

2015 Arizona Arts Standards

Dance Standards 6th – 12th 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

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Explore relationships of movement components and concepts through creative processes by investigating various improvisational approaches.	a. Explore relationships of movement components and concepts through creative processes by investigating various improvisational approaches.	a. Explore relationships of movement components and concepts through creative processes by investigating various improvisational approaches.	a. Explore various approaches to creative processes that consider relationships of movement components and/or diverse choreographic sources for a dance study (e.g. improvisational approaches).	a. Utilize various approaches to creative processes that consider relationships of movement components and/or diverse choreographic sources for a dance study (e.g. improvisational approaches).	a. Develop creative process strategies that consider complex relationships of movement components and/or diverse choreographic sources for a dance composition (e.g. improvisational approaches).
b. Construct and solve multiple movement problems to develop choreographic content.	b. Construct and solve multiple movement problems to develop choreographic content.	b. Construct and solve multiple movement problems to develop choreographic content.	b. Identify individual movement preferences and explore ways to expand movement possibilities.	b. Identify and analyze movement preferences of self and others and explore ways to expand movement possibilities.	b. Identify, analyze, and transform movement preferences/salient characteristics of self and/or others to expand movement possibilities and take risks to discover unexpected solutions.
c. Create movement from a variety of stimuli (e.g. music/sound, observed dance, literary forms, natural phenomena, current news or social events, personal experience) that expands movement vocabulary and develops artistic expression. Use movement to create an original dance study.	c. Create movement from a variety of stimuli (for example music/sound, observed dance, literary forms, natural phenomena, current news or social events, personal experience) that expands movement vocabulary and develops artistic expression. Use movement to create an original dance study.	c. Create movement from a variety of stimuli (for example music/sound, observed dance, literary forms, natural phenomena, current news or social events, personal experience) that expands movement vocabulary and develops artistic expression. Use movement to create an original dance study.	c. Explore a variety of stimuli for inspiring movement to develop an original dance sequence or dance study. Analyze the process and the relationship between the stimuli and the movement.	c. Synthesize content generated from various stimuli to choreograph a fully developed dance study or dance composition using original or codified movement.	c. Synthesize content generated from multi-faceted stimuli to choreograph a sophisticated and innovative dance composition. Experiment and take risks to discover a personal voice to communicate artistic intent.

Anchor Standard #2 Organize and develop artistic ideas and work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Explore choreographic elements, structures and processes to develop a dance study. Explain the choreographic intent of the movement.	a. Explore choreographic elements, structures and processes to develop a dance study. Explain the choreographic intent of the movement.	a. Explore choreographic elements, structures and processes to develop a dance study. Explain the choreographic intent of the movement.	a. Investigate and develop choreographic elements, structures and processes to create a dance study. Explain the choreographic intent of the movement.	a. Collaborate in the investigation and development of the choreographic elements, structures and processes to create a dance study. Consider the choreographic intent of the movement.	a. Demonstrate fluency of choreographic elements, structures and processes. Express a personal/collective voice in designing and choreographing original dance compositions. Justify choreographic choices and explain how they are used to support artistry.
b. Choreograph a dance study that communicates personal or cultural meaning.	b. Choreograph a dance study that communicates personal or cultural meaning.	b. Choreograph a dance study that communicates personal or cultural meaning.	b. Choreograph a dance study that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.	b. Choreograph a dance study that uses ideas and themes as motivation. Justify how the movement supports the artistic intent.	b. Choreograph a dance based on a selected theme. Articulate the artistic intent and consider how the meaning drawn by the audience may differ.

Anchor Standard # 3 Refine and complete artistic work

<p>a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.</p>	<p>a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.</p>	<p>a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.</p>	<p>a. Identify the artistic intent of a dance by manipulating choreographic devices and dance structures/forms based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process.</p>	<p>a. Clarify the artistic intent of a dance by refining choreographic processes and dance structures/forms, collaboratively or independently using established artistic criteria, self-reflection and the feedback of others. Analyze and evaluate impact of</p>	<p>a. Refine the artistic intent of a dance by manipulating choreographic devices, dance structures/forms, and artistic criteria using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic</p>
<p>b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology (e.g. Laban motif symbols, creative writing, etc.).</p>	<p>b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology (e.g. Laban motif symbols, creative writing, etc.).</p>	<p>b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology (e.g. Laban motif symbols, creative writing, etc.).</p>	<p>b. Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies in order to refine or complete artistic work.</p>	<p>b. Document a dance as a tool to refine work during the creative process.</p>	<p>b. Apply recognized systems of dance documentation and symbol systems to analyze and evaluate the artistry of a dance and apply findings to refine during the creative process.</p>

Dance Performing

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

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Refine partner and ensemble skills through the development of kinesthetic awareness while performing diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space. Convert inward focus to outward focus for projecting out to far space.	a. Refine partner and ensemble skills through the development of kinesthetic awareness while performing diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space. Convert inward focus to outward focus for projecting out to far space.	a. Refine partner and ensemble skills through the development of kinesthetic awareness while performing diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space. Convert inward focus to outward focus for projecting out to far space.	a. Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial awareness. Develop spatial clarity while performing sequences and transitions between sequences. 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 relationships through focus and intentionality.	a. Develop artistic and expressive clarity while performing alone and with others. Use varied focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.
b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a sequence or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter. Use timing accents to add rhythmic interest to movement.	b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a sequence or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter. Use timing accents to add rhythmic interest to movement.	b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a sequence or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter. Use timing accents to add rhythmic interest to movement.	b. Use syncopation and accented 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 (for example, contrapuntal and/or polyrhythmic). Work with and against rhythm of accompaniment or sound environments.
c. Incorporate energy/effort and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.	c. Incorporate energy/effort and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.	c. Incorporate energy/effort and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.	c. Connect energy/effort and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness so that movement sequences demonstrate variances of energy/effort and dynamics.	c. Perform movement sequences by applying energy/effort and dynamics. Vary energy/effort and dynamics over the length of a sequence and transition smoothly out of the sequence and into the next sequence, paying close attention to its movement initiation and energy/effort.	c. Modulate dynamics and develop effort movement phrasing to clearly express intent while performing dance sequences and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.

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

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Apply technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, weight shifts, flexibility/range of motion, elevations and landings, extensions of limbs, and movement transitions within dance sequences.	a. Apply technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, weight shifts, flexibility/range of motion, elevations and landings, extensions of limbs, and movement transitions within dance sequences.	a. Apply technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, weight shifts, flexibility/range of motion, elevations and landings, extensions of limbs, and movement transitions within dance sequences.	a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to execute complex dance movements, sequences, and choreography in a variety of genres and styles.	a. Apply body-mind principles to technical dance skills while executing complex spatial, rhythmic and dynamic sequences and choreography.	a. Embody body-mind principles to technical dance skills in complex choreography in a variety of dance genres and styles.
b. Identify and evaluate healthful practices including nutrition and basic anatomical knowledge that promote safe and healthful strategies when warming up, dancing, and in everyday life.	b. Identify and evaluate healthful practices including nutrition and basic anatomical knowledge that promote safe and healthful strategies when warming up, dancing, and in everyday life.	b. Identify and evaluate healthful practices including nutrition and basic anatomical knowledge that promote safe and healthful strategies when warming up, dancing, and in everyday life.	b. Apply healthful practices in dance activities including nutrition and injury prevention. Identify anatomical principles that contribute to functional alignment.	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. Embody complex anatomical principles to technical dance skills and choreography in a variety of dance genres and styles.
c. Apply movement principles such as movement initiation, and use of imagery, while performing dance sequences and movement studies.	c. Apply movement principles such as movement initiation, and use of imagery, while performing dance sequences and movement studies.	c. Apply movement principles such as movement initiation, and use of imagery, while performing dance sequences and movement studies.	c. Identify and apply dance movement principles such as breath and core support when performing dance sequences in a variety of genres. Identify body patterning concepts.	c. Evaluate how movement principles such as breath and core support improve technical performance. Identify how somatic practices contribute to greater body and movement awareness.	c. Perform complex movement sequences and choreography integrating somatic practices and movement principles.

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

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
<p>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post- performance, accept notes from choreographer and apply corrections to future performances.</p>	<p>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post- performance, accept notes from choreographer and apply corrections to future performances.</p>	<p>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post- performance, accept notes from choreographer and apply corrections to future performances.</p>	<p>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal and performance. Post-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.</p>	<p>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Implement performance strategies to enhance projection. Post-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.</p>	<p>a. Demonstrate leadership qualities (for example 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 (resume, head shot, etc.). Document the rehearsal and performance process with fluency in professional dance terminology and production terminology.</p>
<p>b. Identify and select production elements that would intensify and heighten the artistic intent of the work and explain reasons for the decisions made using production terminology. Explore possibilities of producing dance in a variety of venues or for different audiences. Provide evidence of how the production elements would be handled in different situations.</p>	<p>b. Identify and select production elements that would intensify and heighten the artistic intent of the work and explain reasons for the decisions made using production terminology. Explore possibilities of producing dance in a variety of venues or for different audiences. Provide evidence of how the production elements would be handled in different situations.</p>	<p>b. Identify and select production elements that would intensify and heighten the artistic intent of the work and explain reasons for the decisions made using production terminology. Explore possibilities of producing dance in a variety of venues or for different audiences. Provide evidence of how the production elements would be handled in different situations.</p>	<p>b. Collaborate in investigating and evaluating the design and execution of 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.</p>	<p>b. Work collaboratively to produce a dance 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.</p>	<p>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, with regards to the environment, production elements, and audience response.</p>

Dance Responding

Anchor Standard #7 Perceive and analyze artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Describe, demonstrate and compare dance sequences within a dance in context of their artistic intent.	a. Describe, demonstrate and compare dance sequences within a dance in context of their artistic intent.	a. Describe, demonstrate and compare dance sequences from different dances in context of their artistic intent.	a. Analyze recurring dance sequences and their relationships within a dance in context of artistic intent and structure.	a. Analyze dance works and provide examples of recurring dance sequences and their relationships that create well- structured and meaningful choreography.	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.
Explain and compare 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 and compare 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 and compare 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. Analyze the use of components of dance and their relationships in a variety of genres, styles, or cultural movement practices within cultural context to communicate intent. Use genre-specific dance terminology.	b. Analyze the components of dance and their relationships in a variety of genres, styles, or cultural movement practices and provide evidence on how their differences impact communication and intent within a cultural context. Use genre- specific dance terminology.	b. Provide evidence on how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre- specific dance terminology.

Anchor Standard #8 Interpret intent and meaning in artistic work

a. Interpret and provide evidence on how artistic expression of dance is achieved through the relationships among the components of dance using genre-specific dance terminology.	a. Interpret and provide evidence on how artistic expression of dance is achieved through the relationships among the components of dance using genre-specific dance terminology.	a. Interpret and provide evidence on how artistic expression of dance is achieved through the relationships among the components of dance using genre-specific dance terminology.	a. Compare different dances and discuss their intent and artistic expression. Provide evidence on how the relationships among the components of dance enhance meaning and support the intent using genre-specific dance terminology.	a. Analyze and provide evidence for how the components of dance contributes to artistic expression. Use genre-specific dance terminology.	a. Analyze and interpret how the components of dance contribute to artistic expression across different genres, styles, or cultural movement practices. Provide evidence of your findings. Use genre specific dance terminology.
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Anchor Standard #9 Apply criteria to evaluate artistic work					
6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Use artistic criteria to determine what makes an effective dance work. Utilize criteria to evaluate a specific dance work and consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.	a. Use artistic criteria to determine what makes an effective dance work. Utilize criteria to evaluate a specific dance work and consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.	a. Use artistic criteria to determine what makes an effective dance work. Utilize criteria to evaluate a specific dance work and consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.	a. Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology.	a. Compare two or more dances using artistic criteria to critique artistic expression. Consider societal values and a range of perspectives. Use genre-specific dance terminology.	a. 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.

**Dance
Connecting**

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

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
<p>a. Analyze and compare various movement sources (ex: personal, cross-cultural, styles and genres of movement) and their dance elements. Interpret the movement observed in regards to the development of one's attitudes, knowledge, experiences, and/or personal movement preferences.</p>	<p>a. Analyze and compare various movement sources (ex: personal, cross-cultural, styles and genres of movement) and their dance elements. Interpret the movement observed in regards to the development of one's attitudes, knowledge, experiences, and/or personal movement preferences.</p>	<p>a. Analyze and compare various movement sources (ex: personal, cross-cultural, styles and genres of movement) and their dance elements. Interpret the movement observed in regards to the development of one's attitudes, knowledge, experiences, and/or personal movement preferences.</p>	<p>a. Analyze a dance to determine the ideas expressed by the choreographer. Compare one's own interpretation with other interpretations. Provide evidence to support one's analysis.</p>	<p>a. Analyze a dance to determine the ideas expressed by the choreographer. Draw connections between one's observations and cultural and historical influences. Provide evidence to support one's analysis.</p>	<p>a. Review choreography developed over time with respect to its content and context and its relationship to one's personal perspectives. Reflect upon and analyze the components that contributed to changes in one's personal growth.</p>
<p>b. Research an aspect or contrasting aspects from the cultural, social or historical development of a dance genre or style, and/or the dance elements. Share the findings and discuss how these reinforced or changed personal views and understandings. Document the process of investigation.</p>	<p>b. Research an aspect or contrasting aspects from the cultural, social or historical development of a dance genre or style, and/or the dance elements. Share the findings and discuss how these reinforced or changed personal views and understandings. Document the process of investigation.</p>	<p>b. Research an aspect or contrasting aspects from the cultural, social or historical development of a dance genre or style, and/or the dance elements. Share the findings and discuss how these reinforced or changed personal views and understandings. Document the process of investigation.</p>	<p>b. Research an aspect of the cultural, social or historical development of a dance genre or style, and/or the dance elements. Discuss how these findings reinforced or changed personal and collective views and understandings. Apply the findings to a project. Document the process of investigation and application.</p>	<p>b. Research and compare an aspect of the cross-cultural, social or historical development and/or the dance elements of two or more dance genres or styles. Discuss how these findings reinforced or changed personal and collective views and understandings. Apply the findings to a project. Document the process of investigation and application.</p>	<p>b. Collaborate to research and compare multiple aspects of the cross-cultural, social or historical development and/or dance elements of two or more dance genres or styles. Compare and synthesize contrasting viewpoints and identify the tensions between them. Apply the findings to a collaborative project, and document the process of investigation and application.</p>

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

<p>a. Investigate the dance literacy skills of dance observation, writing, and critique, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.</p>	<p>a. Investigate the dance literacy skills of dance observation, writing, and critique, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.</p>	<p>a. Investigate the dance literacy skills of dance observation, writing, and critique, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.</p>	<p>a. Develop the dance literacy skills of dance observation, writing and critique, understanding history and culture, implementing processes of evaluation, recognizing meaning and values of dance experiences, engaging in dialogue, contributing knowledge, and utilizing technology and symbol systems in one's learning.</p>	<p>a. Apply developed dance literacy skills of dance observation, writing and critique, understanding history and culture, implementing processes of evaluation, recognizing meaning and values of dance experiences, engaging in dialogue, contributing knowledge, and utilizing technology and symbol systems in one's learning.</p>	<p>a. Integrate developed dance literacy skills to contribute in meaningful and positive ways to one's culture: dance observation, writing and critique, understanding history and culture, implementing processes of evaluation, recognizing meaning and values of dance experiences, engaging in dialogue, contributing knowledge, and utilizing technology and symbol systems in one's learning.</p>
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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.

*Sources Utilized: National Coalition for Core Arts Standards- Glossary of Terms: Dance: Copyright © 2014 State Education Agency Directors of Arts Education (SEADAE) on behalf of NCCAS. All rights reserved. <http://www.nationalartsstandards.org/>

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

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 connection between. This stage 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 diagonal connection through the body and graded rotation in the proximal joints to facilitate three-dimensional movement and the ability to spiral with complex level change 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 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 follows through is 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.
- Successive: one part of the body flows successively into the movement of the next adjacent body part (shoulder, elbow, wrist, hand).
- Sequential: movement of one part of the body flows sequentially into non-adjacent body parts (head, leg, arm, and hip).

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.

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: The active attitudes 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 which 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 change one's shape.
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 which 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. The moments of shape change when closing and opening. 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. 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 that 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 or footprints in the snow. 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 maintaining a distance from the center.
3. Transverse: the kinesphere is created with movement which 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 circle 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.

- Diameters: Opposing spatial pulls within a plane
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

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 spatial pulls within a plane, i.e. right side high/left side low or forward high and back low.

Relationships

The interaction of the movement and relationship 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 or 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.