

2015 Arizona Arts Standards

Dance Standards K – 5th School

These Arizona dance standards serve as a framework to guide the development of a well-rounded dance curriculum that is tailored to the needs of students in the diverse schools of Arizona.

What's new?

Here are some things to look for in these standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Performing, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.
2. The standards are **organized grade by grade, with 3 levels for High School**, instead of into skill levels. This allows for greater differentiation of instruction and for ease of measuring student progress over time. The draft specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that dance teachers will combine and interweave standards to create units of study.
3. The three High School levels are roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).
4. In many performance standards, examples are given in parenthetical “e.g.” notes. These are in no way prescriptive; they simply provide examples and clarifications.
5. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.
6. Some terms are repeated throughout the anchor standards, as they apply in different ways to the focus of each standard. For instance, anchor standard #1 focuses on exploring the relationships of movement components for the purpose of creating dance sequences, studies and compositions; whereas anchor standard #4 and #5 focus on developing and refining artistic skills, as well as performance and technical proficiency.

Creating - Conceiving and developing new artistic ideas and work.	Performing - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Select, analyze and interpret artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Dance Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

Kindergarten	1st	2nd	3rd	4th	5th
a. Move in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal and general space.	a. Move in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal and general space.	a. Move in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal and general space.	a. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions and pathway designs through leading and following improvisational strategies.	a. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions and pathway designs through leading and following improvisational strategies.	a. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions and pathway designs through leading and following improvisational strategies.
b. Explore a variety of locomotor and non-locomotor movements by experimenting with changes in body, effort, shape and space.	b. Explore a variety of locomotor and non-locomotor movements by experimenting with changes in body, effort, shape and space.	b. Explore a variety of locomotor and non-locomotor movements by experimenting with changes in body, effort, shape and space.	b. Explore a given movement problem by combining a variety of movements and manipulating the elements of dance.	b. Explore a given movement problem by combining a variety of movements and manipulating the elements of dance.	b. Explore a given movement problem by combining a variety of movements and manipulating the elements of dance.
c. Respond in movement to a variety of stimuli (e.g., music/sound, images, symbols, tactile, text, objects).	c. Respond in movement to a variety of stimuli (e.g., music/sound, images, symbols, tactile, text, objects).	c. Respond in movement to a variety of stimuli (e.g., music/sound, images, symbols, tactile, text, objects).	c. Experiment with a variety of self-identified stimuli and build content for choreography using several stimuli (e.g., music/sound, text, objects, images, observed dance, experiences, literary forms, natural phenomena).	c. Experiment with a variety of self-identified stimuli and build content for choreography using several stimuli (e.g., music/sound, text, objects, images, observed dance, experiences, literary forms, natural phenomena).	c. Experiment with a variety of self-identified stimuli and build content for choreography using several stimuli (e.g., music/sound, text, objects, images, observed dance, experiences, literary forms, natural phenomena).

Anchor Standard #2 Organize and develop artistic ideas and work

Kindergarten	1st	2nd	3rd	4th	5th
a. Explore dance elements of body, effort, shape and space and organize movement choices to create a simple choreographic structure as part of the creative process.	a. Explore dance elements of body, effort, shape and space and organize movement choices to create a simple choreographic structure as part of the creative process.	a. Explore dance elements of body, effort, shape and space and organize movement choices to create a simple choreographic structure as part of the creative process.	a. Explore and develop basic choreographic structures to create and modify movement material (e.g. devices, forms, principles).	a. Explore and develop basic choreographic structures to create and modify movement material (e.g. devices, forms, principles).	a. Explore and develop basic choreographic structures to create and modify movement material (e.g. devices, forms, principles).
b. Connect movements that express an idea or emotion to create a short movement sequence.	b. Connect movements that express an idea or emotion to create a short movement sequence.	b. Connect movements that express an idea or emotion to create a short movement sequence.	b. Develop a dance sequence that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.	b. Develop a dance sequence that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.	b. Develop a dance sequence that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.

Anchor Standard # 3 Refine and complete artistic work

Kindergarten	1st	2nd	3rd	4th	5th
a. Explore new movement choices through guided improvisational experiences and reflect on the process with others.	a. Explore new movement choices through guided improvisational experiences and reflect on the process with others.	a. Explore new movement choices through guided improvisational experiences and reflect on the process with others.	a. Revise movement choices in response to feedback from others to improve a short dance study. Describe the differences the changes made in the dance.	a. Revise movement choices in response to feedback from others to improve a short dance study. Describe the differences the changes made in the dance.	a. Revise movement choices in response to feedback from others to improve a short dance study. Describe the differences the changes made in the dance.
b. Record the movements of a dance by drawing a picture or using a symbol (e.g., jump, turn, slide, bend, reach).	b. Record the movements of a dance by drawing a picture or using a symbol (e.g., jump, turn, slide, bend, reach).	b. Record the movements of a dance by drawing a picture or using a symbol (e.g., jump, turn, slide, bend, reach).	b. Depict the dance elements of body, shape, effort, and space in a dance sequence by drawing a picture map or using symbols (e.g. body actions, spatial pathways, relationships, dynamics, and rhythm).	b. Depict the dance elements of body, shape, effort, and space in a dance sequence by drawing a picture map or using symbols (e.g. body actions, spatial pathways, relationships, dynamics, and rhythm).	b. Depict the dance elements of body, shape, effort, and space in a dance sequence by drawing a picture map or using symbols (e.g. body actions, spatial pathways, relationships, dynamics, and rhythm).

Dance Performing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

Kindergarten	1st	2nd	3rd	4th	5th
a. Identify and demonstrate directions for moving the body using locomotor and nonlocomotor movements in personal and general space (i.e. forward, backwards, sideways, up, down, turning). Make body shapes (i.e. straight, bent, curved) that change levels and vary in size. Move in straight, curved and zig-zagged pathways.	a. Identify and demonstrate directions for moving the body using locomotor and nonlocomotor movements in personal and general space (i.e. forward, backwards, sideways, up, down, turning). Make body shapes (i.e. straight, bent, curved) that change levels and vary in size. Move in straight, curved and zig-zagged pathways.	a. Identify and demonstrate directions for moving the body using locomotor and nonlocomotor movements in personal and general space (i.e. forward, backwards, sideways, up, down, turning). Make body shapes (i.e. straight, bent, curved) that change levels and vary in size. Move in straight, curved and zig-zagged pathways.	a. Identify symmetrical and asymmetrical body shapes and examine relationship between body parts. Demonstrate shapes with positive and negative space. Move through general space with an awareness of the other dancers. Establish relationships with other dancers through focus.	a. Identify symmetrical and asymmetrical body shapes and examine relationship between body parts. Demonstrate shapes with positive and negative space. Move through general space with an awareness of the other dancers. Establish relationships with other dancers through focus.	a. Identify symmetrical and asymmetrical body shapes and examine relationship between body parts. Demonstrate shapes with positive and negative space. Establish relationships with other dancers through focus.
b. Identify fast, moderate and slow movements. Recognize steady beat and move to varying tempi of steady beat. Identify and move on the downbeat of duple and triple meter.	b. Identify fast, moderate and slow movements. Recognize steady beat and move to varying tempi of steady beat. Identify and move on the downbeat of duple and triple meter.	b. Identify fast, moderate and slow movements. Recognize steady beat and move to varying tempi of steady beat. Identify and move on the downbeat of duple and triple meter.	b. Dance to a variety of rhythmic patterns. Recognize and respond to tempo changes as they occur in dance and music. Perform movement sequences that show the ability to respond to changes in time.	b. Dance to a variety of rhythmic patterns. Recognize and respond to tempo changes as they occur in dance and music. Perform movement sequences that show the ability to respond to changes in time.	b. Dance to a variety of rhythmic patterns. Recognize and respond to tempo changes as they occur in dance and music. Perform movement sequences that show the ability to respond to changes in time.
c. Demonstrate movement qualities along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a floating leap, a floppy fall, a jolly jump, and joyful spin). Move with opposing movement qualities (e.g. sudden/sustained, light/heavy, jerky/smooth). Identify and apply different characteristics to movements (e.g. slow, smooth, or wavy).	c. Demonstrate movement qualities along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a floating leap, a floppy fall, a jolly jump, and joyful spin). Move with opposing movement qualities (e.g. sudden/sustained, light/heavy, jerky/smooth). Identify and apply different characteristics to movements (e.g. slow, smooth, or wavy).	c. Demonstrate movement qualities along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a floating leap, a floppy fall, a jolly jump, and joyful spin). Move with opposing movement qualities (e.g. sudden/sustained, light/heavy, jerky/smooth). Identify and apply different characteristics to movements (e.g. slow, smooth, or wavy).	c. Change use of energy/effort and dynamics by modifying movements and applying specific movement qualities to heighten the effect of their intent.	c. Change use of energy/effort and dynamics by modifying movements and applying specific movement qualities to heighten the effect of their intent.	c. Change use of energy/effort and dynamics by modifying movements and applying specific movement qualities to heighten the effect of their intent.

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

Kindergarten	1st	2nd	3rd	4th	5th
a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, directionality, and dance sequences that require moving through space.	a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, directionality, and dance sequences that require moving through space.	a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, directionality, and dance sequences that require moving through space.	a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance) when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.	a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance) when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.	a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance) when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.
b. Move safely through general space when performing locomotor movements and stop on cue while maintaining personal space.	b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.	b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.	b. Demonstrate safe body-use practices during movement, technical exercises and combinations that promote strength, flexibility, and endurance. Identify healthful eating habits.	b. Demonstrate safe body-use practices during movement, technical exercises and combinations that promote strength, flexibility, and endurance. Identify healthful eating habits.	b. Demonstrate safe body-use practices during movement, technical exercises and combinations that promote strength, flexibility, and endurance. Identify healthful eating habits.
c. Repeat movements, with an awareness of self and others in space.	c. Repeat movements, with an awareness of self and others in space.	c. Repeat movements, with an awareness of self and others in space.	c. Coordinate sequences and timing with other dancers, and refine spatial relationships that reflect an awareness of self, others, and the environment.	c. Coordinate sequences and timing with other dancers, and refine spatial relationships that reflect an awareness of self, others, and the environment.	c. Coordinate sequences and timing with other dancers, and refine spatial relationships that reflect an awareness of self, others, and the environment.

Anchor Standards #6 Convey meaning through the presentation of artistic work

Kindergarten	1st	2nd	3rd	4th	5th
a. Dance for and with 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. 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 (for example, stage right, stage left, center stage, upstage, and downstage). Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.	a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage). Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.	a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage). Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.
b. Select a prop to use as part of a dance or explore the use of simple props to enhance performance. Demonstrate the use of limited production elements (for example, hand props, simple scenery, or media projections).	b. Select a prop to use as part of a dance or explore the use of simple props to enhance performance. Demonstrate the use of limited production elements (for example, hand props, simple scenery, or media projections).	b. Select a prop to use as part of a dance or explore the use of simple props to enhance performance. Demonstrate the use of limited production elements (for example, hand props, simple scenery, or media projections).	b. Identify, explore, and select a variety of production elements (costumes, props, music, scenery, lighting or media) to heighten the artistic intent and audience experience of a dance performed in a chosen performance space.	b. Identify, explore, and select a variety of production elements (costumes, props, music, scenery, lighting or media) to heighten the artistic intent and audience experience of a dance performed in a chosen performance space.	b. Identify, explore, and select a variety of production elements (costumes, props, music, scenery, lighting or media) to heighten the artistic intent and audience experience of a dance performed in a chosen performance space.

Dance Responding

Anchor Standard #7 Perceive and analyze artistic work

Kindergarten	1st	2nd	3rd	4th	5th
a. Find movements that develop a pattern.	a. Find movements that develop a pattern.	a. Find movements that develop a pattern.	a. Identify a movement pattern that creates a dance sequence in a dance work.	a. Identify a movement pattern that creates a dance sequence in a dance work.	a. Identify a movement pattern that creates a dance sequence in a dance work.
b. Identify, describe or respond through movement to observed or performed dance movements from different genres or cultures.	b. Identify, describe or respond through movement to observed or performed dance movements from different genres or cultures.	b. Identify, describe or respond through movement to observed or performed dance movements from different genres or cultures.	b. Demonstrate, explain and describe, using basic dance terminology, the qualities and characteristics of style used in a dance from an established dance genre or one's own cultural movement practice.	b. Demonstrate, explain and describe, using basic dance terminology, the qualities and characteristics of style used in a dance from an established dance genre or one's own cultural movement practice.	b. Demonstrate, explain and describe, using basic dance terminology, the qualities and characteristics of style used in a dance from an established dance genre or one's own cultural movement practice.

Anchor Standard #8 Interpret intent and meaning in artistic work

a. Identify movements that capture an idea and explain the meaning or intent using simple dance terminology.	a. Identify movements that capture an idea and explain the meaning or intent using simple dance terminology.	a. Identify movements that capture an idea and explain the meaning or intent using simple dance terminology.	a. Explain (ex: verbally, in writing, visually) how the movements in a dance communicate the main idea. Relate movements, ideas, and context to interpret their meaning using basic dance terminology.	a. Explain (ex: verbally, in writing, visually) how the movements in a dance communicate the main idea. Relate movements, ideas, and context to interpret their meaning using basic dance terminology.	a. Explain (ex: verbally, in writing, visually) how the movements in a dance communicate the main idea. Relate movements, ideas, and context to interpret their meaning using basic dance terminology.
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Anchor Standard #9 Apply criteria to evaluate artistic work					
Kindergarten	1st	2nd	3rd	4th	5th
a. Utilize two criteria to evaluate the strength of an artistic work. Discuss movements and other components of the dance that make the dance work well, and explain why they were effective.	a. Utilize two criteria to evaluate the strength of an artistic work. Discuss movements and other components of the dance that make the dance work well, and explain why they were effective.	a. Utilize two criteria to evaluate the strength of an artistic work. Discuss movements and other components of the dance that make the dance work well, and explain why they were effective.	a. Describe and define the characteristics that make a dance artistic and meaningful using basic dance terminology, and develop, understand and apply artistic criteria for evaluating dance.	a. Describe and define the characteristics that make a dance artistic and meaningful using basic dance terminology, and develop, understand and apply artistic criteria for evaluating dance.	a. Describe and define the characteristics that make a dance artistic and meaningful using basic dance terminology, and develop, understand and apply artistic criteria for evaluating dance.

Dance
Connecting

Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

Kindergarten	1st	2nd	3rd	4th	5th
a. Recognize a personal or emotional response to a dance work. Identify a social or cultural experience that relates to your response. Discuss how specific movements contributed to your response and relate to your personal experience.	a. Recognize a personal or emotional response to a dance work. Identify a social or cultural experience that relates to your response. Discuss how specific movements contributed to your response and relate to your personal experience.	a. Recognize a personal or emotional response to a dance work. Identify a social or cultural experience that relates to your response. Discuss how specific movements contributed to your response and relate to your personal experience.	a. Analyze and compare dance elements that elicit a specific personal response. Discuss ideas and feelings evoked by the dance, and how your response to the work relates to social and cultural experiences.	a. Analyze and compare dance elements that elicit a specific personal response. Discuss ideas and feelings evoked by the dance, and how your response to the work relates to social and cultural experiences.	a. Analyze and compare dance elements that elicit a specific personal response. Discuss ideas and feelings evoked by the dance, and how your response to the work relates to social and cultural experiences.
b. Role-play personal experiences through movement. Discuss observations made and identify the movements that expressed the personal experience.	b. Role-play personal experiences through movement. Discuss observations made and identify the movements that expressed the personal experience.	b. Role-play personal experiences through movement. Discuss observations made and identify the movements that expressed the personal experience.	b. Investigate an idea from another discipline of study and express the information through movement. Communicate how the movement expressed the ideas and what was learned from the experience through oral, written, visual or movement form.	b. Investigate an idea from another discipline of study and express the information through movement. Communicate how the movement expressed the ideas and what was learned from the experience through oral, written, visual or movement form.	b. Investigate an idea from another discipline of study and express the information through movement. Communicate how the movement expressed the ideas and what was learned from the experience through oral, written, visual or movement form.

Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

a. Investigate the dance literacy skills of dance observation, engaging in dialogue, and utilizing symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation, engaging in dialogue, and utilizing symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation, engaging in dialogue, and utilizing symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation and writing, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation and writing, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.	Investigate the dance literacy skills of dance observation and writing, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.
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Arizona Dance Standards 2015

Glossary

Artistic Criteria: Values and characteristics by which dance can be assessed. Aspects of craft, skill and aesthetics used to fulfill artistic intent.

Body-Mind Principles: Concepts explored and/or employed to support holistic body-mind integration. Movement that emphasizes awareness of the inseparable networking or connectivity of body and mind. (For example, conscious awareness of breath or the environment, understanding the emotional basis or feeling tones of the movement intention.)

Body Patterning (Patterns of Total Body Connectivity): Neuromuscular patterns underlying movement which begin to develop in utero and continue throughout a lifetime (For example, breath, core-distal, head-tail, upper-lower [homologous], body-half [homo-lateral], cross-lateral [crossing the body midline])

Choreographic Intent: The larger intent for a composition (i.e. theme, goal, purpose, etc.)

Choreographic Structures: The organization of choreography and movement to fulfill the artistic intent of a dance or dance study (includes choreographic devices, forms and design principles).

Creative Process: Describes processes of creative inquiry and expression. For example, choreographic process is a creative process that involves the progressive phases of movement exploration and investigation, invention, development, refinement and revision. Other examples of creative process include: creative writing, drawing and dance improvisation.

Dance Composition: Describes a developed and formed dance that has been created with a specific intent and involves the process of evaluation and revision.

Dance Literacy: The total experience of dance learning that involves practicing, gaining, and sharing knowledge about dance. This includes: *dance movement skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance in culture, dance writing and critique, dance aesthetics and genres; knowledge about relevant performers, choreographers, repertory works and dance companies; movement notation, symbol systems and dance preservation; processes of evaluation, meaning making, communication, and technology.*

Dance/Movement Principles:

Refers to the *Performance Aspects of Dance*. Relates to the craft, skill, aesthetics and expression of movement. It involves:

1. Performing/executing dance elements and movement (*Body, Effort, Shape, Space, Relationship*)
2. Dance science and somatic principles (*i.e., breath support, dynamic alignment, movement efficiency, weight distribution, centering, anatomical and kinesiological aspects, inner/outer, mobility/stability, etc.*)
3. Technical and aesthetic skills, concepts and goals (*balance, agility, aesthetic line, rebound, momentum, agility, isolation of body part, etc.*)

Dance Study/Movement Study: A short dance composition created to solve a specific movement problem.

Dance Sequence/Movement Sequence: A series of movements that are combined in a particular order.

Kinesthetic Awareness: Pertaining to sensations and understandings of bodily movement and awareness of one's Kinesphere. It encompasses the body's ability to coordinate motion and to demonstrate awareness of where one is in time and space. An inner understanding of what your body is doing without looking. Relates to proprioception.

Improvisation: Spontaneous movement discovery and response.

Improvisational Structures/Approaches: Dance learning and performance structures based on dance improvisation. (*i.e., Guidelines, prompts, directives given to students in order to elicit spontaneous movement responses*).

Inquiry Based Questioning Strategy: An approach to elicit responses. Example: See. Think. Wonder: An inquiry-based Visual Thinking Strategy (VTS) used for critical analysis from Harvard Project Zero, in which children respond to simple questions (What do you see? What do you think? What do you wonder?), which enable a child to begin make meaning from an observed (dance) work of art.

Locomotor Movement: Movement that travels through space. Locomotor movement occurs in general space.

Non-locomotor/Axial Movement: Movement that does not travel through space. Non-locomotor movement occurs in personal space. Movement that focuses around the axis one's body.

Personal Space: The space of the individual dancer. The area of space directly surrounding one's body. The physical Kinesphere of a dancer.

Proprioception: The ability of your central nervous system to communicate and coordinate parts of your body with each other. Relates to kinesthetic awareness.

General Space: The space shared by all dancers.

Movement/Dance Elements: Body, Effort, Shape, Space and Relationship.

Movement Intent: The intention that organizes the body for creating/performing the movement
(*i.e. revealing spatial tension, staying at a low level, using a strong weight, incorporating bound flow, etc.*).

Stimuli: Catalysts that can be used to initiate creative processes or a movement response. (*i.e., a prop, picture, story etc. Sensory stimuli such as a sound, touch, smell etc.*)

Somatic Practices: Practices that bring awareness to individual proprioceptive experiences and involve exploring the body and/or movement as perceived from within. It involves holistic awareness of and attention to body, mind and spirit. Examples include: Body Mind Centering, Bartenieff Fundamentals, Laban Movement Analysis, Alexander and Feldenkrais techniques, meditative movement, authentic movement, etc.

Symbol Systems: A group of symbols that represents something else and convey meaning. Examples: pictures, figures, letters, math characters, sounds, movement motif symbols or notation symbols.

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Dance Components

I. Performance Aspects

Performing/Executing Dance Elements and Movements

- Body
- Effort (Dynamics)
- Shape
- Space /relationship
- Relationship

Dance Science/ Somatics Principles

- Movement skills
- Anatomical and kinesiological aspects
- Inner-connectivity and outer-expressivity
- Whole body integration
- Movement efficiency
- Dynamic alignment
- Breath support
- Centering and de-centering
- Weight distribution and transfer
- Concepts of conditioning; *i.e., strength, endurance, flexibility*

Technical and Aesthetic Skills, Concepts and Goals

- Genre specific vocabulary
- Balance
- Agility
- Aesthetic line
- Fall and recovery
- Elevation
- Rebound
- Momentum
- Coordination
- Proprioception
- Articulation of spine
- Isolation and articulation of body parts

II. Creative/Choreographic Aspects

Creative Process Stages

Movement exploration and investigation, invention, development, refinement and revisionment

Creative Process Approaches and Stimuli

Leading and following, mirroring, shadowing, flocking, meeting and parting, call and response, responding to movement of others, verbal cues, contact improvisation, props/objects, sensory awareness, emotional bases for moving, text interpretation and utilization, literary forms, environment/natural phenomena; sound, music and technology; images, symbols and notation, interpretations of event observations, social events, explorations of dance elements (BESSR)

Choreographic Structures

- Choreographic forms
[suite, call and response, collage, theme and variation, narrative, organic form, AB, ABC, ABA, AbAcAd, rondo, canon, round, recurring theme, dance by chance, broken form, combined forms]
- Choreographic devices
[augmentation, diminution, inversion, repetition, reverse, retrograde, sequence, transference, transpose, abstraction, modification, accumulation, fragmentation]
- Choreographic design principles
[repetition, transition, contrast, sequence, climax, proportion, balance, variety, unity, harmony, juxtaposition, texture, dissonance, focal point, phrasing, motivation, movement intent, focus, calendo (gradually dying away), crescendo (progressive increase in tempo or intensity), polyrhythms, poly-shapes, poly-dynamics]
- Staging *[downstage, upstage, formations, etc.]*

Structuring/Utilizing Dance Elements and Movements

Body, Effort (Dynamics), Shape, Space, Relationship

Production Elements

Lighting and special effects, set designs, costumes and props, performance environments/venue, dancers [number, gender, age]

III. Dance Context and Literacy

Dance writing and critique

Dance history

Dance in culture

Processes and Stages of Evaluation [*Describe, Analyze, Synthesize, Interpret, Evaluate*]

Meaning making

Recognizing the personal and sociocultural value of dance

Dialogue and communication

Contributing dance knowledge and understanding

Notation and symbol systems

Technology

Dance Elements and Movements: BESSR

<i>Body</i>	<i>Effort/Energy/Dynamics</i>	<i>Shape</i>	<i>Space</i>	<i>Relationship</i>
<p><u>Body Actions and Movements</u></p> <ol style="list-style-type: none"> 1. Body Actions [<i>flexion, extension, twist, turn, air moment—two feet to one—one to one etc., pathways, pause, gesture</i>] 2. Locomotor Movement [<i>walk, hop, run, leap, jump, skip, slide, gallop, roll, crawl</i>] 3. Axial movement [<i>i.e., stationary movement such as balance, twist, bend, stretch</i>] <p><u>Body Sequencing</u></p> <ol style="list-style-type: none"> 1. Simultaneous 2. Successive 3. Sequential <p><u>Body Patterning</u></p> <ol style="list-style-type: none"> 1. Breath 2. Core-Distal 3. Head-tail 4. Upper-lower 5. Body-half 6. Cross-lateral <p><u>Initiation and Follow Through</u> <i>Proximal, mid-limb, distal initiation; body part initiation and follow-through etc.</i></p> <p><u>Postures/Body Attitudes Active and Held Body Parts</u> [<i>movers and supporters; stable and mobile</i>]</p>	<p><u>Effort Qualities</u></p> <ol style="list-style-type: none"> 1. Weight (<i>strong and light</i>) 2. Flow (<i>free and bound; tension and relaxation</i>) 3. Space (<i>direct and indirect focus</i>) 4. Time quality (<i>quick and sustained</i>) <p><u>Effort Constellations</u></p> <ol style="list-style-type: none"> 1. Suspend 2. Swing (<i>strong to light weight</i>) 3. Collapse (<i>quick time and passive strong weight</i>) 4. Percussive (<i>quick and bound</i>) 5. Vibratory (<i>free to bound, quick to sustained</i>) 6. States and Drives (<i>i.e., passion drive, action drive, spell drive, mobile state, awake state, rhythm state</i>) 	<p><u>Shape Forms/Still Forms</u></p> <ol style="list-style-type: none"> 1. Pin/straight (1-D) 2. Wall/Flat (2-D), 3. Ball/spherical (3-D), 4. Tetrahedron/Pyramid (3.D), 5. Spiral/twisted (3.D) <p><u>Modes of Shape Change</u></p> <ol style="list-style-type: none"> 1. Shape Flow 2. Directional (<i>spoking and arc-ing</i>) 3. Carving <p><u>Shape Qualities</u> <i>(rising/sinking, advancing/retreating, spreading/enclosing and combinations of these)</i></p> <p><u>Shapes in Relationship</u> <i>(group shapes, positive and negative space)</i></p>	<p><u>Types of Space</u> (<i>general, personal, shared use of space</i>)</p> <p><u>Kinesphere</u> (<i>personal, shared and psychological</i>)</p> <p><u>Spatial Size</u> (<i>large, small</i>)</p> <p><u>Spatial Range</u> (<i>near, mid-range, far</i>)</p> <p><u>Positive and Negative Space</u></p> <p><u>Trace Forms/Spatial Pathways</u> (<i>floor and air</i>)</p> <p><u>Approach to Kinesphere</u> (<i>central, peripheral, transverse</i>)</p> <p><u>Spatial Pulls and Spatial Intent</u> (<i>dimensions, planes, diagonals, gathering and scattering</i>)</p> <p><u>Spatial Pull Directions</u> <i>(forward, backward, right side, left side, high, low—i.e. right side forward, back high etc.)</i></p> <p><u>Spatial Levels</u> (<i>high, middle and low</i>)</p> <p><u>Spatial Orientation</u> <i>(above, below, through, behind, in front, outward, inward)</i></p>	<p>Relationships of Movement Components and Concepts</p> <p><u>Types of Phrasing</u> <i>(phrasings of timing, effort/dynamics, shape change, spatial tension, body patterning etc.—even phrasing, impact phrasing, vibratory phrasing etc.)</i></p> <p><u>Phases of Phrasing</u> <i>(preparation, initiation, main action, follow-through, transition)</i></p> <p><u>Musicality/Time Elements</u> (<i>tempo, accent, pattern, rhythm, pulse, syncopation, meter</i>)</p> <p><u>Relationships Between People and the Environment</u> <i>(beside/between, over/under, in/out, near/far, gathered/scattered, performer/audience)</i></p>

LMA FRAMEWORK

Areas of Focus: (BESSR)

- Body
- Effort
- Shape
- Space
- Relationships and Phrasing

BODY CATEGORY

The body category deals with how the body is organized and connected, held and active body parts, body actions, and movement initiation and sequencing.

Patterns of Total Body Connectivity (Movement Patterns)

1. **Breath:** includes cellular and lung respiration and is the key to fluidity of movement, internal shaping, the experience of inner space as three-dimensional, and a basic sense of trust in Being. Involved in Shape Flow Support.
2. **Core-Distal:** includes developing support from the internal core of the body (core support) and minimizing over-dependence on external muscles. This pattern coordinates the relationship of each limb to center core and through center core to the outer limbs and out to the world.
3. **Head-Tail:** builds a sense of the individual self connected through the body's internal vertical. It emphasizes the connection of the head and tail and the communication between. This stage of development patterns the ability to give attention to the world and enjoy a flexible, sensuous, supportive spine in all three planes—particularly important for level change.
4. **Upper-Lower:** builds grounding, strength, and intention through Yielding and Pushing into the earth. It patterns an ability to connect the upper and lower halves of the body through movement. It enables one to have momentum and propulsion.
5. **Body-Half:** organizes the body to be able to work with one side stable while the other side is mobile; patterns sidedness functions in the brain, aids in clarifying issues.
6. **Cross-Lateral:** develops a diagonal connection through the body and graduated rotation in the proximal joints to facilitate three-dimensional movement; supports the ability to spiral with complex level changes and locomotion; prepares one for multidimensional relational thinking and commitment to action.

Body Attitude: Maintained and habitual stances or constellations of body parts from which the individual moves and to which she/he returns. A characteristic body stance or posture that is persistently used and from which all activity develops and returns. It is what is maintained in the movement. It is a cultural indicator. Body attitude is also a type of readiness expressed in the body.

Body Actions: Movement actions of the body such as an air moment from one foot to both feet, twisting to the right, turning left, and walking in a curved pathway.

Active/Held Body Parts: Frequently held and active parts of the body that are actively or non-actively participating in the movement.

Initiation-Follow Through: Where the movement begins in the body and how is follow through to complete the phrase. For example, initiating from a body part or region, a muscle or group of muscles, or a joint such as proximal, mid-limb and distal joints.

Sequencing of Movement Through the Body:

- Simultaneous: all active body parts move or make an action at the same time. They begin and end together.
- Successive: one part of the body flows successively into the movement of the next adjacent body part (shoulder, elbow, wrist, hand). Wave-like, such as a snake moves.
- Sequential: movement of one part of the body flows sequentially into non-adjacent body parts (head, leg, arm, hip). Non-connected body parts moving in a sequence.

EFFORT CATEGORY

Effort deals with the dynamic quality of the movement tone, the feeling tone and texture. Effort reflects the mover's attitude toward investing energy. Effort is laden with personal emotional meaning for each individual. The dynamics of movement.

Flow Effort: Flow is the baseline, the going-ness and continuity of the movement out of which all other effort elements emerge and return. Flow is frequently related to feelings—either outpouring or containing them.

1. Free Flow: outpouring, fluid, released, liquid
2. Bound Flow: controlled, careful, contained, restrained

Weight Effort: An active attitude toward using the weight of your body. It generally has to do with your sensation of Self and your inner intention in moving (actively asserting weight, sensing weight, or surrendering to passive weight)

1. Light Weight: airy, delicate, fine touch, buoyant
2. Strong Weight: powerful, forceful, firm touch, impactful
 - *Weight Sensing: the ability to sense the weight of your body (actively)
 - *Passive Weight: a passive attitude toward your weight; letting go and surrendering to the force of gravity.
 - limp: weak, wilting and flaccid
 - heavy: total collapse, giving in to gravity (A “It’s hopeless” feeling).

Time Effort: an inner attitude towards time, not how long it takes to do a movement. It is related to your intuition and sense of timing when committing to action.

1. Sustained Time: leisurely, gradual, lingering, prolonging
2. Sudden or Quick Time: urgent, instantaneous, quick, staccato

Space Effort: Deals with how you give attention to the space, not the place in space. Direct and Indirect approaches to space are active. The Space Effort Relates to thinking.

1. Indirect: giving attention to more than one thing at a time, multi-focused, flexible attention, all-around awareness, all-encompassing
2. Direct: single-focused, channeled, pinpointed, laser-like

Gathering relates to Direct space effort and Scattering relates to Indirect space effort

Effort States: combine two Effort factors. (ex. flow and time)

Effort Drives: combine three Effort factors (ex. space, time and weight)

Full Effort: combine four Effort factors (ex. weight, space, time and flow)

SHAPE CATEGORY

Shape deals with what forms the body makes, whether the shape is changing in relation to self or in relation to the environment, and how the shape is changing (what is the major quality or element which is influencing its process of change?).

Still Forms: The most basic forms the body makes when it is not moving or that are perceivable as shapes.

1. Pin: linear and elongated (one dimensional)
2. Wall: flat and two-dimensional
3. Ball: round and spherical (three dimensional)
4. Screw: twisted or spiral (three dimensional)
5. Pyramid: tetrahedral with a strong wide base (three dimensional)

Shape Flow Support: The baseline process of Growing and Shrinking. Underlying all shape change is the basic change in the body's form, which happens in the process of breathing. (lengthening, shortening, widening, narrowing, bulging and hollowing). It supports all movement.

Modes of Shape Change

Modes of Shape Change reveals an inner attitude about changing the form of the body—whether the shape change is self-oriented or environment oriented. (The inner attitude need not be conscious to be operative.)

1. Shape Flow: shape change that is about the mover and the mover's changing body part relationships, self-to-self. It is not about making something happen in the environment but about sensing one's own body, inner responses or desires, and needs (which motivate shape change).
2. Directional Movement: is location, or goal-oriented shape change. It creates a bridge to the environment. Changing shape in order to go out to someone else or the world. Allows contact with the outside world and can accomplish specific tasks like picking something up, etc. *Spoke-like*: direct from the center outward. *Arc-like*: movement of the body creates an arcing pathway (semi-circular).
3. Carving: is shape change that is oriented to creating or experiencing volume in interaction with the environment. Accommodating or molding to the environment or other people. Carving provides a quality of movement that leads to integrating the self and the world—a co-creative relationship with others or the world.

Shape Qualities

Shape qualities give information about the attitudinal process of changing the shape of the body. They describe towards where the shape is changing and the essential spatial pulls which are coloring the expressive quality of the movement. Investing in the changing shape as an expressive process that involves the experience of and expression of feeling tones. They are laden with personal emotional meaning for each individual.

- Rising
- Sinking
- Advancing
- Retreating
- Spreading
- Enclosing
- Combinations of two: example; rising and spreading

- Combinations of three: example; sinking, enclosing and retreating

SPACE CATEGORY

Space deals with the size of a mover's Kinesphere, how one's Kinesphere is approached and revealed, where the movement is going, and spatial pulls active in the movement. Space refers to both internal and external landscapes.

Kinesphere: The mover's own space surrounding their body (small, medium and large Kinesphere). Kinesphere is defined physically by the distance that is within reach space without taking a step. Kinesphere is defined psychologically by the space the mover senses is his or hers and the space he or she affects. One can move within one's own personal Kinesphere or a shared Kinesphere with another person.

Trace Forms: Spatial pathways which are traced in the space through movement and/or traveling through the space. They are imagined trails in space left by the occurrence of movement. Imagery example: Vapor trails left by an acrobatic airplane, footprints in the snow, or time lapse photography. Trace Forms include floor patterns and air patterns.

Approach to Kinesphere: How one approaches and reveals their Kinesphere.

1. Central: the Kinesphere is revealed with movement radiating out from and coming back into the center.
2. Peripheral: the Kinesphere is approached by revealing the edge of the Kinesphere and by maintaining a distance from the center.
3. Transverse: the Kinesphere is created with movement that cuts or sweeps through the space, revealing the space between the center and the edge.

Spatial Pulls: deal with where the movement is going in space and how many pulls in space are active. When movement is located spatially it helps the body coordinate movement.

Spatial Intent deals with knowing clearly where the body intends to go. It organizes body connections by establishing a clear pathway/goal for the movement.

1. Dimensions Each dimension contains two directions which are opposite pulls. It is like a straight line or ray.
 - a. Vertical: up/down
 - b. Sagittal: forward/back
 - c. Horizontal: left/right or sideward open/sideward closed.
2. Planes: Movement invests in two spatial pulls at the same time. Each plane is like a flat cycle or rectangle.
 - a. Vertical plane: combines up/down with right/left
 - b. Sagittal plane: combines forward/backward and up/down.
 - c. Horizontal plane: combines right/left and forward/backward.
3. Diagonals: Diagonal movement consists of three equal spatial pulls.
 - a. right forward high
 - b. left forward high c.
left backward low
 - d. right backward low
 - e. right forward low
 - f. left forward low
 - g. left back high

- h. right back high
- 4. Diameters: Diameters consist of two equal opposing spatial pulls within a plane, i.e. right side high/left side low or forward high and back low.
 - Vertical diameter:* right side high to left side low
 - Sagittal diameter:* forward high to back low
 - Horizontal diameter:* right forward middle to left back middle

Relationships

The interaction of the movement and relationships of movement components, relationships between people and people and the environment, relations of concepts etc. This category also deals with touch such as a sliding touch, grasping, holding, and releasing etc.

Phrasing is expressed through relationships of function and expression in the movement

Phrasing deals with the way the movement is organized and fulfilled. It combines all aspects of the system uniquely to create distinct phrasing. It deals with whether or not there is an emphasis in the phrase, and where (beginning, middle, or end of the phrase). It deals with initiation and follow through and exertion and recuperation of the movement. Phrasing reflects individual style and personal movement tendencies. It involves the phases of preparation, initiation, main action and the follow-through of movement.

Sequencing (kinetic chains) involves groups of muscles either engaged simultaneously or consecutively to produce support for movement. Muscle groups can be linked functionally to behave as a single unit to complete a specific task. It is the chain reaction through the muscles of the kinetic chain that allows movement to flow from one body part to another, thus providing a sense of total body connection and making movement coordination possible. Hackney refers to these as “lines of connection,” “highways” or “open tubes.”

*Drawn from Appendix A of Peggy Hackney’s book, “Making Connections: Total Body Integration Through the Bartenieff Fundamentals.” Gordon and Breach Publishers, 1998.