighting, media, props, and scenery).

production terminology: Words commonly used to refer to the stage, performance setting, or theatrical aspects of dance presentation.

project: A confident presentation of one’s body and energy to communicate movement and meaning vividly to an audience.

rhythm: The patterning or structuring of time through movement or sound.

sound environment: Sound accompaniment for dancing other than music (for example, street noise, ocean surf, bird calls, or spoken word).

space: Components of dance involving direction, pathways, facings, levels, shapes, and design; the location where a dance takes place; or the element of dance referring to the cubic area of a room, on a stage, or in other environments.

spatial design: Pre-determined use of directions, levels, pathways, formations, and body shapes.

stimuli: A thing or event that inspires action, feeling, or thought.

style: Dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (for example, Graham technique is a style of Modern Dance; rhythm tap is a style of Percussive Dance; Macedonian folk dance is a style of International Folk dance; and Congolese dance is a style of African Dance).

technical dance skills: The degree of physical proficiency a dancer achieves within a dance style or technique (for example, coordination, form, strength, speed, and range).

tempi: Different paces or speeds of music, or underlying beats or pulses, used in a dance work or composition (singular: tempo).

tempo: The pace or speed of a pulse or beat underlying music or movement (plural: tempi or tempos).

theme: A dance idea that is stated choreographically.

California Department of Education: March 2020