

DANCE GRADE LEVEL EXPECTATIONS

FINE ARTS AREAS:

DA: Dance
MA: Media Arts
MU: Music
TH: Theatre
VA: Visual Arts

Secondary Music Areas:

E – Traditional and Emerging Ensembles
T – Music Technology
C – Composition & Music Theory
H – Harmonizing Instruments

The following coding system should be used to reference the GLEs:

STRANDS:

Cr = Create	<i>Conceiving and developing new artistic ideas and work.</i>
Pr = Perform (Dance, Music, Theatre)/ Present (Media Arts, Visual Arts)	<i>Realizing artistic ideas and work through interpretation and presentation. Realizing, interpreting and sharing artistic work.</i>
Re = Respond	<i>Understanding and evaluating how the arts convey meaning</i>
Cn = Connect	<i>Relating artistic ideas and work with personal meaning and external context.</i>

BIG IDEAS:

Use the numeral preceding the Big Idea

CONCEPTS/PROCESS COMPONENT:

Use the capital letter designation

Example: The Music GLE “Improvise rhythmic and melodic patterns and musical ideas for a specific purpose,” can be found in the Create strand (Cr), under the first Big Idea – Generate and conceptualize artistic ideas and work (1), in the concept/process component Imagine (A), in grade 2. Therefore, the code for that particular GLE is: MU:Cr1A.2a.

Foundations of Artistic Literacy

Artistic literacy is the knowledge and understanding required to participate authentically in the arts. Fluency in the language(s) of the arts is the ability to create, perform/present, respond, and connect through symbolic and metaphoric forms that are unique to the arts. It is embodied in specific philosophical foundations and lifelong goals that enable an artistically literate person to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts.

What it means to be artistically literate

Artistic Literacy is a necessary life and learning skill for all the citizens of our increasingly complex global society. Through the process of engaging the arts, students may develop “Artistic Literacy”—the ability to encode and decode (“read” and “write”) aesthetic wisdom that is expressed and received in symbolic and metaphoric forms that are unique to the arts. Artistic Literacy is not limited only to appreciating and practicing the arts; it is a vital life skill for citizens of our 21st Century world. Artistic Literacy allows us to read, write, and understand the symbols and metaphors in which so many current messages are encoded—messages that run the gamut of human activity from advertising, to politics, to religion. In doing this, the language of the arts helps to break down cultural barriers to knowledge and allows us to cross personal and cultural borders leading to better understanding of our self and others.

Artistically Literate Citizens will:

1. Use a variety of artistic media, symbols and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.
2. Find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.
3. Know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.
4. Find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts.
5. Seek artistic experience and support the arts in their local, state, national, and global communities.

Things to consider:

These grade level expectations are conceptual in nature, based on artistic processes, and provide the structure to support literacy in Dance, Media Arts, Music, Theatre and Visual Arts over the course of a lifetime. Philosophical Foundations and Lifelong Learning Expectations frame learning in the arts beyond school experiences to work and life experiences.

Philosophical foundations and lifelong goals

The philosophical foundations and lifelong goals establish the basis for the new GLEs and illuminate artistic literacy by expressing the overarching common values and expectations for learning in arts education across the five arts disciplines.

Philosophical Foundation	Lifelong Goals
The Arts as Communication	
In today’s multimedia society, the arts are the media, and therefore provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing).	Artistically literate citizens use a variety of artistic media, symbols and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.
The Arts as Creative Personal Realization	
Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.	Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.
The Arts as Culture, History, and Connectors	
Throughout history the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Each discipline shares common goals, but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals’ own and others’ cultures and societies, while also providing opportunities to access, express, and integrate meaning across a variety of content areas.	Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.
Arts as Means to Wellbeing	
Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing.	Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts
The Arts as Community Engagement	
The arts provide means for individuals to collaborate and connect with others in an enjoyable inclusive environment as they create, prepare, and share artwork that bring communities together	Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

Portions of this work are based on the National Core Arts Standards (<http://nationalartsstandards.org/>). Copyright © 2015 National Coalition for Core Arts Standards/All Rights Reserved—Rights Administered by SEADAE. Sections highlighting anchor and performance standards, enduring understandings, and essential questions.

Process Components

Each big idea is supported by a process component, an enduring understanding, and an essential question. These additional features should benefit educational leaders and teachers as they consider curricular models and structure lessons aligned to the GLEs. Grade Level Expectations describe more specifically what students should know and be able to do in each area of the fine arts and are expressed as measurable outcomes across the grades pre-kindergarten to eighth grade and into high school at three levels of proficiency.

Process components are the actions artists carry out as they complete each artistic process. Students' ability to carry out these operational verbs empowers them to work through the artistic process independently. The process components played a key role in generating enduring understandings and performance standards, and serve as the action verbs that collectively build toward the artistic processes. Process components and their definitions are presented among supplemental resources. In the final presentation of standards individual arts disciplines have placed differing levels of emphasis on the process components. Music standards, in particular, place process components in a central role. Visual arts standards, on the other hand, place greater emphasis on enduring understandings and essential questions.

CREATE

1. Generate and conceptualize artistic ideas and work.

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

Essential Question(s): Where do choreographers get ideas for dances?

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Explore	DA:Cr1A.pK	DA:Cr1A.K	DA:Cr1A.1	DA:Cr1A.2	DA:Cr1A.3	DA:Cr1A.4	DA:Cr1A.5	DA:Cr1A.6	DA:Cr1A.7	DA:Cr1A.8	DA:Cr1A.I	DA:Cr1A.II	DA:Cr1A.III
	a. Respond in movement to a variety of sensory stimuli (for example, music/sound, visual, tactile).	a. Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance).	a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source	a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.	a. Experiment with a variety of selfidentified stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences) for movement.	a. Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences).	a. Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events).	a. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, notation, natural phenomena, personal experience/recall, current news or social events) and make selections to expand movement vocabulary and artistic expression.	a. Compare a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) and make selections to expand movement vocabulary and artistic expression.	a. Implement movement from a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) to develop dance content for an original dance study or dance.	a. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.	a. Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement	a. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.
	b. Find a different way to do several basic locomotor and non-locomotor movements.	b. Explore different ways to do basic locomotor and nonlocomotor movements by changing at least one of the elements of dance.	b. Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elements of dance.	b. Combine a variety of movements while manipulating the elements of dance.	b. Explore a given movement problem. Select and demonstrate a solution.	b. Develop a movement problem and manipulate the elements of dance as tools to find a solution.	b. Construct and solve multiple movement problems to develop choreographic content.	b. Explore various movement vocabularies to transfer ideas into choreography.	b. Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made using genre-specific dance terminology.	b. Identify and select personal preferences to create an original dance study or dance. Use genrespecific dance terminology to articulate and justify choices made in movement development to communicate intent	b. Experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance study or dance.	b. Apply personal movement preferences and strengths with the movement vocabulary of several dance styles or genres to choreograph an original dance study or dance that communicates an artistic intent. Compare personal choices to those made by wellknown choreographers.	b. Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent
National Standards	DA:Cr1.1.PK	DA:Cr1.1.K	DA:Cr1.1.1	DA:Cr1.1.2	DA:Cr1.1.3	DA:Cr1.1.4	DA:Cr1.1.5	DA:Cr1.1.6	DA:Cr1.1.7	DA:Cr1.1.8	DA: Cr1.1.I	DA: Cr1.1.II	DA: Cr1.1.III
Content Standards	FA1, FA2, FA 4	FA1, FA2, FA 4	FA1, FA2, FA 4	FA1, FA2, FA 4	FA1, FA2, FA 4	FA1, FA2, FA 4	FA1, FA2, FA4, FA5	FA3, FA4, FA5	FA3, FA4, FA5	FA3, FA4, FA5	FA2, FA3, FA4, FA5	FA3, FA4, FA5	FA3, FA4, FA5
Process Standards	1.1, 1.6	1.1, 1.6, 2.5	1.1, 1.6, 2.5	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 1.9, 2.5, 2.7	1.1, 1.6, 1.9, 2.1, 2.5, 2.7, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6

CREATE														
2. Organize and develop artistic ideas and work.														
Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.														
Essential Question(s): What influences choice-making in creating choreography?														
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced	
Plan	DA:Cr2A.pK	DA:Cr2A.K	DA:Cr2A.1	DA:Cr2A.2	DA:Cr2A.3	DA:Cr2A.4	DA:Cr2A.5	DA:Cr2A.6	DA:Cr2A.7	DA:Cr2A.8	DA:Cr2A.I	DA:Cr2A.II	DA:Cr2A.III	
	a. Improvise dance that starts and stops on cue.	a. Improvise dance that has a beginning, middle, and end.	a. Improvise a series of movements that have a beginning, middle, and end, and describe movement choices	a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end	a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development).	a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.	a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.	a. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance.	a. Use a variety of choreographic devices and dance structures to develop a dance study with a clear artistic intent. Articulate reasons for movement and structural choices.	a. Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent. Articulate the group process for making movement and structural choices.	a. Collaborate to design a dance using choreographic devices and dance structures to support an artistic intent. Explain how the dance structures clarify the artistic intent.	a. Work individually and collaboratively to design and implement a variety of choreographic devices and dance structures to develop original dances. Analyze how the structure and final composition informs the artistic intent.	a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent.	
	b. Engage in dance experiences moving alone or with a partner.	b. Express an idea, feeling, or image, through improvised movement moving alone or with a partner.	b. Choose movements that express an idea or emotion, or follow a musical phrase.	b. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices	b. Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.	b. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.	b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally	b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.	b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Articulate how the artistic criteria serve to communicate the meaning of the dance.	b. Define and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning. Discuss how the criteria clarify or intensify the meaning of the dance.	b. Develop an artistic statement for an original dance study or dance. Discuss how the use of movement elements, choreographic devices and dance structures serve to communicate the artistic statement.	b. Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement.	b. Construct an artistic statement that communicates a personal, cultural and artistic perspective.	
National Standards	DA:Cr2.1.PK	DA:Cr2.1.K	DA:Cr2.1.1	DA:Cr2.1.2	DA:Cr2.1.3	DA:Cr2.1.4	DA:Cr2.1.5	DA:Cr2.1.6	DA:Cr2.1.7	DA:Cr2.1.8	DA:Cr2.1.I	DA:Cr2.1.II	DA:Cr2.1.III	
Content Standards	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3, FA5	
Process Standards	1.1, 1.6	1.1, 1.6, 2.5	1.1, 1.6, 2.5	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 1.9, 2.5, 2.7	1.1, 1.6, 1.9, 2.1, 2.5, 2.7, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	

CREATE

3. Refine and complete artistic work.

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

Essential Question(s): How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
	DA:Cr3A.pK	DA:Cr3A.K	DA:Cr3A.1	DA:Cr3A.2	DA:Cr3A.3	DA:Cr3A.4	DA:Cr3A.5	DA:Cr3A.6	DA:Cr3A.7	DA:Cr3A.8	DA:Cr3A.I	DA:Cr3A.II	DA:Cr3A.III
Revise	a. Respond to suggestions for changing movement through guided improvisational experiences.	a. Apply suggestions for changing movement through guided improvisational experiences.	a. Explore suggestions to change movement from guided improvisation and/or short remembered sequences	a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.	a. Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements.	a. Revise movement based on peer feedback and selfreflection to improve communication of artistic intent in a short dance study. Explain choices made in the process	a. Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements.	a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.	a. Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and feedback of others. Explain reasons for choices and how they clarify artistic intent	a. Revise choreography collaboratively or independently based on artistic criteria, selfreflection, and the feedback of others. Articulate the reasons for choices and revisions and how they clarify and enhance the artistic intent.	a. Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process.	a. Clarify the artistic intent of a dance by refining choreographic devices and dance structures, collaboratively or independently using established artistic criteria, selfreflection and the feedback of others. Analyze and evaluate impact of choices made in the revision process.	a. Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.
	b. Identify parts of the body and document a body shape or position by drawing a picture.	b. Depict a dance movement by drawing a picture or using a symbol.	b. Depict several different types of movements of a dance by drawing a picture or using a symbol (for example, jump, turn, slide, bend, reach).	b. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low).	b. Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.	b. Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (for example, next to, above, below, behind, in front of).	b. Record changes in a dance sequence through writing, symbols, or a form of media technology.	b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology	b. Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies.	b. Experiment with aspects of a recognized system to document a section of a dance by using words, symbols, or media technologies.	b. Compare recognized systems to document a section of a dance using writing, symbols, or media technologies.	b. Develop a strategy to record a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).	b. Document a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).
National Standards	DA:Cr3.1.PK	DA:Cr3.1.K	DA:Cr3.1.1	DA:Cr3.1.2	DA:Cr3.1.3	DA:Cr3.1.4	DA:Cr3.1.5	DA:Cr3.1.6	DA:Cr3.1.7	DA:Cr3.1.8	DA: Cr3.1.I	DA: Cr3.1.II	DA: Cr3.1.III
Content Standards	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3
Process Standards	1.1, 1.6	1.1, 1.6, 2.5	1.1, 1.6, .2.5	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 1.9, 2.5, 2.7	1.1, 1.6, 1.9, 2.1, 2.5, 2.7, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6

PERFORM

4. Select, Analyze, and interpret artistic work for presentation.

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question(s): How do dancers work with space, time and energy to communicate artistic expression?

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
	DA:Pr4A.pK	DA:Pr4A.K	DA:Pr4A.1	DA:Pr4A.2	DA:Pr4A.3	DA:Pr4A.4	DA:Pr4A.5	DA:Pr4A.6	DA:Pr4A.7	DA:Pr4A.8	DA:Pr4A.I	DA:Pr4A.II	DA:Pr4A.III
Express	<p>a. Identify and demonstrate directions for moving the body in general space (for example, forward, backwards, sideways, up, down, and turning) and finding and returning to a place in space.</p>	<p>a. Make still and moving body shapes that show lines (for example, straight, bent, and curved), changes levels, and vary in size (large/small). Join with others to make a circle formation and work with others to change its dimensions.</p>	<p>a. Demonstrate locomotor and nonlocomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zigzagged pathways. Find and return to place in space. Move with others to form straight lines and circle</p>	<p>a. Demonstrate clear directionality and intent when performing locomotor and nonlocomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change</p>	<p>a. Judge spaces as distance traveled and use space three dimensionally. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus.</p>	<p>a. Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through</p>	<p>a. Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through focus of eyes and other body parts. Convert inward focus to outward focus for projecting out to far space.</p>	<p>a. Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.</p>	<p>a. Expand movement vocabulary of floor and air pattern designs. Incorporate and modify body designs from different dance genres and styles for the purpose of expanding movement vocabulary to include differently designed shapes and movements for interest and contrast.</p>	<p>a. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Use focus of eyes during complex floor and air patterns or direct and indirect pathway</p>	<p>a. Develop partner and ensemble skills that enable contrasting level changes through lifts, balances, or other means while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases. Establish and break relationships with others as appropriate to the choreography</p>	<p>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</p>	<p>a. Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.</p>
	<p>b. Identify speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi.</p>	<p>b. Demonstrate tempo contrasts with movements that match to tempo of sound stimuli.</p>	<p>b. Relate quick, moderate and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat.</p>	<p>b. Identify the length of time a move or phrase takes (for example, whether it is long or short). Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing</p>	<p>b. Fulfill specified duration of time with improvised locomotor and nonlocomotor movements. Differentiate between "in time" and "out of time" to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing.</p>	<p>b. Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music.</p>	<p>b. Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time.</p>	<p>b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter</p>	<p>b. Vary durational approach in dance phrasing by using timing accents and variations within a phrase to add interest kinesthetically, rhythmically, and visually.</p>	<p>b. Analyze and select metric, kinetic, and breath phrasing and apply appropriately to dance phrases. Perform dance phrases of different lengths that use various timings within the same section. Use different tempi in different body parts at the same time.</p>	<p>b. Use syncopation and accent movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath phrasing with metric and kinesthetic phrasing.</p>	<p>b. Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools. Dance "in the moment."</p>	<p>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) at the same time. Work with and against rhythm of accompaniment or sound environments.</p>

4. Select, Analyze, and interpret artistic work for presentation. (Con't)

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question(s): How do dancers work with space, time and energy to communicate artistic expression?

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Express	DA:Pr4A.pK	DA:Pr4A.K	DA:Pr4A.1	DA:Pr4A.2	DA:Pr4A.3	DA:Pr4A.4	DA:Pr4A.5	DA:Pr4A.6	DA:Pr4A.7	DA:Pr4A.8	DA:Pr4A.I	DA:Pr4A.II	DA:Pr4A.III
	c. Move with opposing characteristics (for example, loose/tight, light/heavy, jerky/smooth).	c. Identify and apply different characteristics to movements (for example, slow, smooth, or wavy).	c. Demonstrate movement characteristics along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a bouncy leap, a floppy fall, a jolly jump, and joyful spin)	c. Select and apply appropriate characteristics to movements (for example, selecting specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics	c. Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent.	c. Analyze movements and phrases for use of energy and dynamic changes and use adverbs and adjectives to describe them. Based on the analysis, refine the phrases by incorporating a range of movement characteristics.	c. Contrast bound and free-flowing movements. Motivate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy.	c. Use the internal body force created by varying tensions within one's musculature for movement initiation and dynamic expression. Distinguish between bound and freeflowing movements and appropriately apply them to technique exercises and dance phrases.	c. Compare and contrast movement characteristics from a variety of dance genres or styles. Discuss specific characteristics and use adverbs and adjectives to describe them. Determine what dancers must do to perform them clearly.	c. Direct energy and dynamics in such a way that movement is textured. Incorporate energy and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.	c. Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness so that movement phrases demonstrate variances of energy and dynamics.	c. Initiate movement phrases by applying energy and dynamics. Vary energy and dynamics over the length of a phrase and transition smoothly out of the phrase and into the next phrase, paying close attention to its movement initiation and energy.	c. Modulate dynamics to clearly express intent while performing dance phrases and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.
National Standards	DA:Pr4.1.PK	DA:Pr4.1.K	DA:Pr4.1.1	DA:Pr4.1.2	DA:Pr4.1.3	DA:Pr4.1.4	DA:Pr4.1.5	DA:Pr4.1.6	DA:Pr4.1.7	DA:Pr4.1.8	DA: Pr4.1.I	DA: Pr4.1.II	DA: Pr4.1.III
Content Standards	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4
Process Standards	1.1, 1.6	1.1, 1.6, 2.5	1.1, 1.6, .2.5	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 1.9, 2.5, 2.7	1.1, 1.6, 1.9, 2.1, 2.5, 2.7, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6

PERFORM

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

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question(s): What must a dancer do to prepare the mind and body for artistic expression?

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
	DA:Pr5A.pK	DA:Pr5A.K	DA:Pr5A.1	DA:Pr5A.2	DA:Pr5A.3	DA:Pr5A.4	DA:Pr5A.5	DA:Pr5A.6	DA:Pr5A.7	DA:Pr5A.8	DA:Pr5A.I	DA:Pr5A.II	DA:Pr5A.III
Embodiment	<p>a. Demonstrate basic full body locomotor, non-locomotor movement, and body patterning with spatial relationships</p>	<p>a. Demonstrate sameside and cross-body locomotor and nonlocomotor movements, body patterning movements, and body shapes.</p>	<p>a. Demonstrate sameside and cross-body locomotor and nonlocomotor movements, body patterning movements, and body shapes.</p>	<p>a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways.</p>	<p>a. Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support</p>	<p>a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and nonlocomotor movements.</p>	<p>a. Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).</p>	<p>a. Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.</p>	<p>a. Apply body-use strategies to accommodate physical maturational development to technical dance skills (for example, functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).</p>	<p>a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to replicate, recall, and execute spatial designs and musical or rhythmic</p>	<p>a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to retain and execute dance choreography.</p>	<p>a. Dance with sensibility toward other dancers while executing complex spatial, rhythmic and dynamic sequences to meet performance goals</p>	<p>a. Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self-evaluate performances and discuss and analyze performance ability with others</p>
	<p>b. Move in general space and start and stop on cue while maintaining personal space.</p>	<p>b. Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space.</p>	<p>b. Move safely in general space through a range of activities and group formations while maintaining personal space.</p>	<p>b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.</p>	<p>b. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs</p>	<p>b. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition.</p>	<p>b. Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, endurance and injury prevention.</p>	<p>b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing.</p>	<p>b. Utilize healthful practices and sound nutrition in dance activities and everyday life. Discuss benefits of practices and how choices enhance performance.</p>	<p>b. Evaluate personal healthful practices in dance activities and everyday life including nutrition and injury prevention. Discuss choices made, the effects experienced, and methods for improvement.</p>	<p>b. Develop a plan for healthful practices in dance activities and everyday life including nutrition and injury prevention. Discuss implementation of the plan and how it supports personal performance goals.</p>	<p>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.</p>	<p>b. Research healthful and safe practices for dancers and modify personal practice based on findings. Discuss how research informs practice.</p>

5. Develop and refine artistic techniques and work for presentation. (Con't)

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question(s): What must a dancer do to prepare the mind and body for artistic expression?

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced	
	DA:Pr5A.pK	DA:Pr5A.K	DA:Pr5A.1	DA:Pr5A.2	DA:Pr5A.3	DA:Pr5A.4	DA:Pr5A.5	DA:Pr5A.6	DA:Pr5A.7	DA:Pr5A.8	DA:Pr5A.I	DA:Pr5A.II	DA:Pr5A.III	
Embody	c. Identify and move body parts and repeat movements upon request.	c. Move body parts in relation to other body parts and repeat and recall movements upon request.	c. Modify movements and spatial arrangements upon request	c. Repeat movements, with an awareness of self and others in space. Selfadjust and modify movements or placement upon request.	c. Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and selfcheck to improve dance skills	c. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals.	c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals	c. Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Solve movement problems to dances by testing options and finding good results. Document selfimprovements over time	c. Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analyses (for example, view live or recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations).	c. Collaborate with peers to discover strategies for achieving performance accuracy, clarity, and expressiveness. Articulate personal performance goals and practice to reach goals. Document personal improvement over time (for example, journaling, portfolio, or timeline).	c. Collaborate with peers to establish and implement a rehearsal plan to meet performance goals. Use a variety of strategies to analyze and evaluate performances of self and others (for example, use video recordings of practice to analyze the difference between the way movements look and how they feel to match performance with visual affect). Articulate performance goals and justify reasons for selecting particular practice strategies.	c. Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.	c. Initiate, plan, and direct rehearsals with attention to technical details and fulfilling artistic expression. Use a range of rehearsal strategies to achieve performance excellence.	
	National Standards	DA:Pr5.1.PK	DA:Pr5.1.K	DA:Pr5.1.1	DA:Pr5.1.2	DA:Pr5.1.3	DA:Pr5.1.4	DA:Pr5.1.5	DA:Pr4.1.6	DA:Pr5.1.7	DA:Pr5.1.8	DA: Pr5.1.I	DA: Pr5.1.II	DA: Pr5.1.III
	Content Standards	FA1	FA1	FA1	FA1	FA1	FA1, FA3, FA4	FA1, FA3, FA4	FA1, FA3, FA4	FA1, FA3, FA4	FA1, FA3, FA4	FA1, FA3, FA4	FA1, FA3, FA4	FA1, FA3, FA4
	Process Standards	1.1, 1.6	1.1, 1.6, 2.5	1.1, 1.6, .2.5	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 2.5, 2.7, 4.6, 4.7	1.1, 1.6, 1.9, 2.5, 2.7	1.1, 1.6, 1.9, 2.1, 2.5, 2.7, 4.1, 4.5, 4.6, 4.7	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6, 4.7	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6, 4.7	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6, 4.7	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6, 4.7	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6, 4.7	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6, 4.7

PERFORM

6. Convey meaning through the presentation of artistic work.

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

Essential Question(s): How does a dancer heighten artistry in a public performance?

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Present	DA:Pr6A.pK	DA:Pr6A.K	DA:Pr6A.1	DA:Pr6A.2	DA:Pr6A.3	DA:Pr6A.4	DA:Pr6A.5	DA:Pr6A.6	DA:Pr6A.7	DA:Pr6A.8	DA:Pr6A.I	DA:Pr6A.II	DA:Pr6A.III
	a. Dance for others in a designated area or space.	a. Dance for and with others in a designated space.	a. Dance for others in a space where audience and performers occupy different areas.	a. Dance for and with others in a space where audience and performers occupy different areas.	a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage).	a. Consider how to establish a formal performance space from an informal setting (for example, gymnasium or grassy area).	a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.	a. Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Postperformance, accept notes from choreographer and make corrections as needed and apply to future performances.	a. Recommend changes to and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Maintain journal documenting these efforts. Postperformance, accept notes from choreographer and apply corrections to future performances	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. Postperformance, accept notes from choreographer and apply corrections to future performances.	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. Postperformance, accept notes from choreographer and apply corrections to future performances.	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. Postperformance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.	a. Demonstrate leadership qualities (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.) that documents the rehearsal and performance process with fluency in professional dance terminology and production terminology.

6. Convey meaning through the presentation of artistic work. (Con't)

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

Essential Question(s): How does a dancer heighten artistry in a public performance?

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
	DA:Pr6A.pK	DA:Pr6A.K	DA:Pr6A.1	DA:Pr6A.2	DA:Pr6A.3	DA:Pr6A.4	DA:Pr6A.5	DA:Pr6A.6	DA:Pr6A.7	DA:Pr6A.8	DA:Pr6A.I	DA:Pr6A.II	DA:Pr6A.III
Present	b. Use a simple prop as part of a dance.	b. Select a prop to use as part of a dance.	b. Explore the use of simple props to enhance performance	b. Use limited production elements (for example, hand props, simple scenery, or media projections).	b. Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a designated specific performance space.	b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.	b. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.	b. Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and explain reasons for the decisions made using production terminology.	b. Explore possibilities of producing dance in a variety of venues or for different audiences and, using production terminology, explain how the production elements would be handled in different situations.	b. Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Explain reasons for choices using production terminology.	b. Evaluate possible designs for the production elements of a performance and select and execute the ideas that would intensify and heighten the artistic intent of the dances.	b. Work collaboratively to produce a dance concert on a stage or in an alternative performance venue and plan the production elements that would be necessary to fulfill the artistic intent of the dance works	b. Work collaboratively to produce dance concerts in a variety of venues and design and organize the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues.
	National Standards	DA:Pr6.1.PK	DA:Pr6.1.K	DA:Pr6.1.1	DA:Pr6.1.2	DA:Pr6.1.3	DA:Pr6.1.4	DA:Pr6.1.5	DA:Pr6.1.6	DA:Pr6.1.7	DA:Pr6.1.8	DA: Pr6.1.I	DA: Pr6.1.II
Content Standards	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2, FA3	FA1, FA2	FA1, FA2	FA1, FA2, FA3	FA1, FA3	FA1, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3
Process Standards	1.6, 2.5, 4.5	1.6, 2.5, 4.5	2.5, 4.5	2.5, 3.1, 4.5	2.5, 3.1, 3.3, 4.5	2.3, 2.4, 2.5, 3.3, 3.4, 4.5, 4.7	2.3, 2.4, 2.5, 3.3, 3.4, 4.5, 4.7	2.3, 2.4, 2.5, 3.3, 3.4, 4.1, 4.3, 4.5, 4.7	2.3, 2.4, 2.5, 3.3, 3.4, 4.1, 4.3, 4.5, 4.7	2.3, 2.4, 2.5, 3.3, 3.4, 4.1, 4.3, 4.5, 4.7	2.3, 2.4, 2.5, 3.3, 3.4, 3.6, 3.7, 3.8, 4.1, 4.3, 4.5, 4.6, 4.7	2.3, 2.4, 2.5, 3.3, 3.4, 3.6, 3.7, 3.8, 4.1, 4.3, 4.5, 4.6, 4.7	2.3, 2.4, 2.5, 3.3, 3.4, 3.6, 3.7, 3.8, 4.1, 4.3, 4.5, 4.6, 4.7, 4.8

RESPOND

7. Perceive and analyze artistic work.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question(s): How is a dance understood?

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Analyze	DA:Re7A.pK	DA:Re7A.K	DA:Re7A.1	DA:Re7A.2	DA:Re7A.3	DA:Re7A.4	DA:Re7A.5	DA:Re7A.6	DA:Re7A.7	DA:Re7A.8	DA:Re7A.I	DA:Re7A.II	DA:Re7A.III
	a. Identify a movement in a dance by repeating it.	a. Find a movement that repeats in a dance.	a. Find a movement that repeats in a dance to make a pattern.	a. Find movements in a dance that develop a pattern.	a. Find a movement pattern that creates a movement phrase in a dance work	a. Find patterns of movement in dance works that create a style or theme.	a. Find meaning or artistic intent from the patterns of movement in a dance work.	a. Describe or demonstrate recurring patterns of movement and their relationships in dance.	a. Compare, contrast, and discuss patterns of movement and their relationships in dance.	a. Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of artistic intent.	a. Analyze recurring patterns of movement and their relationships in dance in context of artistic intent.	a. Analyze dance works and provide examples of recurring patterns of movement and their relationships that create structure and meaning in dance.	a. Analyze dance works from a variety of dance genres and styles and explain how recurring patterns of movement and their relationships create wellstructured and meaningful choreography.
	b. Demonstrate an observed or performed dance movement.	b. Demonstrate or describe observed or performed dance movements	b. Demonstrate and describe observed or performed dance movements from a specific genre or culture	b. Demonstrate and describe movements in dances from different genres or cultures.	b. Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another.	b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.	b. Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology.	b. Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices. Use genrespecific dance terminology.	b. Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices. Use genrespecific dance terminology.	b. Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genrespecific dance terminology.	b. Analyze the use of elements of dance in a variety of genres, styles, or cultural movement practices within its cultural context to communicate intent. Use genrespecific dance terminology.	b. Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.	b. Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genrespecific dance terminology
National Standards	DA:Re7.1.PK	DA:Re7.1.K	DA:Re7.1.1	DA:Re7.1.2	DA:Re7.1.3	DA:Re7.1.4	DA:Re7.1.5	DA:Re7.1.6	DA:Re7.1.7	DA:Re7.1.8	DA: Re7.1.I	DA: Re7.1.II	DA: Re7.1.III
Content Standards	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA3, FA5	FA2, FA3, FA5	FA2, FA3, FA5	FA2, FA3, FA5	FA2, FA3, FA5	FA2, FA3, FA5	FA2, FA3, FA5
Process Standards	1.1, 1.6, 2.1, 4.1	1.1, 1.6, 2.1, 4.1	1.1, 1.6, 2.1, 4.1	1.1, 1.6, 2.1, 4.1	1.1, 1.6, 2.1, 2.3, 2.4, 3.3, 4.1	1.1, 1.6, 2.1, 2.3, 2.4, 3.3, 4.1	1.1, 1.5, 1.6, 1.7, 1.9, 2.1, 2.3, 2.4, 3.3, 4.1	1.1, 1.5, 1.6, 1.7, 1.9, 2.1, 2.3, 2.4, 3.3, 4.1	1.1, 1.5, 1.6, 1.7, 1.9, 2.1, 2.3, 2.4, 3.3, 4.1	1.1, 1.5, 1.6, 1.7, 1.9, 2.1, 2.2, 2.3, 2.4, 3.3, 3.6, 4.1, 4.6	1.1, 1.5, 1.6, 1.7, 1.9, 2.1, 2.2, 2.3, 2.4, 3.3, 3.6, 3.7, 4.1, 4.4, 4.5, 4.6	1.1, 1.5, 1.6, 1.7, 1.9, 2.1, 2.2, 2.3, 2.4, 3.3, 3.6, 3.7, 4.1, 4.4, 4.5, 4.6	1.1, 1.5, 1.6, 1.7, 1.9, 2.1, 2.2, 2.3, 2.4, 3.3, 3.6, 3.7, 4.1, 4.4, 4.5, 4.6

RESPOND

8. Interpret intent and meaning in artistic work.

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

Essential Question(s): How is dance interpreted?

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Interpret	DA:Re8A.pK	DA:Re8A.K	DA:Re8A.1	DA:Re8A.2	DA:Re8A.3	DA:Re8A.4	DA:Re8A.5	DA:Re8A.6	DA:Re8A.7	DA:Re8A.8	DA:Re8A.I	DA:Re8A.II	DA:Re8A.III
	a. Observe a movement and share impressions.	a. Observe movement and describe it using simple dance terminology.	a. Select movements from a dance that suggest ideas and explain how the movement captures the idea using simple dance terminology.	a. Use context cues from movement to identify meaning and intent in a dance using simple dance terminology.	a. Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology.	a. Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.	a. Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.	a. Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain how these communicate the intent of the dance using genre specific dance terminology.	a. Compare the meaning of different dances. Explain how the artistic expression of each dance is achieved through the elements of dance, use of body, dance technique, and context. Use genre specific dance terminology.	a. Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Cite evidence in the dance to support your interpretation using genre specific dance terminology.	a. Select and compare different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, use of body, dance technique, and context enhance meaning and support intent using genre specific dance terminology.	a. Analyze and discuss how the elements of dance, execution of dance movement principles, and context contribute to artistic expression. Use genre specific dance terminology.	a. Analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre specific dance terminology.
National Standards	DA:Re8.1.PK	DA:Re8.1.K	DA:Re8.1.1	DA:Re8.1.2	DA:Re8.1.3	DA:Re8.1.4	DA:Re8.1.5	DA:Re8.1.6	DA:Re8.1.7	DA:Re8.1.8	DA: Re8.1.I	DA: Re8.1.II	DA: Re8.1.III
Content Standards	FA3	FA3	FA3	FA3	FA3	FA3	FA3	FA2, FA3	FA2, FA3	FA2, FA3	FA2, FA3	FA2, FA3	FA2, FA3, FA5
Process Standards	1.1, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 3.5, 3.6 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 3.5, 3.6, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 3.5, 3.6, 4.1

RESPOND

9. Apply criteria to evaluate artistic work.

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

Essential Question(s): What criteria are used to evaluate dance?

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Critique	DA:Re9A.pK	DA:Re9A.K	DA:Re9A.1	DA:Re9A.2	DA:Re9A.3	DA:Re9A.4	DA:Re9A.5	DA:Re9A.6	DA:Re9A.7	DA:Re9A.8	DA:Re9A.I	DA:Re9A.II	DA:Re9A.III
	a. Find a movement in a dance that was fun to watch. Repeat it and explain why it is fun to watch and do.	a. Find a movement that was noticed in a dance. Demonstrate the movement that was noticed and explain why it attracted attention.	a. Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and talk about why they were chosen.	a. Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well, and explain why they work. Use simple dance terminology.	a. Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are alike and different.	a. Discuss and demonstrate the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology.	a. Define the characteristics of dance that make a dance artistic and meaningful. Relate them to the elements of dance in genres, styles, or cultural movement practices. Use basic dance terminology to describe characteristics that make a dance artistic and meaningful.	a. Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and develop artistic criteria to critique the dance using genre-specific dance terminology.	a. Compare artistic intent, content and context from dances to examine the characteristics of genre, style, or cultural movement practice. Based on the comparison, refine artistic criteria using genre-specific dance terminology.	a. Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.	a. Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology.	a. Compare and contrast two or more dances using evaluative criteria to critique artistic expression. Consider societal values and a range of perspectives. Use genre-specific dance terminology.	a. Define personal preferences to critique dance. Consider societal and personal values, and a range of artistic expression. Discuss perspectives with peers and justify views.
National Standards	DA:Re9.1.PK	DA:Re9.1.K	DA:Re9.1.1	DA:Re9.1.2	DA:Re9.1.3	DA:Re9.1.4	DA:Re9.1.5	DA:Re9.1.6	DA:Re9.1.7	DA:Re9.1.8	DA: Re9.1.I	DA: Re9.1.II	DA: Re9.1.III
Content Standards	FA1, FA3	FA1, FA3	FA1, FA3	FA1, FA3	FA1, FA3, FA5	FA1, FA3, FA5	FA2, FA3, FA5	FA3, FA5	FA3, FA5	FA3, FA5	FA2, FA3	FA2, FA3, FA5	FA2, FA3, FA5
Process Standards	1.1, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 3.5, 3.6 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 3.5, 3.6, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 3.5, 3.6, 4.1

CONNECT													
10. Synthesize and relate knowledge and personal experiences to make art.													
Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.													
Essential Question(s): How does dance deepen our understanding of ourselves, other knowledge, and events around us?													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Synthesize	DA:Cn10A.pK	DA:Cn10A.K	DA:Cn10A.1	DA:Cn10A.2	DA:Cn10A.3	DA:Cn10A.4	DA:Cn10A.5	DA:Cn10A.6	DA:Cn10A.7	DA:Cn10A.8	DA:Cn10A.I	DA:Cn10A.II	DA:Cn10A.III
	a. Recognize an emotion expressed in dance movement that is watched or performed	a. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.	a. Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.	a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.	a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.	a. Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas or perspectives.	a. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.	a. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's attitudes and movement preferences.	a. Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how the movement characteristics or qualities differ from one's own movement characteristics or qualities and how different perspectives are communicated.	a. Relate connections found between different dances and discuss the relevance of the connections to the development of one's personal perspectives.	a. Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact one's own interpretation. Provide evidence to support one's analysis.	a. Analyze a dance that is related to content learned in other subjects and research its context. Synthesize information learned and share new ideas about its impact on one's perspective.	a. Review original choreography developed over time with respect to its content and context and its relationship to personal perspectives. Reflect on and analyze the variables that contributed to changes in one's personal growth.

10. Synthesize and relate knowledge and personal experiences to make art. (Con't)

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

Essential Question(s): How does dance deepen our understanding of ourselves, other knowledge, and events around us?

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Synthesize	DA:Cn10A.pK	DA:Cn10A.K	DA:Cn10A.1	DA:Cn10A.2	DA:Cn10A.3	DA:Cn10A.4	DA:Cn10A.5	DA:Cn10A.6	DA:Cn10A.7	DA:Cn10A.8	DA:Cn10A.I	DA:Cn10A.II	DA:Cn10A.III
	b. Observe a dance work. Identify and imitate a movement from the dance, and ask a question about the dance	b. Observe a work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork.	b. Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story.	b. Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea.	b. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form.	b. Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the process is similar to, or different from, other learning situations.	b. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.	b. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.	b. Research the historical development of a dance genre or style. Use knowledge gained from the research to create a dance study that evokes the essence of the style or genre. Share the study with peers as part of a lecture demonstration that tells the story of the historical journey of the chosen genre or style. Document the process of research and application.	b. Investigate two contrasting topics using a variety of research methods. Identify and organize ideas to create representative movement phrases. Create a dance study exploring the contrasting ideas. Discuss how the research informed the choreographic process and deepens understanding of the topics.	b. Collaboratively identify a dance related question or problem. Conduct research through interview, research database, text, media, or movement. Analyze and apply information gathered by creating a group dance that answers the question posed. Discuss how the dance communicates new perspectives or realizations. Compare orally and in writing the process used in choreography to that of other creative, academic, or scientific procedures.	b. Use established research methods and techniques to investigate a topic. Collaborate with others to identify questions and solve movement problems that pertain to the topic. Create and perform a piece of choreography. Discuss orally or in writing the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations	b. Investigate various dance related careers through a variety of research methods and techniques. Select those careers of most interest. Develop and implement a Capstone Project that reflects a possible career choice
National Standards	DA:Cn10.1.PK	DA:Cn10.1.K	DA:Cn10.1.1	DA:Cn10.1.2	DA:Re10.1.3	DA:Re10.1.4	DA:Re10.1.5	DA:Re10.1.6	DA:Re10.1.7	DA:Re10.1.8	DA: Cn10.1.I	DA: Cn10.1.II	DA: Cn10.1.III
Content Standards	FA3, FA4	FA3, FA4	FA3, FA4	FA3, FA4	FA3, FA4	FA3, FA4	FA3, FA4	FA3, FA4	FA3, FA4, FA5	FA3, FA4	FA3, FA4	FA3, FA4	FA3, FA4
Process Standards	1.1, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 4.1	1.9, 1.10, 2.6, 3.7, 4.1, 4.5, 4.6, 4.8	1.9, 1.10, 2.6, 3.7, 4.1, 4.5, 4.6, 4.8	1.9, 1.10, 2.6, 3.7, 4.1, 4.5, 4.6, 4.8

CONNECT

11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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

Essential Question(s): How does knowing about societal, cultural, historical and community experiences expand dance literacy?

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Relate	DA:Cn11A.pK	DA:Cn11A.K	DA:Cn11A.1	DA:Cn11A.2	DA:Cn11A.3	DA:Cn11A.4	DA:Cn11A.5	DA:Cn11A.6	DA:Cn11A.7	DA:Cn11A.8	DA:Cn11A.I	DA:Cn11A.II	DA:Cn11A.III
	a. Show a dance movement experienced at home or elsewhere.	a. Describe or demonstrate the movements in a dance that was watched or performed.	a. Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.	a. Observe a dance and relate the movement to the people or environment in which the dance was created and performed.	a. Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.	a. Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.	a. Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.	a. Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.	a. Compare, contrast, and discuss dances performed by people in various localities or communities. Formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each social group.	a. Analyze and discuss, how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.	a. Analyze and discuss dances from selected genres or styles and/or historical time periods, and formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate	a. Analyze dances from several genres or styles, historical time periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate.	a. Analyze dances from several genres or styles, historical time periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate, and how the analysis has expanded one's dance literacy.
National Standards	DA:Cn11.1.PK	DA:Cn11.1.K	DA:Cn11.1.1	DA:Cn11.1.2	DA:Cn11.1.3	DA:Cn11.1.4	DA:Cn11.1.5	DA:Cn11.1.6	DA:Cn11.1.7	DA:Cn11.1.8	DA: Cn11.1.I	DA: Cn11.1.II	DA: Cn11.1.III
Content Standards	FA5	FA5	FA5	FA5	FA5	FA5	FA5	FA5	FA5	FA5	FA5	FA5	FA5
Process Standards	2.4, 3.6	2.4, 3.6	2.4, 3.6	2.4, 3.6	2.4, 3.6, 4.1, 4.3, 4.6	2.4, 3.6, 4.1, 4.3, 4.6	2.4, 3.6, 4.1, 4.3, 4.6	1.9, 2.4, 3.6, 4.1, 4.3, 4.6	1.9, 1.10, 2.4, 3.6, 4.1, 4.3, 4.6	1.9, 1.10, 2.4, 3.6, 4.1, 4.3, 4.6	1.4, 1.5, 1.8, 1.9, 3.6, 4.1, 4.3, 4.6	1.4, 1.5, 1.8, 1.9, 3.6, 4.1, 4.3, 4.6	1.4, 1.5, 1.8, 1.9, 3.6, 4.1, 4.3, 4.6