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
Pr = Perform (Dance, Music, Theatre)/Present (Media Arts, Visual Arts)
Re = Respond
Cn = Connect

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.

April 2019
### 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.

<table>
<thead>
<tr>
<th>Philosophical Foundation</th>
<th>Lifelong Goals</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Arts as Communication</strong></td>
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<tr>
<td>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).</td>
<td>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.</td>
</tr>
<tr>
<td><strong>The Arts as Creative Personal Realization</strong></td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td>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.</td>
</tr>
<tr>
<td><strong>The Arts as Culture, History, and Connectors</strong></td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td>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.</td>
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<tr>
<td><strong>Arts as Means to Wellbeing</strong></td>
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<tr>
<td>Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing.</td>
<td>Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts</td>
</tr>
<tr>
<td><strong>The Arts as Community Engagement</strong></td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td>Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.</td>
</tr>
</tbody>
</table>

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**

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

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

<table>
<thead>
<tr>
<th>A.</th>
<th>Grade PK</th>
<th>Grade K</th>
<th>Grade 1</th>
<th>Grade 2</th>
<th>Grade 3</th>
<th>Grade 4</th>
<th>Grade 5</th>
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<th>Grade 8</th>
<th>HS Proficient</th>
<th>HS Accomplished</th>
<th>HS Advanced</th>
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<tbody>
<tr>
<td>DA:Cr1A.pK</td>
<td>DA:Cr1A.K</td>
<td>DA:Cr1A.1</td>
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<td>DA:Cr1A.4</td>
<td>DA:Cr1A.5</td>
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<td>DA:Cr1A.7</td>
<td>DA:Cr1A.8</td>
<td>DA:Cr1A.I</td>
<td>DA:Cr1A.II</td>
<td>DA:Cr1A.III</td>
<td></td>
</tr>
<tr>
<td>a. Respond in movement to a variety of sensory stimuli (for example, music/sound, text, objects, images, symbols, observed dance).</td>
<td>a. Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance).</td>
<td>a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance). and identify the source.</td>
<td>a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance). and identify the source.</td>
<td>a. Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance) for movement.</td>
<td>a. Build content for choreography using several stimuli (for example, music/sound, text, objects, images, symbols, observed dance) for movement.</td>
<td>a. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance) for movement.</td>
<td>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.</td>
<td>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.</td>
<td>a. Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.</td>
<td>a. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.</td>
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</table>

**Explore**

<table>
<thead>
<tr>
<th>National Standards</th>
<th>DA:Cr1.1.PK</th>
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<th>DA:Cr1.1.1</th>
<th>DA:Cr1.1.2</th>
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<td>a. Combine a variety of movements while manipulating the elements of dance.</td>
<td>a. Explore a given movement problem. Select and demonstrate a solution.</td>
<td>a. Develop a movement problem and manipulate the elements of dance as tools to find a solution.</td>
<td>a. Construct and solve multiple movement problems to develop choreographic content.</td>
<td>a. Develop a given movement problem, select and demonstrate a solution.</td>
<td>a. Explore various movement vocabularies to transfer ideas into choreography.</td>
<td>a. Develop a movement problem and manipulate the elements of dance as tools to find a solution.</td>
<td>a. 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.</td>
<td>a. Experiment with the elements of dance to explore personal movement vocabularies and strength, and select movements that challenge skills and build on strengths in an original dance study or dance.</td>
<td>a. 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.</td>
<td>a. 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.</td>
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<table>
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<tr>
<th>Content Standards</th>
<th>FA1, FA2, FA4</th>
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<th>1, 1.6, 2, 5</th>
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CREATE

2. Organize and develop artistic ideas and work.

Enduring Question(s): What influences choice-making in creating choreography?

Essential Standards:

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<th>Grade</th>
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<th>Content Standards</th>
<th>Process Standards</th>
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</thead>
<tbody>
<tr>
<td>pK</td>
<td>DA:Cr2A.pK</td>
<td>FA1, FA2</td>
<td>1.1, 1.6, 2.5</td>
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<tr>
<td>K</td>
<td>DA:Cr2A.K</td>
<td>FA1, FA2, FA3</td>
<td>1.1, 1.6, 2.5, 2.7</td>
</tr>
<tr>
<td>1</td>
<td>DA:Cr2A.1</td>
<td>F1, FA2, FA3</td>
<td>1.1, 1.6, 2.5</td>
</tr>
<tr>
<td>2</td>
<td>DA:Cr2A.2</td>
<td>F1, FA2, FA3</td>
<td>1.1, 1.6, 2.5, 2.7</td>
</tr>
<tr>
<td>3</td>
<td>DA:Cr2A.3</td>
<td>F1, FA2, FA3</td>
<td>1.1, 1.6, 2.5</td>
</tr>
<tr>
<td>4</td>
<td>DA:Cr2A.4</td>
<td>F1, FA2, FA3</td>
<td>1.1, 1.6, 2.5, 2.7</td>
</tr>
<tr>
<td>5</td>
<td>DA:Cr2A.5</td>
<td>F1, FA2, FA3</td>
<td>1.1, 1.6, 2.5</td>
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<td>6</td>
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<td>F1, FA2, FA3</td>
<td>1.1, 1.6, 2.5, 2.7</td>
</tr>
<tr>
<td>7</td>
<td>DA:Cr2A.7</td>
<td>F1, FA2, FA3</td>
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</tr>
<tr>
<td>8</td>
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<td>F1, FA2, FA3</td>
<td>1.1, 1.6, 2.5, 2.7</td>
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<tr>
<td>HS</td>
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<td>F1, FA2, FA3</td>
<td>1.1, 1.6, 2.5</td>
</tr>
<tr>
<td>Proficient</td>
<td>DA:Cr2A.II</td>
<td>F1, FA2, FA3</td>
<td>1.1, 1.6, 2.5, 2.7</td>
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<tr>
<td>Accomplished</td>
<td>DA:Cr2A.III</td>
<td>F1, FA2, FA3</td>
<td>1.1, 1.6, 2.5</td>
</tr>
<tr>
<td>Advanced</td>
<td>DA:Cr2A.IV</td>
<td>F1, FA2, FA3</td>
<td>1.1, 1.6, 2.5, 2.7</td>
</tr>
</tbody>
</table>

Plan:

A. Improvise dance that starts and stops on cue.
   - a. Identify a beginning, middle, and end.

B. Engage in dance experiences moving alone or with a partner.
   - a. Create a dance phrase that expresses a main idea.
   - b. Develop a dance that communicates a main idea.

C. Choose movements that express an idea or feeling, or follow a musical phrase.
   - a. Develop a dance that explores movement choices.
   - b. Develop a dance that communicates a main idea.

D. Develop a dance that communicates a main idea.
   - a. Improvise dance that has a beginning, middle, and end.
   - b. Develop a dance that creates a main idea.

E. Develop a dance that communicates a main idea.
   - a. Explore choreographic ideas and dance structures.
   - b. Develop a dance that supports an artistic intent.

F. Develop a dance that supports an artistic intent.
   - a. Identify and apply movement choices.
   - b. Develop a dance that communicates a main idea.

G. Develop a dance that communicates a main idea.
   - a. Decide whether the dance is effective.
   - b. Develop a dance that communicates a main idea.

H. Develop a dance that communicates a main idea.
   - a. Define and apply artistic criteria to choreograph a dance.
   - b. Develop an artistic statement for an original dance.

I. Develop an artistic statement for an original dance.
   - a. Collaborate on and apply movement choices.
   - b. Develop an artistic statement for an original dance.

J. Develop an artistic statement for an original dance.
   - a. Create a dance that communicates a main idea.
   - b. Develop an artistic statement for an original dance.

K. Develop an artistic statement for an original dance.
   - a. Decide whether the dance is effective.
   - b. Develop an artistic statement for an original dance.

L. Develop an artistic statement for an original dance.
   - b. Develop an artistic statement for an original dance.

M. Develop an artistic statement for an original dance.
   - b. Develop an artistic statement for an original dance.

N. Develop an artistic statement for an original dance.
   - b. Develop an artistic statement for an original dance.

O. Develop an artistic statement for an original dance.
   - b. Develop an artistic statement for an original dance.

P. Develop an artistic statement for an original dance.
   - b. Develop an artistic statement for an original dance.

Q. Develop an artistic statement for an original dance.
   - b. Develop an artistic statement for an original dance.

R. Develop an artistic statement for an original dance.
   - b. Develop an artistic statement for an original dance.

S. Develop an artistic statement for an original dance.
   - b. Develop an artistic statement for an original dance.

T. Develop an artistic statement for an original dance.
   - b. Develop an artistic statement for an original dance.

U. Develop an artistic statement for an original dance.
   - b. Develop an artistic statement for an original dance.

V. Develop an artistic statement for an original dance.
   - b. Develop an artistic statement for an original dance.

W. Develop an artistic statement for an original dance.
   - b. Develop an artistic statement for an original dance.

X. Develop an artistic statement for an original dance.
   - b. Develop an artistic statement for an original dance.

Y. Develop an artistic statement for an original dance.
   - b. Develop an artistic statement for an original dance.

Z. Develop an artistic statement for an original dance.
   - b. Develop an artistic statement for an original dance.
### CREATE

#### 3. Refine and complete artistic work.

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

<table>
<thead>
<tr>
<th>A.</th>
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<tbody>
<tr>
<td><strong>Revise</strong></td>
<td>DA:Cr3A.K</td>
<td>DA:Cr3A.K</td>
<td>DA:Cr3A.1</td>
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<td>DA:Cr3A.II</td>
<td>DA:Cr3A.III</td>
</tr>
<tr>
<td>a. Respond to suggestions for changing movement through guided improvisational experiences.</td>
<td>a. Apply suggestions for changing movement through guided improvisational experiences.</td>
<td>a. Explore suggestions to change movement from guided improvisation and/or short remembered sequences.</td>
<td>a. Explore movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements.</td>
<td>a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.</td>
<td>a. Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and feedback from others. Articulate the reasons for choices and revisions and explain how they clarify artistic intent.</td>
<td>a. Clarify the artistic intent of a dance by refining choreographic devices and dance structures collaboratively or independently using established artistic criteria, self-reflection and the feedback from others. Analyze and evaluate impact of choices made in the revision process.</td>
<td>a. Clarify the artistic intent of a dance by refining choreographic devices and 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.</td>
<td>DA:Cr3A.Pk</td>
<td>DA:Cr3A.K</td>
<td>DA:Cr3A.1</td>
<td>DA:Cr3A.2</td>
<td>DA:Cr3A.3</td>
<td>DA:Cr3A.4</td>
</tr>
<tr>
<td>b. Identify parts of the body and document a body shape or position by drawing a picture.</td>
<td>b. Depict a dance movement by drawing a picture or using a symbol.</td>
<td>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).</td>
<td>b. Depict the levels of movement in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low).</td>
<td>b. Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using a symbol.</td>
<td>b. Record changes in a dance sequence through writing, symbols, or a form of media technology.</td>
<td>b. Investigate a recognized system to document a dance sequence through using words, symbols, or media technologies.</td>
<td>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).</td>
<td>DA:Cr3.1.PK</td>
<td>DA:Cr3.1.K</td>
<td>DA:Cr3.1.1</td>
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<td>National Standards</td>
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</tbody>
</table>

**Fine Arts - DANCE**

*Draft Mar 2019*
### Perform

**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?

<table>
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<tr>
<th>Grade</th>
<th>Grade PK</th>
<th>Grade K</th>
<th>Grade 1</th>
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<th>HS Proficient</th>
<th>HS Accomplished</th>
<th>HS Advanced</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>a. Identify and demonstrate directions for moving the body in general space (for example, forward, backward, sideways, up, down, and turning) and returning to a place in space.</td>
<td>a. Identify and demonstrate directions for moving the body in general space (for example, forward, backward, sideways, up, down, and turning) and returning to a place in space.</td>
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<td>b. Identify speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi.</td>
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</tbody>
</table>
### 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?

<table>
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<tr>
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<tbody>
<tr>
<td><strong>Content Standards</strong></td>
<td>FA1, FA2, FA3, FA4</td>
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<td><strong>Process Standards</strong></td>
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</tbody>
</table>

#### Enduring Understanding:

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

**National Standards**

- 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

**Content Standards**

- FA1, FA2, FA3, FA4
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- FA1, FA2, FA3, FA4

**Process Standards**

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- 2.7
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- 1.1, 1.2, 1.6, 2.1
- 2.7

**Fine Arts - DANCE**

**Draft Mar 2019**
## Essential Question(s): What must a dancer do to prepare the mind and body for artistic expression?

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

### A. Embody

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<tbody>
<tr>
<td>pK</td>
<td>a. Demonstrate basic full body locomotor, non-locomotor movement, and body patterning with spatial relationships</td>
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</tr>
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</table>

- a. Demonstrate basic full body locomotor, non-locomotor movement, and body patterning with spatial relationships
- b. Move in general space and start and stop on cue while maintaining personal space.
## 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?

<table>
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<tr>
<td>c. Identify and move body parts and repeat movements upon request.</td>
<td>c. Move body parts in relation to other body parts and repeat and recall movements upon request.</td>
<td>c. Modify movements and spatial arrangements upon request</td>
<td>c. Repeat movements with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.</td>
<td>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.</td>
<td>c. Collaborate with a partner or in group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills</td>
<td>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.</td>
<td>c. Collaborate with an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Solve movement problems to reach goals. Document self-improvements over time</td>
<td>c. Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analyses (for example, view live or recorded video recordings of performances). Articulate personal performance goals and 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.</td>
<td>c. Collaborate with peers to discover and establish 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.</td>
<td>c. Plan and direct rehearsals with attention to technical details and fulfilling artistic expression. Use a range of rehearsal strategies to achieve performance excellence.</td>
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<tr>
<td>National Standards</td>
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<td>DA:Pr5S.1K</td>
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<td>DA:Pr5S.1.7</td>
<td>DA:Pr5S.1.8</td>
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<td>DA:Pr5S.1.III</td>
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</table>
### 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. PERFORM

**6. Convey meaning through the presentation of artistic work.**

<table>
<thead>
<tr>
<th>Present</th>
<th>Grade PK</th>
<th>Grade K</th>
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</thead>
<tbody>
<tr>
<td>a. Dance for others in a designated area or space.</td>
<td>DA: Pr6A.pK</td>
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<tr>
<td>a. Dance for and with others in a designated space.</td>
<td>DA: Pr6A.K</td>
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<tr>
<td>a. Dance for others in a space where audience and performers occupy different areas.</td>
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<td>a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage).</td>
<td>DA: Pr6A.2</td>
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<td>a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.</td>
<td>DA: Pr6A.3</td>
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<tr>
<td>a. Recommend changes to and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and apply corrections to future performances.</td>
<td>DA: Pr6A.4</td>
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<tr>
<td>a. Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and apply corrections to future performances.</td>
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<td>a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage).</td>
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<td>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. Post-performance, accept notes from choreographer and apply corrections to future performances.</td>
<td>DA: Pr6A.7</td>
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<tr>
<td>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. Post-performance, accept notes from choreographer and apply corrections to future performances.</td>
<td>DA: Pr6A.I</td>
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</table>

**Draft Mar 2019**
### 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?**

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<tr>
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</thead>
<tbody>
<tr>
<td>Present</td>
<td>b. Use a simple prop as part of a dance.</td>
<td>b. Select a prop to use as part of a dance.</td>
<td>b. Explore the use of simple props to enhance performance</td>
<td>b. Explore limited production elements (for example, hand props, simple scenery, or media projections).</td>
<td>b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.</td>
<td>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.</td>
<td>b. Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed for an audience in a designated specific performance space.</td>
<td>b. Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed for an audience in a designated specific performance space.</td>
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Draft Mar 2019
## 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?

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<td><strong>FA2</strong></td>
<td><strong>DA: Re7A.pK</strong></td>
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<tr>
<td>a. Identify a movement in a dance by repeating it.</td>
<td>a. Find a movement that repeats in a dance.</td>
<td>a. Find a movement that repeats in a dance.</td>
<td>a. Find patterns of movement in a dance that develop a pattern.</td>
<td>a. Find meaning or artistic intent from the patterns of movement in a dance work.</td>
<td>a. Describe or demonstrate recurring patterns of movement and their relationships in dance work.</td>
<td>a. Compare, contrast, and discuss patterns of movement and their relationships in dance.</td>
<td>a. Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of artistic intent.</td>
<td>a. Analyze recurring patterns of movement and their relationships in dance in context of artistic intent.</td>
<td>a. Analyze dance works and provide examples of recurring patterns of movement and their relationships that create structure and meaning in dance.</td>
<td>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.</td>
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<td>b. Demonstrate an observed or performed dance movement.</td>
<td>b. Demonstrate and describe observed or performed dance movements.</td>
<td>b. Demonstrate and describe observed or performed dance movements from a specific genre or culture.</td>
<td>b. Demonstrate and describe movements in dances from different genres or cultures.</td>
<td>b. Demonstrate and explain how one dance genre differs from another, or how one cultural movement practice is different from another.</td>
<td>b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.</td>
<td>b. Compare and contrast the elements of dance used in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.</td>
<td>b. Analyze the use of elements of dance in a variety of genres, styles, or cultural movement practices and their relationships in a cultural context to communicate intent. Use genre-specific dance terminology.</td>
<td>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.</td>
<td>b. Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.</td>
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</table>
### 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?

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<tr>
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<tbody>
<tr>
<td>Interpret</td>
<td>a. Observe a movement and share impressions.</td>
<td>a. Observe movement and describe it using simple dance terminology.</td>
<td>a. Select movements from a dance that suggest ideas and explain how the movement captures the idea using simple dance terminology.</td>
<td>a. Use context cues from movement to identify meaning and intent in a dance using simple dance terminology.</td>
<td>a. Select specific context cues from movement.</td>
<td>a. Select movements, ideas, and context to decipher meaning in a dance using basic dance terminology.</td>
<td>a. Interpret meaning in a dance based on its movements. Explain how the movements communicate the main ideas of the dance using basic dance terminology.</td>
<td>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.</td>
<td>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.</td>
<td>a. Analyze 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.</td>
<td>a. Select and discuss 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.</td>
<td>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.</td>
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</tr>
</tbody>
</table>
### 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?

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<tr>
<td>Critique</td>
<td>a. Find a movement in a dance that was fun to watch. Repeat it and explain why it is fun to watch and do.</td>
<td>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.</td>
<td>a. Discuss the characteristics of dance that make a dance artistic and apply them to the elements of dance in genres, styles, or cultural movement practices. Use dance terminology to describe characteristics that make a dance artistic and meaningful.</td>
<td>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.</td>
<td>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.</td>
<td>a. Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology.</td>
<td>a. Compare and contrast two or more dances using evaluative criteria to critique artistic expression. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.</td>
<td>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.</td>
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## 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?

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<tr>
<td>a. Recognize an emotion expressed in dance movement that is watched or performed</td>
<td>a. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.</td>
<td>a. Find an experience expressed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.</td>
<td>a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.</td>
<td>a. Compare the relationships expressed in a dance to relationships with others. Explain how the main idea of a dance is similar to or different from one’s own experiences, relationships, ideas or perspectives.</td>
<td>a. Relate the main idea or content in a dance to other experiences. Explain how the movement characteristics or qualities observed in a specific dance genre. Describe how the themes and movements relate to points of view and experiences.</td>
<td>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.</td>
<td>a. Observe the movement characteristics or qualities found in a variety of dance genres. Discuss how the movement characteristics or qualities differ from one’s own experiences, relationships, ideas or perspectives.</td>
<td>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.</td>
<td>a. Relate connections found between different dances and discuss the relevance of the connections to the development of one’s personal perspectives.</td>
<td>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.</td>
<td>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.</td>
<td>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.</td>
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### 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?

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**Draft Mar 2019**

**Fine Arts - DANCE**
### 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?

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**Synthesize**

- **Grade PK**
  - b. Observe a dance work. Identify and imitate a movement from the dance, and ask a question about the dance.
- **Grade K**
  - 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 and identify ideas for dance movement and demonstrate the big ideas of the story.
- **Grade 1**
  - 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.
- **Grade 2**
  - b. Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be expressed using another form of expression.
  - b. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.
- **Grade 3**
  - 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 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. 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 presents the dance study that communicates a perspective about an issue or event.
- **Grade 4**
  - 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. Document the process of research and application.
  - 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 or in writing the insights gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations.
- **Grade 5**
  - 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 gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations.
- **Grade 6**
  - 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.
- **Grade 7**
  - 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 gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations.
- **Grade 8**
  - 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:Cn10.1.2
- DA:Cn10.1.3
- DA:Cn10.1.4
- DA:Cn10.1.5
- DA:Cn10.1.6
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- DA:Cn10.1.I
- DA:Cn10.1.II
- DA:Cn10.1.III

**Content Standards**
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- 1.5, 1.6, 2.3, 2.4, 4.1
### 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?

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<th>A.</th>
<th>Grade PK</th>
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<td>a. Describe or demonstrate the movements in a dance that was watched or performed.</td>
<td>a. Observe a dance and relate the movement to the people or environment in which the dance was created and performed.</td>
<td>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.</td>
<td>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 genre or style originated.</td>
<td>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.</td>
<td>a. Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.</td>
<td>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 of the peoples from which the dances originate.</td>
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#### National Standards

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#### CONNECT

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

a. Show a dance movement experienced at home or elsewhere.

b. Describe or demonstrate the movements in a dance that was watched or performed.

c. Observe a dance and relate the movement to the people or environment in which the dance was created and performed.

d. 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.

e. 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 genre or style originated.

f. 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.

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