

## **5th Grade Dance Curriculum Standards**

### **Standard 1.0 Elements and Skills**

Students will identify and demonstrate movement elements and skills in performing dance.

### **Learning Expectations**

The student will

1.1 Apply the following underlying principles of movement in the execution of a dance sequence: alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, and fall and recovery.

1.2 Perform combinations of non-locomotor and locomotor skills of increasing length and complexity.

1.3 Utilize the full range of personal space in movement.

1.4 Transfer a spatial pattern from the visual to the kinesthetic in trios or small groups.

1.5 Transfer multiple rhythmic patterns from sound to the kinesthetic.

1.6 Design and perform a variety of group to group spatial relationships.

1.7 Identify the technical vocabulary for given dance movements.

### **Performance Indicators: Evidence Standard is Met**

The student is able to

#### **Level 1**

- Apply and describe the following underlying principles of movement: initiation of movement and articulation of isolated body parts.
- Create and perform a short movement pattern that incorporates non-locomotor and locomotor skills.
- Identify ways of using the full range of personal space in movement.
- Identify, describe, and explore through movement (as either a trio or small group activity) the various spatial patterns in a given visual.
- Identify rhythm patterns in a given musical selection.
- Design a variety of group to group spatial relationships.
- Recall the technical vocabulary for given dance movements.

## Level 2

- Apply and describe the following underlying principles of movement: initiation of movement, articulation of isolated body parts, and alignment and balance.
- Perform given combinations of non-locomotor and locomotor skills of increasing length and complexity.
- Apply the full range of personal space in movement in a class/rehearsal setting.
- Create movement phrases based on a variety of spatial patterns in a trio or small group setting.
- Transfer rhythmic patterns from a given musical selection to movement.
- Design and perform a variety of group to group spatial relationships.
- Identify the technical vocabulary for given dance movements.

## Level 3

- Apply and describe the following underlying principles of movement:
  - initiation of movement, articulation of isolated body parts, alignment, balance, weight shift, elevation and landing, and fall and recovery.
- Create, teach and perform a combination of non-locomotor and locomotor skills of increasing length and complexity.
- Apply the full range of personal space in movement in a performance.
- Create and perform movement phrases based on a variety of spatial patterns in a trio or small group setting.
- Create and perform movement sequences based on rhythmic patterns from a given musical selection.
- Design and teach a variety of group to group spatial relationships.
- Identify and demonstrate technical vocabulary for given dance movements.

## Sample Performance Task

Using one of Matisse's paper cut-outs from his Jazz collection or any of his other collections, have students in groups of three find three spatial patterns/pathways/lines in the artwork. Have each student transfer one visual to the kinesthetic by creating movement that uses both locomotor and non-locomotor movements and shows increasing length and complexity in the development of this spatial pattern as it progresses through the movement phrase. Each trio will have three movement phrases representing three different spatial patterns from the artwork. Have each student teach his/her movement to the other dancers in the trio. Then the group decides the order of movement phrases to be used in the performance.

Assessment: Each group performs followed by a peer discussion and critique of the performance. (LE 1.2; 1.4; 1.8)

## Integration/Linkages

Physical Education, Math, Language Arts (Vocabulary), Problem Solving, Music

## **Standard 2.0 Choreography**

Students will understand choreographic principles, processes, and structures.

### **Learning Expectations**

The student will

2.1 Create sequences or simple dances that demonstrate contrast.

2.2 Demonstrate the partner skills of balance and counter balance.

2.3 Compose dances using the choreographic elements of space, time, and energy.

2.4 Choreograph movement that demonstrates the structures or forms of AB, ABA, canon, call and response, theme and variation, and narrative.

2.5 Analyze the choreographic structure of a dance viewed in class, in the theatre, or on video/DVD and support that position.

### **Performance Indicators: Evidence Standard is Met**

The student is able to

#### **Level 1**

- Improvise on the concept of contrast.
- Explore a variety of ways to balance and counter balance with a partner.
- Compose dances using the choreographic elements of space and time.
- Develop a theme and create variations on the theme using the choreographic elements (space, time, and energy).
- Examine the choreographic structure of an observed dance.

#### **Level 2**

- Create a sequence or simple dance that demonstrates contrast.
- Demonstrate, with a partner, three different shapes showing balance and counter balance.
- Compose dances using the choreographic elements of space, time, and energy.
- Choreograph and structure movement themes to form AB, ABA, canon, call and response, theme and variation, and narrative dances.
- Analyze in written form the choreographic structure of an observed dance.

#### **Level 3**

- Create and perform a sequence or simple dance that demonstrates contrast.
- Create and perform a sequence of movements incorporating balance and counter balance with a partner.
- Perform and critique dances using the choreographic elements of space, time, and energy.
- Choreograph, perform, and critique movement themes to form AB, ABA, canon, call and response, theme and variation, and narrative dances.
- Analyze and reflect in written form the choreographic structure of an observed dance.

### **Sample Performance Task**

As a prelude to this lesson, read the introduction to the book *Favorite Greek Myths: Retold by Mary Pope Osborne*. Then read the story “The Kidnapping, The Story of Ceres and Proserpina”. After reading the story, have students explore in movement ways to bring different parts of the story to life using pantomime and abstract dance. After exploring possibilities, have students choose (or teacher assigns) characters for which they wish to create movement using space, time and energy. This may be done in groups or solo. Once movements have been created, allow time to rehearse. The narrator for the story may be the teacher or a student. Music may be chosen to accompany the story if desired.

Rehearse each section and then put the story together focusing on transitions between sections. Perform the story.

Assessment: If possible, videotape the performance for review and critique by the students afterward. This can lead to revisions in the choreography to improve clarity and a new performance of the revised version of the dance. (LE 2.4)

### **Integration/Linkages**

Physical Education, Language Arts, Cooperative Learning, Communication Skills

### **Standard 3.0 Creativity and Communication**

Students will understand dance as a way to create and communicate meaning.

### **Learning Expectations**

The student will

3.1 Experiment with transforming pantomime to abstract movement.

3.2 Create a dance that successfully communicates multiple themes, teach the dance to another student and perform.

### **Performance Indicators: Evidence Standard is Met**

The student is able to

### Level 1

- Experiment with changing the element of time in pantomime sequences to create abstracted versions.
- Create, perform and discuss the meaning of a dance based on multiple themes.

### Level 2

- Experiment with changing the elements of time and space in pantomime sequences to create abstracted versions.
- Revise a previously created dance to more successfully communicate multiple themes and teach the dance to another dancer.

### Level 3

- Experiment with changing the elements of time, space, and energy in pantomime sequences to create abstracted versions.
- Perform individually and/or as partners a dance revised to more successfully communicate multiple themes.

### **Sample Performance Task**

This lesson focuses on the study of Charles Weidman who used kinetic pantomime in his choreography and teaching. Have students watch the section of the video *Charles Weidman, On His Own* that shows kinetic pantomime. The difference between traditional pantomime and kinetic pantomime is that kinetic pantomime is a series of unrelated gestures that do not tell a story. Have students make a list of action verbs to use in a movement exploration of kinetic pantomime. For a group movement exploration, have students spread out into the space and make a starting position. Choose an action verb, such as “pick” and have students explore through pantomime all the different ways they can pick such as pick strawberries, pick lint from clothes, pick flowers, pick your teeth. Use several verbs to explore in movement.

Composition assignment: Each student chooses a verb and finds five instances in which they can use this verb. They create a pantomime gesture for each of these five and put them in a series with a beginning and ending shape. Next the student chooses one element from space, time or energy and abstracts the pantomime series using variations on that element. They now have two phrases—one pantomime and one abstraction. Students perform phrases for peers and discuss possible revisions for better abstraction of the theme. Students revise the phrases and teach them to a partner. Then each couple performs the phrases together.

Assessment: Teacher and peers review the performance.

### **Integration/Linkages**

Problem Solving, Cooperative Learning, Physical Education, Communication Skills

## **Standard 4.0 Criticism**

Students will apply and demonstrate critical and creative thinking skills in dance.

### **Learning Expectations**

The student will

4.1 Present and support a personal critique of a dance.

### **Performance Indicators: Evidence Standard is Met**

The student is able to

Level 1

- Critique a dance performance using a given criteria.

Level 2

- Defend one's critique of a dance to a group of peers.

Level 3

- Use one's critique to recommend revisions to enhance the choreography of a dance.

### **Sample Performance Task**

Brainstorm with students what they think the essential questions should be when evaluating a dance. Have students then compare their list to that of Anne Green Gilbert from her book *Creative Dance for All Ages* (appendix). After a group discussion, have students revise their list creating a new list that the class will use. Students watch kinetic pantomime/abstract dances (Performance Task from Standard 3) and write critiques of these dances. Students may critique one or more dances as determined by the teacher.

Assessment: Students should turn in their essential question checklist of the dance they viewed and the written critique in paragraph form as well as a list of recommended revisions that might enhance the choreography, particularly in terms of abstraction of a theme. Teacher assesses these materials.

### **Integration/Linkages**

Problem Solving, Communication Skills, Language Arts, Creative Thinking

## **Standard 5.0 Cultural/Historical**

**Students will demonstrate and understand dance in various cultures and historical periods.**

### **Learning Expectations**

The student will

5.1 Research and perform a folk or social dance from a chosen culture.

5.2 Compare dances from two different cultures and explain how each is reflective of its culture.

5.3 Discuss the basic evolution of a dance form.

### **Performance Indicators: Evidence Standard is Met**

The student is able to

#### **Level 1**

- Research a folk or social dance from a chosen culture.
- Compare dances from two different cultures.
- Describe how a given dance form developed.

#### **Level 2**

- Research, reconstruct and perform for peers a folk or social dance from a chosen culture.
- Compare two dances that portray the same event from two different cultures and explain how these dances uniquely reflect their cultures.
- Explain the development of a dance form and the reasons for its development.

#### **Level 3**

- Perform a folk or social dance and orally present research findings about that dance to the audience.
- Perform two dances that portray the same event from two different cultures and discuss with the audience how these dances reflect their cultures.
- Create a new dance form for a current culture and explain how it reflects this culture.

### **Sample Performance Task**

This lesson focuses on pre-Classic dance forms from the Renaissance period. Using the appropriate segment from the *PBS Dancing* video series, view the video and discuss the content. Using Louis Horst's book *Pre-Classic Dance Forms*, have students research and reconstruct one

dance from this book. This is a small group activity. When the reconstruction of the dance is complete, students perform for peers, explaining their findings. An extension of this lesson would be to teach the dance to the rest of the class. Music for accompaniment of the dance can be found in any Renaissance collection under the name of the dance form (Pavane or Gigue, for example).

Assessment: Teacher will assess by observing the process of research and reconstruction as well as the performance. (LE 5.1)

### **Integration/Linkages**

Social Studies, Communication Skills

### **Standard 6.0 Health**

Students will make connections between dance and healthful living.

### **Learning Expectations**

The student will

6.1 Discuss how the skeleton and muscles work together.

6.2 Implement an effective health plan through review and revision.

6.3 Improve one's personal health and wellness through dance.

### **Performance Indicators: Evidence Standard is Met**

The student is able to

#### **Level 1**

- Determine which muscles cause flexion and extension in the legs and at which joints.
- Implement a health plan for a specified amount of time.
- Choose a personal goal in dance that will improve one's personal health and wellness.

#### **Level 2**

- Determine which muscles cause flexion and extension in the arms and at which joints.
- Review the effectiveness of the designed health plan.
- Develop a plan for obtaining the personal goal in dance that will improve one's personal health and wellness.

#### **Level 3**



- Determine which muscles cause flexion and extension in the torso and at which joints.
- Revise the designed health plan to gain maximum effectiveness based upon the reflection.
- Implement the plan for the personal goal in dance and chart the progress of that plan.

### **Sample Performance Task**

In a group, discuss things that would make students better dancers (such as more flexibility). Then discuss how development of these skills would enhance overall personal health and wellness. Each student is asked to choose a personal goal in dance that will improve his/her personal health and wellness. They create a hypothesis, describing specifically how this goal will improve their dancing and general health including examples. Next, the student will develop a plan for obtaining this goal or proving this hypothesis (it must include something measurable). The plan should be for six-weeks (corresponding to a grading period). Students create a calendar chart and implement the plan for six weeks charting progress throughout the period. The charts should be displayed for the entire class to see. (LE 6.2)

### **Integration/Linkages**

Health, Problem Solving, Communication Skills

### **Standard 7.0 Interdisciplinary Connections**

Students will make connections between dance and other disciplines.

### **Learning Expectations**

The student will

7.1 Analyze how the same idea can be expressed in dance and in other art forms.

7.2 Examine the connections between dance and three or more other academic disciplines.

### **Performance Indicators: Evidence Standard is Met**

The student is able to

Level 1

- Construct a dance or structured improvisation that represents a particular theme found in a teacher selected piece of music, theater or visual art and perform the work for peers.
- Analyze a specific concept in language arts, math, science or social studies and show how it can be translated into dance, design a plan and create a solo dance that shows the shared concept.

## Level 2

- Analyze a particular work of visual art, music or theater (student created or student chosen from a teacher selected group), diagram the characteristics to be explored, and create a group dance that develops the chosen characteristic from the artwork.
- Analyze how a specific concept in language arts, math, science and social studies can be translated into dance, design a plan and create a group dance that develops the shared concept.

## Level 3

- Analyze a particular work of visual art, music or theater (student created or student chosen from a teacher selected group), diagram the characteristics to be explored, create a group dance that develops the chosen characteristic from the art work and perform the dance.
- Analyze how a specific concept in language arts, math, science and social studies can be translated into dance, design a plan, create a group dance that develops the shared concept and perform this dance for peers.

## Sample Performance Task

This lesson focuses on dance and Haiku (Japanese poetry). The teacher introduces the Haiku form to students discussing subject matter often used and the format of the poetry. Choose a selection of Haiku and read it to the students. Have the students verbally analyze how they could bring this poem to life and explore each idea in movement, literally and then abstractly. This can be done in small groups with each group having a different Haiku. For composition, students choose a theme and brainstorm, creating a list of action verbs, adjectives, nouns, and images that describe the theme. Students then create a Haiku on this theme. Once the Haiku is written, the students will compose a dance to accompany the poem. Have students perform the dance using a narrator to read the Haiku.

Assessment: Teacher assesses the creative process as well as the Haiku and the performance for understanding and accuracy. (LE 7.2)

## Integration/Linkages

Problem Solving, Creative Thinking, Language Arts