Kindergarten to Grade 8 Dance

Manitoba Curriculum Framework

Second Edition

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Print copies of this document (stock number 80707) can be purchased from the Manitoba Learning Resource Centre. Order online at www.manitobalrc.ca.

This resource is available on the Manitoba Education website at www.edu.gov.mb.ca/k12/cur/arts/dance/index.html.

Disponible en français.

Un document pour le programme d'immersion française et un document pour le programme français sont également disponibles.

Available in alternate formats upon request.

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Introduction

Purpose

Kindergarten to Grade 8 Dance: Manitoba Curriculum Framework (the Dance Framework) provides the basis for learning, teaching, and assessment of dance in Manitoba schools. The Dance Framework describes the learnings for dance education and provides a basis for the development of curriculum implementation resources for Kindergarten to Grade 8 dance. It is intended to assist teachers, administrators, and partners in education with implementing the dance curriculum and with planning professional learning.

This document provides background information and implementation guidelines pertaining to dance education. It presents an overview of the Dance Framework, outlines the document components and organization, and identifies the four learning areas and the recursive and enacted learnings for Kindergarten to Grade 8 dance in Manitoba.

Background

In 2003, Manitoba Education developed a draft position statement on *The Arts in Education* (Manitoba Education and Youth) as an initial step in renewing provincial curricula for the arts. In preparing this statement, the arts educators who comprised the project team drew on current research in arts education and reviewed arts curricula from Canadian and international jurisdictions. The draft statement was distributed to education stakeholders, along with an invitation to provide feedback about the proposed direction for curriculum renewal. Responses provided by classroom teachers, school administrators, arts specialists, arts education organizations, trustees, parents, and post-secondary faculty were published in 2004 in *Responses to* The Arts in Education *Survey: Summary Report* (Manitoba Education, Citizenship and Youth). Responses to *The Arts in Education* position statement were overwhelmingly positive and guided subsequent curriculum development of arts curricula in Manitoba.

In the spring of 2010, the Manitoba Education Research Network (MERN) released *A Study of Arts Education in Manitoba Schools* led by researcher Francine Morin. As a result of these publications, Kindergarten to Grade 8 frameworks for dramatic arts, visual arts, dance, and music were developed and published. Their province-wide implementation began in 2011.

In January 2011, the Western and Northern Canadian Protocol for Collaboration in Education, Kindergarten to Grade 12, (WNCP) prepared *Guiding Principles for*

WNCP Curriculum Framework Projects in response to the significant changes in the ways people live and work in today's world. The Dance Framework reflects the WNCP guiding principles that are required to meet the needs of today's creative economies and knowledge-based societies.

In addition, the Dance Framework draws on Manitoba curriculum and support documents in various subject areas, including *Kindergarten to Grade 12 Aboriginal Languages and Cultures: Manitoba Curriculum Framework of Outcomes* (Manitoba Education, Citizenship and Youth) and *Education for a Sustainable Future: A Resource for Curriculum Developers, Teachers, and Administrators* (Manitoba Education and Training). Arts education, including dance education, is important for preserving and nurturing human culture and heritage and necessary for human health and social well-being. Human health and social well-being and a sustainable environment and economy are essential and integrated components of an equitable quality of life and a sustainable future for all Canadians. *Education for a Sustainable Future* highlights community and culture, the economic viability of arts and cultural enterprises, and the preservation of heritage and culture as crucial sustainability issues and concepts.

System-wide implementation of the new Grades 9 to 12 dance, dramatic arts, music, and visual arts curriculum frameworks was initiated in the 2015/2016 school year. The Grades 9 to 12 arts curriculum frameworks informed ever-greening of the Kindergarten to Grade 8 dance, dramatic arts, music, and visual arts curriculum frameworks in 2021.

Implementation

In Manitoba, arts education is compulsory for Grades 1 to 8. The minimum recommended time allotments for arts education in Grades 1 to 8 are as follows:

- **Grades 1 to 6:** 10 percent of instructional time
- **Grades 7 and 8:** 8 percent of instructional time

Manitoba offers a distinct framework for each of the four arts education disciplines: dramatic arts, dance, music, and visual arts. Although there are common areas of learning in the four arts disciplines, each discipline is distinct and requires unique language, tools, skills, techniques, knowledge, and learnings.

The offering of four arts frameworks provides resources for rich, comprehensive, and diverse meaning making and ways of communicating through the unique literacies of dance, dramatic arts, music, and visual arts. Because the individual arts represent distinct ways of knowing, each of the arts makes a significant contribution to learners' learning and development. Learning is achieved through the variety of methods and media inherent in a specific arts discipline. Each arts framework encompasses a variety of recognized strands or options possible for each arts discipline in the Kindergarten to Grade 8 context. For example, the Dance Framework is inclusive of all dance genres, such as contemporary dance, jazz dance, ballet, hoop dancing, folk dancing, and so on.

Manitoba schools may offer one or more individual arts disciplines (dance, dramatic arts, music, and/or visual arts). Schools have the flexibility to choose the number and combination of arts disciplines appropriate for their local context, resources, and needs. The number of arts disciplines offered in a school will depend upon available resources, allocated instructional time, staffing, and the arts implementation approach used in the school.

Educators can use a wide variety of approaches and resources for implementing arts education. For example, schools may offer arts disciplines individually as a stand-alone model, arts disciplines in combination with each other, and/or arts disciplines integrated with other subject areas.

Curriculum integration reinforces meaningful connections within and across disciplines. The arts enrich and are enriched by each other and other subject areas by affording new and deeper insights and a greater range of possibilities for communicating experience and meaning. When true integration occurs, no individual subject area is used solely to support learning in other subjects.

Educators are encouraged to integrate arts learnings with other subject areas where meaningful and appropriate, while maintaining focus on learner achievement of the arts learnings. Each arts framework is considered fully implemented only if **all four learning areas for any one arts discipline** are explored in comprehensive, substantial, and interconnected ways.

To teach any of the four arts disciplines effectively, teachers need the appropriate knowledge and skills, which can be acquired in various ways, including specialist education, pre-service and in-service education, and other professional learning opportunities.

Content

The Dance Framework contains the following components:

- **Introduction:** The introduction addresses the purpose of, background to, and implementation guidelines for dance education in Manitoba schools from Kindergarten to Grade 8, as well as outlining the content of this document.
- **Overview of the Dance Framework:** The overview focuses on the landscape of dance, the nature of the dance discipline, and the rationale for dance education. It also discusses learning in dance, describing the learning process, highlighting the transformative learning potential of dance education, and outlining the guiding principles for learning in dance.
- **Dance Framework Components and Organization:** This section explains the use of the butterfly image as a metaphor for learning and as a graphic organizer for the distinct and interconnected parts of the dance curriculum. The body of the butterfly is shown to represent the developing learner at the centre, with each of the four wings representing one of four interconnected learning areas. The ways in which the wings work together and individually to organize and integrate the recursive and enacted learnings of the dance curriculum are also discussed. The learning areas and the recursive learnings are presented in this section, along with a guide to reading these elements and the enacted learnings.

- **Kindergarten to Grade 8 Dance: Recursive Learnings:** The curriculum consists of four learning areas, which are further elaborated by recursive learnings and realized through enacted learnings.

  Kindergarten to Grade 8 recursive dance learnings are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning becomes more sophisticated, more complex, deeper, and broader with time and new experiences. Recursive learning is more than repetition, iteration, accumulation, or the notion of a spiral curriculum. The word *recursive* comes from the Latin verb *recurrere*, which means “to run back” or “to return.” Through the process of returning and reflecting back on previous learning—“a second looking—transformation, growth, development occur” (Doll).
- **Appendices:** The appendices provide supports related to key concepts addressed in some enacted learnings.
- **Glossary:** Specific terms used within the dance discipline are defined in the glossary.
- **Bibliography:** The resources used in the development of this document are cited in the bibliography.

Overview of the Dance Framework

The Landscape of Dance

The Manitoba Dance Framework is conceived as a full landscape of knowledge where educators and learners meet in the work of active, embodied dance learning. Educators and learners are invited into the living field of dance education through a curriculum designed to place learners in the dynamic, complex working culture of dance. The Dance Framework is built using four interrelated essential learning areas, connected to the learner dancer at the core. Wayfinding through the dance environment is provided by connected sets of recursive and enacted learnings for the learning areas.

"Curricula for today's world use ecological metaphors" (WNCP 6) to convey the notion that knowledge is dynamic and always in the process of being constructed. Curriculum frameworks are conceived as complex, organic networks organized into living fields or landscapes, rather than as fragmented pieces of knowledge pieced together in a linear fashion. Learning in the landscape of dance means learning the complexities and ways of the discipline while learning how to do in the discipline. Learning the landscape of dance, or coming to know and do in the discipline, means the ability to enter into, learn the way around, participate fully in, and make a contribution to the culture of dance (WNCP).

Dance learning is understood to be a journey into the landscape of dance education. The Dance Framework provides multiple locations for learners to enter and continue lifelong transformative travels in the dance landscape. Learners may have various trajectories through a dance landscape that create "a unique point of view, a location with specific possibilities for enhancing the learning capability of [their] sphere of participation" (Wenger 197). Each learner's unique identity, and the individual perspective it offers, is a gift to the world (Wenger 197).

Manitoba landscape photo: *Winnipeg Skyline*, © Stan Milosevic

The Nature of the Dance Discipline

Dance enriches a vibrant culture and is integral to human life. It has the power to illuminate, deepen, broaden, and enhance human experience. Dance offers a unique way of perceiving, interpreting, and communicating diverse life worlds. As one of the oldest and most primal of the performing arts, dance has existed across all cultures and historical periods. It has always been a socially significant component of all civilizations, and it remains a relevant symbolic tool for people around the globe today.

As an expressive art form, dance provides an embodied, physical form and language for conveying images, meaning, and feelings. In this sense, dance offers both the message and the medium. Dance experiences contribute to personal, social, economic, cultural, and civic aspects of human lives. Invariably, dance serves various purposes that permeate cultures worldwide, including performing, healing, entertaining, celebrating, socializing, learning, worshiping, becoming physically fit, and communicating.

Dance has interpretive and functional powers that enrich and fulfill the human experience. Body, mind, and spirit are united in dance in ways that engage people profoundly as they seek meaning in the world around them. Dance intentionally fosters the habits of mind that enable people to question, develop a sense of agency, tolerate ambiguity, cope with uncertainty, consider alternative perspectives, and imagine new possibilities.

Rationale for Dance Education

Dance is a vital part of every learner's education and contributes to deep and enduring learner engagement that leads to learning success. Dance education develops unique, powerful, and multiple ways of perceiving, interpreting, knowing, representing, and communicating understandings about self and the world. Through dance experiences, learners have opportunities to think creatively, explore ideas and feelings, and develop emerging personal, cultural, and social identities.

Dance involves educating learners through the medium of movement, which encompasses performing, creating, and valuing dance experiences. Socialization and interaction are central features of dance as a group experience. As a distinct mode of knowing, dance is a catalyst for wondering, imagining, exploring, and learning that is mediated through socio-emotional and bodily-kinesthetic processes. The fusion of body action and cognition manifested in the Dance Framework promotes self-initiated learning, active problem solving, openness, collaboration, innovation, socialization, empathy, flexibility, critical and divergent thinking, and risk taking. Dance has the potential to promote responsibility and leadership and to prepare and inspire future citizens of the world to understand and address the most critical challenges of their times.

Learning in Dance

Current research, theory, and practice give direction for quality dance education within the dance landscape. Quality dance education, informed by guiding principles and current understandings of how learners learn, has the potential to transform learning in powerful ways.

The Learning Process

Learning is an active, embodied, and social process of constructing meaning. It is shaped by the dynamic interaction of learners' prior knowledge and new experiences. Learners construct unique understandings in many different ways, depending on their interests, experiences, and learning styles, and on personal, social, and cultural factors. Learners are motivated to become engaged learners when learning has personal and relevant meaning for them and when they have opportunities to reflect on and guide their own learning.

In the school environment, learning occurs simultaneously across and between multiple nested levels that include individual and collective learners, educators, and schools, curriculum structures, artistic and cultural communities, and disciplinary knowledge (Davis and Sumara 91). Individual, personal knowing is enfolded in and unfolded from collective knowing and activity (Davis and Sumara 65). See illustration on the following page.

Disciplinary Ways of Knowing and Being
Artistic and Cultural Communities
Curriculum Structures
Situated Contexts
Communities of Learners and Educators
The Dance Learner

The Transformative Learning Potential of Dance Education

Learning in the arts, including dance, has the potential to foster transformative learning. Transformative learning (Mezirow, “Transformative Learning as Discourse” 58) involves the acquisition of new knowledge and skills and the building of competence and confidence to use disorienting experiences and learning in the exploration of new perspectives, roles, and relationships that enable people to move to courses of action (Mezirow, “Transformative Learning Theory” 19). Affective ways of knowing are significant for transformative educational experiences (Taylor 10) that challenge and change the ways people view the world. Affective ways of knowing are essential to the critical reflection necessary for transformative learning (Taylor 10). The affective, embodied, and authentic ways of knowing afforded by dance education provide “alternative ways of knowing and being” (Butterwick and Lawrence 36) that create multiple opportunities for transformative change.

Arts-based processes have powerful transformative potential “because they tap into embodied knowing, honor emotions, and create spaces for rehearsal for action... and imagining of alternative realities” (Butterwick and Lawrence 44).

Guiding Principles for Learning in Dance

The following guiding principles for learning in dance are based on current thinking in curriculum development.

Dance is understood to be

- an expressive art form
- an active, embodied, living discipline
- a form of literacy with a unique set of tools and language, multimodal processes, skills, knowledge, and forms

Quality dance education

- affords a diverse and broad range of dance and dance experiences, participatory approaches, and ways of thinking about, learning, interpreting, and representing dance
- integrates the four networked learning areas to develop concepts and skills with meaning, coherence, depth, and competency
- focuses on essential questions of why dance learning is important, what understandings and meanings the dance tools and language can communicate, what dance can reveal about culture and identity, and what purpose and meaning dance has for individuals and communities
- builds on prior dance learning in a reflective, recursive process so that new possibilities emerge and new understandings, patterns, and relationships grow deeper, richer, and more sophisticated and complex over time and through experience

- is sufficiently substantive to generate deep conceptual understanding and learning “that enables learners to make connections, reason, innovate, problem solve, critique and create” (WNCP 4)
- engages and motivates learners intrinsically and deeply in relevant, authentic, personal ways—bodily, intellectually, and aesthetically
- invites and promotes opportunities for transformative learning and living

Quality learning in dance

- occurs across and between nested levels that include the individual and the collective learner (Davis and Sumara 90–91)
- connects meaningfully and dynamically to learning across subject areas and the wider local and global dance, artistic, and cultural communities
- includes opportunities to explore creativity, imagination, risk taking, flexibility, ambiguity, uncertainty, and learner choice
- includes collaborative, diverse knowledge-building as it works in the world (WNCP 9)

The learning environment

- provides learners with opportunities to inquire, engage in learning conversations, question, dialogue, analyze, interpret, reflect, evaluate, construct, and share meaning through multiple perspectives
- values learner voice as essential for establishing individual and collaborative directions for dance inquiry and learning, developing learning goals, making decisions, and building criteria for learning and assessment
- respects and values the diversity of learners and their ways of coming to know within the learning community (WNCP 9)
- ensures that ongoing assessment as and for learning is central to all dance learning to enable learners and educators to observe, give and receive feedback, revise, refine, plan, and effectively promote and achieve growth in dance
- provides learners with multiple and various ways to demonstrate understanding and achievement of dance learnings

The Dance Framework Components and Organization

The Dance Framework Butterfly

The Manitoba Dance Framework philosophy, learning areas, and recursive learnings are represented graphically and metaphorically by the image of a butterfly.

As a graphic organizer, the butterfly image forms a diagram comprising five distinct and interconnected parts: the four wings that each connect to the fifth part, the main body in the centre. Each of the wings represents one of four learning areas into which the recursive learnings of the Dance Framework have been classified. The central area or “body” of the butterfly, the part to which all the wings connect, represents the learner as a developing dancer.

The butterfly image promotes the belief, integral to the Dance Framework, that every learner’s growth as a dancer and a dance-literate person can be realized through ongoing learning experiences that connect creative dance activities, technical knowledge and skill development, the building and broadening of cultural and historical understandings related to art and life, and ongoing reflective and critical thinking opportunities that focus on dance and personalized learning.

The butterfly also functions as a metaphor for dance and dance education, alluding to transformation, self-actualization, visual beauty, and resilience. The butterfly image may stimulate many other associations by those who encounter this Dance Framework; such generative thinking is fitting for a framework intended as an impetus to creative and personalized learning.

The Centre of the Butterfly

The centre of the butterfly represents the dance learner, who is drawing learnings from all learning areas of the dance curriculum to stimulate and sustain the learner's growth, and emphasizing the following ideas and relationships:

- Every learner deserves to know the joy of dance and to learn in and through active, developmentally appropriate dance experiences.
- Dance learners learn to use and to respect their bodies as instruments for creative expression, working through space, movement, and energy as avenues for expression.
- Dancing activates and nurtures learners' developing physical, intellectual, affective, social, and artistic selves. In exercising their visual/spatial, kinesthetic, musical, and other intelligences, learners learn to think with their minds and with their bodies.
- Through dancing, learners learn about the world around them and the world beyond, experiencing dances from diverse cultures and times.
- Dancing learners are creators. In creating, choreographing, and performing their own dances, learners explore their ideas, imaginations, and newly developed skills in personally meaningful ways.

As increasingly capable and passionate dancers, learners journey toward becoming creative, artistically literate adults and citizens who will truly enrich their own lives and the lives of their future communities.

The Wings Working Together

When the centre of the dance butterfly connects with the four wings, new relationships emerge. Each wing represents one of the learning areas into which the recursive and enacted learnings are organized. While the body of the butterfly evokes a holistic view of the learner as a young dancer, the wings working together articulate a range of learnings that collectively support a path to comprehensive and balanced learning in dance.

In the Dance Framework, the learning areas are

- Making
- Creating
- Connecting
- Responding

Although each learning area presents a distinct set of recursive learnings, the areas are not intended to be realized in isolation. Just as real wings work synchronously with each other, the learning areas are intended to function together by integrating the recursive learnings.

Dance language and practices (Making) are connected to how they may be used to create dance (Creating), what understandings and significance the language and practices can communicate through diverse contexts (Connecting), and how critical reflection about dance transforms learning and develops identity and agency (Responding).

The Wings Individually

The organization of learnings into distinct, interrelated learning areas, or wings, is intended to give a clear outline of the knowledge, skills, and attitudes learners are expected to demonstrate in dance at various grades. Each of the four learning areas contains the following components:

Learning area

Each learning area begins with a statement of the overall learning intent of the area or wing and outlines important practices and competencies in dance learning.

Recursive learnings

Recursive learnings further elaborate the learning areas across Kindergarten to Grade 8. They are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning across grades becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications.

Enacted learnings

Enacted learnings represent multiple and diverse ways to enact the recursive learnings. They inform instructional design, teaching, and assessment. They are possible sources of evidence of recursive learnings in dramatic arts.

Learning Areas

The Dance Framework identifies the following four learning areas, along with a statement summarizing the overall learning intent of each area:

Making (M)

The learner develops language and practices for making dance.

Creating (CR)

The learner generates, develops, and communicates ideas for creating dance.

The Dance Learner

Connecting (C)

The learner develops understandings about the significance of dance by making connections to various contexts of times, places, social groups, and cultures.

Responding (R)

The learner uses critical reflection to inform dance learning and to develop agency and identity.

Recursive Learnings

The recursive learnings that relate to the four learning areas (M, CR, C, R) in the Dance (DA) Framework are identified below.

Making (M)

The learner develops language and practices for making dance.

DA–M1 The learner demonstrates an understanding of and a facility with the elements of dance in a variety of contexts.

DA–M2 The learner develops a facility with dance techniques.

DA–M3 The learner demonstrates musicality through dance.

Creating (CR)

The learner generates, develops, and communicates ideas for creating dance.

DA–CR1 The learner generates ideas for creating dance using a variety of sources.

DA–CR2 The learner experiments with, develops, and uses ideas for creating dance.

DA–CR3 The learner revises, refines, and shares dance ideas and creative work.

Connecting (C)

The learner develops understandings about the significance of dance by making connections to various contexts of times, places, social groups, and cultures.

DA–C1 The learner experiences and develops an awareness of people and practices from various times, places, social groups, and cultures.

DA–C2 The learner experiences and develops an awareness of a variety of dance genres, styles, and traditions.

DA–C3 The learner demonstrates an understanding of the roles, purposes, and meanings of dance in the lives of individuals and in communities.

Responding (R)

The learner uses critical reflection to inform dance learning and to develop agency and identity.

DA–R1 The learner generates initial reactions to dance experiences.

DA–R2 The learner observes and describes dance experiences

DA–R3 The learner analyzes and interprets dance experiences.

DA–R4 The learner constructs meaning and applies new understandings from dance experiences.

Guide to Reading the Dance Framework

MAKING (M)

The learner develops language and practices for making dance.

RECURSIVE LEARNINGS

DA–M1	DA–M2	DA–M3
The learner demonstrates an understanding of and a facility with the elements of dance in a variety of contexts.	The learner develops a facility with dance techniques.	The learner demonstrates musicality through dance.

MAKING (DA–M1)

The learner demonstrates an understanding of and a facility with the elements of dance* in a variety of contexts.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
use movement to demonstrate an understanding of **the body** in dance: body parts, body shapes, and body actions				K–4 DA–M1.1
Appendix A: The Body				
use movement to demonstrate an understanding of **space** in dance: personal and general space, dimensions, directions, levels, and pathways				K–4 DA–M1.2
Appendix B: Space				
use movement to demonstrate an understanding of **relationships** in dance: relationships among dancers and between dancers and objects				K–4 DA–M1.3
Appendix C: Relationships				
	demonstrate the understanding that **motion factors** (time, weight, and flow) and **gestures** in dance can be used to create an endless range of movement qualities			1–4 DA–M1.4
Appendix D: Motion Factors and Gestures				
use appropriate dance vocabulary to label and describe elements of dance				K–4 DA–M1.6

* Elements of dance: the body, space, relationships, and motion factors and gestures. See Appendices A to D.

Learning Area

Each learning area begins with a statement of the overall learning intent of the area or wing.

Recursive Learnings

Recursive learnings further elaborate the learning areas across Kindergarten to Grade 8. They are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning across grades becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications.

Enacted Learnings

Enacted learnings represent multiple and diverse ways to enact the recursive learnings. They inform instructional design, teaching, and assessment. They are possible sources of evidence of recursive learnings in dance.

Codes

The codes identify the

- target grade(s) in which the enacted learning will be met
- arts education discipline
- learning area
- recursive learning
- enacted learning

Example:

K–4	DA–M1.1
K–4	Grade(s)
DA	Dance discipline
M	Learning area
1	Recursive learning number
1	Enacted learning number

Note: Some enacted learning numbers do not apply to all grades.

Appendices

Key concepts related to some enacted learnings are explained in greater detail in the appendices.

Recursive Learnings

Making (M)

The learner develops language and practices for making dance.

RECURSIVE LEARNINGS

DA–M1

The learner demonstrates an understanding of and a facility with the elements of dance in a variety of contexts.

DA–M2

The learner develops a facility with dance techniques.

DA–M3

The learner demonstrates musicality through dance.

Making (DA–M1)

The learner demonstrates an understanding of and a facility with the elements of dance* in a variety of contexts.

The learner is able to

<table>
<tr><th>Kindergarten</th><th>Grade 1</th><th>Grade 2</th><th>Grade 3</th><th>Grade 4</th></tr>
<tr><td colspan="5">use movement to demonstrate an understanding of the body in dance: body parts, body shapes, and body actions
K–4 DA–M1.1</td></tr>
<tr><td colspan="5">Appendix A: The Body</td></tr>
<tr><td colspan="5">use movement to demonstrate an understanding of space in dance: personal and general space, dimensions, directions, levels, and pathways
K–4 DA–M1.2</td></tr>
<tr><td colspan="5">Appendix B: Space</td></tr>
<tr><td colspan="5">use movement to demonstrate an understanding of relationships in dance: relationships among dancers and between dancers and objects
K–4 DA–M1.3</td></tr>
<tr><td colspan="5">Appendix C: Relationships</td></tr>
<tr><td></td><td colspan="4">demonstrate the understanding that motion factors (time, weight, and flow) and gestures in dance can be used to create an endless range of movement qualities
1–4 DA–M1.4</td></tr>
<tr><td colspan="5">Appendix D: Motion Factors and Gestures</td></tr>
<tr><td colspan="5">use appropriate dance vocabulary to label and describe elements of dance
K–4 DA–M1.6</td></tr>
</table>

* Elements of dance: the body, space, relationships, and motion factors and gestures. See Appendices A to D.

Making (DA–M1)

The learner demonstrates an understanding of and a facility with the elements of dance* in a variety of contexts.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
use movement to demonstrate an understanding of **the body** in dance: body parts, body shapes, and body actions 5–8 DA–M1.1			
Appendix A: The Body			
use movement to demonstrate an understanding of **space** in dance: personal and general space, dimensions, directions, levels, and pathways 5–8 DA–M1.2			
Appendix B: Space			
use movement to demonstrate an understanding of **relationships** in dance: relationships among dancers and between dancers and objects 5–8 DA–M1.3			
Appendix C: Relationships			
demonstrate the understanding that **motion factors** (time, weight, and flow) and **gestures** in dance can be used to create an endless range of movement qualities 5–8 DA–M1.4			
use movement to demonstrate an understanding of expressive gestures (e.g., social, ritualistic, functional, emotional, character) in dance 5–8 DA–M1.5			
Appendix D: Motion Factors and Gestures			
use appropriate dance vocabulary to label and describe elements of dance 5–8 DA–M1.6			

* Elements of dance: the body, space, relationships, and motion factors and gestures. See Appendices A to D.

Making (DA–M2)

The learner develops a facility with dance techniques.

The learner is able to

<table>
<tr><th colspan="2">Kindergarten</th><th>Grade 1</th><th>Grade 2</th><th>Grade 3</th><th>Grade 4</th></tr>
<tr><td colspan="2" rowspan="3">demonstrate basic locomotor skills
(include walk, run, hop, jump, leap, slide, gallop, and skip)
K–1 DA–M2.2</td><td rowspan="3">perform variations of basic locomotor skills (e.g., walk lightly at a high level, slide diagonally, run in a curved pathway) in dance experiences, individually and with a partner
2 DA–M2.2</td><td colspan="2">perform dance sequences combining variations of locomotor skills
3–4 DA–M2.2</td></tr>
<tr><td colspan="2">dance in a variety of formations (e.g., trios, small groups, circles, squares, parallel lines)
3–4 DA–M2.3</td></tr>
<tr><td colspan="2">perform a variety of simple dance steps (e.g., step-hop, schottische, prance, triplet, grapevine, polonaise)
3–4 DA–M2.4</td></tr>
<tr><td colspan="2" rowspan="2">demonstrate basic axial movement skills in a variety of dance experiences
(include bend/flex, stretch/extend, swing, and twist/rotate)
K–1 DA–M2.5</td><td rowspan="2">perform basic axial movement skills and variations of these skills (e.g., sway, push, pull, sit, kneel) in dance experiences
2 DA–M2.5</td><td colspan="2">perform dance sequences combining axial movement variations
3–4 DA–M2.5</td></tr>
<tr><td colspan="2">perform dance sequences combining axial and locomotor movements
3–4 DA–M2.6</td></tr>
<tr><td colspan="6">follow basic visual and musical cues in dance experiences
K–4 DA–M2.9</td></tr>
<tr><td colspan="6">perform grade-appropriate dances
K–8 DA–M2.10</td></tr>
<tr><td colspan="6">Appendix F: Characteristics of Grade-Appropriate Dances</td></tr>
</table>

Making (DA–M2)

The learner develops a facility with dance techniques.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
demonstrate dance techniques characteristic of at least one dance form (e.g., whole-body positions characteristic of jazz, foot positions for ballet, frame positions for ballroom, steps specific to tap dance) 5–8 DA–M2.1			
demonstrate dance steps, techniques, and turns of various folk and social dances 5–8 DA–M2.4			
use appropriate dance terminology to label and describe dance techniques studied 5–8 DA–M2.7			
perform and demonstrates understanding of the roles of a whole-body warm-up and breathing in dance 5–8 DA–M2.8			
follow visual cues, learned notation, and musical cues in dance experiences 5–8 DA–M2.9			
perform grade-appropriate dances K–8 DA–M2.10			
Appendix F: Characteristics of Grade-Appropriate Dances			

Making (DA–M3)

The learner demonstrates musicality through dance.

The learner is able to

<table>
<tr><th>Kindergarten</th><th>Grade 1</th><th>Grade 2</th><th>Grade 3</th><th>Grade 4</th></tr>
<tr><td colspan="5">respond kinesthetically to the flow (e.g., rhythm, phrasing, form) of a wide variety of music
K–4 DA–M3.1</td></tr>
<tr><td colspan="5">move to a steady beat in a variety of metres (suggested progression: begin with 2/4 and 6/8, and progress through 3/4, 4/4, and changing metres) and tempos (e.g., fast/slow, getting faster/slower)
K–4 DA–M3.2</td></tr>
<tr><td colspan="5">respond to accented beats through movement
K–4 DA–M3.3</td></tr>
<tr><td></td><td colspan="4">perform movements of different durations
(include on the beat [e.g., walk, hop, jump], shorter than the beat [e.g., run by twos, by threes, by fours], and longer than the beat [e.g., slow walk, slower walk, slowest walk, as well as periods of rest—no motion/stillness])
1–4 DA–M3.4</td></tr>
</table>

Making (DA–M3)

The learner demonstrates musicality through dance.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
move in synchronization to the flow and structure (e.g., beat, accent, rhythm, phrasing, tempo) of a wide variety of music			5–8 DA–M3.1
perform syncopation through body movements			5–8 DA–M3.2
demonstrate rhythmic independence in polyrhythmic movement			5–8 DA–M3.3
describe and analyze the formal and expressive qualities of dance music			5–8 DA–M3.4

Creating (CR)

The learner generates, develops, and communicates ideas for creating dance.

RECURSIVE LEARNINGS

DA–CR1

The learner generates ideas for creating dance using a variety of sources.

DA–CR2

The learner experiments with, develops, and uses ideas for creating dance.

DA–CR3

The learner revises, refines, and shares dance ideas and creative work.

Creating (DA–CR1)

The learner generates ideas for creating dance using a variety of sources.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
draw inspiration from personal experiences and relevant sources (e.g., feelings; memories; imagination; themes; observations; visual stimuli; learning in other subject areas; poems; stories; music; daily, family or community life) to ignite ideas and questions for dance creation K–4 DA–CR1				
consider other arts disciplines (visual arts, dramatic arts, media arts, music) and other subject areas to inspire and trigger ideas for dance creation K–8 DA–CR2				
generate multiple ideas for dance creation through experimentation, improvisation, and/or play with grade-appropriate dance elements, techniques, and forms K–8 DA–CR3				
engage in collaborative idea generation/brainstorming as inspiration for dance creation K–8 DA–CR4				

Creating (DA–CR1)

The learner generates ideas for creating dance using a variety of sources.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
draw inspiration from personal experiences and relevant sources (e.g., feelings; memories; imagination; themes; observations; visual stimuli; learning in other subject areas; cultural traditions; personal responses to current events, social and environmental issues, media, and technology) to ignite ideas and questions for dance creation			
K–8 DA–CR1			
consider other arts disciplines (visual arts, dramatic arts, media arts, music) and other subject areas to inspire and trigger ideas for dance creation			
K–8 DA–CR2			
generate multiple ideas, themes, and motifs for dance creation through exploration with movement, improvisation, and observation of others' dance			
K–8 DA–CR3			
engage in collaborative idea generation/brainstorming as inspiration for dance creation			
K–8 DA–CR4			
collect and explore a wide range of resources (e.g., a choreographer's process folio may include journal entries, sketches, or maps of dances, reflections on the choreographic process, photographs, videotapes, and/or analyses of how to refine dances) for stimulating and developing own dance ideas			
5–8 DA–CR1.5			

Creating (DA–CR2)

The learner experiments with, develops, and uses ideas for creating dance.

The learner is able to

<table>
<tr><th>Kindergarten</th><th>Grade 1</th><th>Grade 2</th><th>Grade 3</th><th>Grade 4</th></tr>
<tr><td colspan="5">experiment with movement and dance elements to test and elaborate ideas
K–8 VA–D2.1</td></tr>
<tr><td colspan="3">select and organize movement ideas as a class, as a group, or individually (e.g., create a dance phrase using three different dance steps and two pathways)
K–2 DA–CR2.2</td><td colspan="2">select, organize, and use, with increasing independence, a combination of ideas for choreographing dances (e.g., select, refine, and organize motifs, select motion factors and gestures)
3–4 DA–CR2.2</td></tr>
<tr><td colspan="5">Appendix G: Dance Forms</td></tr>
<tr><td colspan="3">describe decisions about the selection and use of dance elements, techniques, forms, motion factors, and gestures in ongoing work
K–2 DA–CR2.3</td><td colspan="2">explain own decisions about the selection and use of dance elements, techniques, forms, motion factors, and gestures in own ongoing work
3–4 DA–CR2.3</td></tr>
<tr><td colspan="5">incorporate serendipitous discoveries into own ongoing dance creations, as appropriate
K–4 DA–CR2.4</td></tr>
<tr><td colspan="5">develop and extend dance ideas individually and in collaboration with others
K–8 DA–CR2.5</td></tr>
</table>

Creating (DA–CR2)

The learner experiments with, develops, and uses ideas for creating dance.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
experiment with movement and dance elements to test and elaborate ideas K–8 VA–D2.1			
select, organize, and use a combination of ideas, elements, and techniques in creating own dances 5–8 DA–CR2.2			
select and use a variety of choreographic concepts to develop and express ideas 5–8 DA–CR2.3			
Appendix H: Choreographic Considerations			
recognize serendipitous discoveries and incorporate them into own ongoing dance creations, as appropriate 5–8 DA–CR2.4			
develop and extend dance ideas individually and in collaboration with others K–8 DA–CR2.5			

Creating (DA–CR3)

The learner revises, refines, and shares dance ideas and creative work.

The learner is able to

<table>
<tr><th>Kindergarten</th><th>Grade 1</th><th>Grade 2</th><th>Grade 3</th><th>Grade 4</th></tr>
<tr><td colspan="5">share work in progress to inform revisions
K–4 DA–CR3.1</td></tr>
<tr><td colspan="3" rowspan="2">rehearse and refine dance to perform for others, with teacher guidance
K–2 DA–CR3.2</td><td colspan="2">rehearse, revise, and refine dance to perform for others, with increasing independence, keeping in mind the choreographer’s intent and the audience
3–4 DA–CR3.2</td></tr>
<tr><td colspan="2">finalize own dance work (e.g., make appropriate decisions as to whether own work is “finished”)
3–4 DA–CR3.3</td></tr>
<tr><td colspan="5">share own dance ideas, choreography, and interpretations with others through performances, choreography portfolios, or video recording
K–4 DA–CR3.4</td></tr>
</table>

Creating (DR–CR3)

The learner revises, refines, and shares dance ideas and creative work.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
select and share dance work in progress to inform revisions 5–8 DA–CR3.1			
revise, refine, and rehearse dance in response to peer feedback or self-assessment 5–8 DA–CR3.2			
finalize and record (e.g., notate, videotape, photograph, describe, draw) original and interpretive dance works 5–8 DA–CR3.3			
collaborate with others to select, program, stage, and perform dances with audience, setting, and purpose in mind 5–8 DA–CR3.4			
apply legal and ethical arts practices (e.g., related to copyright, intellectual property) when consuming, producing, and sharing dance and other arts 5–8 DA–CR3.5			

Connecting (C)

The learner develops understandings about the significance of dance by making connections to various contexts of times, places, social groups, and cultures.

RECURSIVE LEARNINGS

DA–C1

The learner experiences and develops an awareness of people and practices from various times, places, social groups, and cultures.

DA–C2

The learner experiences and develops an awareness of a variety of dance genres, styles, and traditions.

DA–C3

The learner demonstrates an understanding of the roles, purposes, and meanings of dance in the lives of individuals and in communities.

Connecting (DA–C1)

The learner experiences and develops an awareness of people and practices from various times, places, social groups, and cultures.

The learner is able to

<table>
<tr><th>Kindergarten</th><th>Grade 1</th><th>Grade 2</th><th>Grade 3</th><th>Grade 4</th></tr>
<tr><td colspan="3">perform, observe, and demonstrate an awareness of dance from various times, places, and peoples
(ideally, include dance from cultures represented within the school community)
K–2 DA–C1.1</td><td colspan="2">perform, observe, describe, and compare dance from various times, places, social groups, and cultures
(include dance from past and present and from global, Canadian, and Manitoban cultures, including First Nations, Inuit, and Métis)
3–4 DA–C1.1</td></tr>
<tr><td colspan="5">identify, share, and talk about examples of dance experienced at home, at school, and in the community
K–4 DA–C1.2</td></tr>
<tr><td colspan="3">demonstrate an awareness of dancers in and from own community
K–2 DA–C1.3</td><td colspan="2">demonstrate an awareness of dance artists, venues, and/or companies in own community, in Manitoba, in Canada, and in various global contexts
3–4 DA–C1.3</td></tr>
</table>

Connecting (DA–C1)

The learner experiences and develops an awareness of people and practices from various times, places, social groups, and cultures.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
identify, describe, and compare dance from various times, places, social groups, and cultures (include dance from past and present and from global, Canadian, and Manitoban cultures, including First Nations, Inuit, and Métis)			5–8 DA–C1.1
identify, share, and discuss examples of dance experienced through live performances and through various media			5–8 DA–C1.2
demonstrate an awareness of the contributions of a variety of dancers and choreographers from own community, Manitoba, Canada, and various global contexts			5–8 DA–C1.3

Connecting (DA–C2)

The learner experiences and develops an awareness of a variety of dance genres, styles, and traditions.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
demonstrate an awareness that there are many different kinds of dance K–4 DA–C.2.1				
demonstrate the understanding that dance works can be categorized according to common characteristics K–4 DA–C2.2				
recognize that dance is an art form, along with dramatic arts, literary arts, music, and visual arts K–4 DA–C2.3				

Connecting (DA–C2)

The learner experiences and develops an awareness of a variety of dance genres, styles, and traditions.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
identify and characterize common dance forms, genres, and/or styles (e.g., modern, jazz, folk, social, ballet, tap, aerobic) 5–8 DA–C.2.1			
demonstrate an awareness of general characteristics of dance within groups (e.g., cultural, social, historical contexts) 5–8 DA–C.2.2			
describe and compare qualities of different art forms (e.g., dance, drama, literary arts, music, visual arts) within similar social, cultural, or historical groups 5–8 DA–C.2.3			

Connecting (DA–C3)

The learner demonstrates an understanding of the roles, purposes, and meanings of dance in the lives of individuals and in communities.

The learner is able to

<table>
<tr><th>Kindergarten</th><th>Grade 1</th><th>Grade 2</th><th>Grade 3</th><th>Grade 4</th></tr>
<tr><td colspan="3">identify when and why people dance in daily life (e.g., for storytelling, celebrating, exercising, learning, communicating ideas, socializing)
K–2 DA–C3.1</td><td colspan="2">explain a variety of purposes and roles for dance in own community and in other places and times
3–4 DA–C3.1</td></tr>
<tr><td colspan="5">demonstrate an awareness of the intended meanings and/or purposes of dances encountered in own performance and viewing experiences (e.g., representations of nature in Indigenous hoop dancing, coal mining in the Japanese dance Tanko Bushi)
K–4 DA–C3.3</td></tr>
<tr><td colspan="5">demonstrate an appreciation of dance as a means of experiencing and exploring own and others’ lives (e.g., feelings, values, stories, events, cultures)
K–4 DA–C3.4</td></tr>
<tr><td colspan="5">demonstrate an awareness of ways in which dance reflects, influences, and shapes issues and events, as well as traditions, values, beliefs, and identities of individuals and groups
K–4 DA–C3.5</td></tr>
<tr><td colspan="5">engage and/or interact appropriately as participants, audience members, and performers
K–4 DA–C3.7</td></tr>
</table>

Connecting (DA–C3)

The learner demonstrates an understanding of the roles, purposes, and meanings of dance in the lives of individuals and in communities.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
demonstrate an understanding of the multiple roles and purposes of dance in society (e.g., for recreation, persuasion, social commentary, religious or cultural expression)			
5–8 DA–C3.1			
examine and explain own purposes for creating dance			
5–8 DA–C3.2			
demonstrate an awareness of the intended meanings and/or purposes of particular dances performed and/or viewed			
5–8 DA–C3.3			
demonstrate an appreciation of dance as a means of experiencing the world and understanding the perspectives of others			
5–8 DA–C3.4			
demonstrate an understanding of ways in which dance reflects, influences, and shapes issues and events, as well as traditions, values, beliefs, and identities of individuals and groups			
5–8 DA–C3.5			
demonstrate an awareness of the impact of context on dance artists and their works (e.g., consider personal, social, cultural, geographical/environmental, historical contexts)			
5–8 DA–C3.6			
demonstrate behaviours and attitudes appropriate for performers and audience members in a variety of dance settings and contexts			
5–8 DA–C3.7			
describe a variety of dance-related careers (e.g., professional dancer/actor, stage manager, choreographer, dance therapist)			
5–8 DA–C3.8			

Responding (R)

The learner uses critical reflection to inform dance learning and to develop agency and identity.

RECURSIVE LEARNINGS

DA–R1

The learner generates initial reactions to dance experiences.

DA–R2

The learner observes and describes dance experiences.

DA–R3

The learner analyzes and interprets dance experiences.

DA–R4

The learner constructs meaning and applies new understandings from dance experiences.

Responding (DA–R1)

The learner generates initial reactions to dance experiences.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
take time to perceive dance experiences before sharing opinions and making judgments K–8 DA–R1.1				
make personal connections to previous experiences with dance and other art forms K–8 DA–R1.2				
express first impression of own and others' dance (e.g., thoughts, feelings, intuition, associations, questions, experiences, memories, stories, connections to other disciplines) K–8 DA–R1.3				

Responding (DA–R1)

The learner generates initial reactions to dance experiences.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
take time to perceive dance experiences before sharing opinions and making judgments K–8 DA–R1.1			
make personal connections to previous experiences with dance and other art forms K–8 DA–R1.2			
express first impression of own and others' dance (e.g., thoughts, feelings, intuition, associations, questions, experiences, memories, stories, connections to other disciplines) K–8 DA–R1.3			

Responding (DA–R2)

The learner observes and describes dance experiences.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
discern details about dance (e.g., elements [body, space, relationships], techniques, motion factors and gestures, movement qualities, and expressive gestures)				K–8 DA–R2.1
use appropriate dance terminology to observe and describe dance experiences				K–8 DA–R2.2
recognize different noticings and build common understanding about dance				K–8 DA–R2.3
demonstrate the understanding that noticing details enhances own thinking about dance, as well as appreciation, performance, and creation of dance				K–8 DA–R2.4

Responding (DA–R2)

The learner observes and describes dance experiences.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
discern details about dance (e.g., elements [body, space, relationships], techniques, motion factors and gestures, movement qualities, and expressive gestures)			
K–8 DA–R2.1			
use appropriate dance terminology to observe and describe dance experiences			
K–8 DA–R2.2			
recognize different noticings and build common understanding about dance			
K–8 DA–R2.3			
demonstrate the understanding that noticing details enhances own thinking about dance, as well as appreciation, performance, and creation of dance			
K–8 DA–R2.4			

Responding (DA–R3)

The learner analyzes and interprets dance experiences.

The learner is able to

<table>
<tr><th>Kindergarten</th><th>Grade 1</th><th>Grade 2</th><th>Grade 3</th><th>Grade 4</th></tr>
<tr><td colspan="5">analyze how dance elements communicate meaning
K–8 DA–R3.1</td></tr>
<tr><td colspan="2">reflect on and share personal responses (e.g., feelings, thoughts, images) evoked by dance experiences
K–1 DA–R3.2</td><td colspan="3">reflect, share, and explain personal responses (e.g., feelings, thoughts, images) evoked by drama experiences
2–4 DA–R3.2</td></tr>
<tr><td colspan="5">examine others’ interpretations to understand diverse perspectives and inform new thinking about dance
K–8 VA–R3.3</td></tr>
<tr><td colspan="5">co-construct criteria to critically analyze and evaluate dance works and experiences
K–8 VA–R3.4</td></tr>
</table>

Responding (DA–R3)

The learner analyzes and interprets dance experiences.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
analyze how dance elements are related, organized, and used to communicate meaning 5–8 DA–R3.1			
share and justify interpretations of own and others' dances 5–8 DA–R3.2			
examine others' interpretations to understand diverse perspectives and inform new thinking about dance K–8 DR–R3			
co-construct criteria to critically analyze and evaluate dances, performances, and experiences K–8 DA–R3.4			

Responding (DA–R4)

The learner constructs meaning and applies new understandings from dance experiences.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
justify own preferences, ideas, and interpretations about dance				K–4 DA–R4.1
recognize and respect that individuals and groups may have different preferences, ideas, interpretations, and opinions about dance				K–4 DA–R4.2
make informed choices for decision making about dance				K–4 DA–R4.3

Responding (DA–R4)

The learner constructs meaning and applies new understandings from dance experiences.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
justify own preferences, ideas, interpretations, decisions, and evaluations about dance 5–8 DA–R4.1			
recognize and respect that individuals and groups may have different preferences, ideas, interpretations, opinions, and evaluations about dance 5–8 DA–R4.2			
make informed judgments and choices for decision making and evaluation 5–8 DA–R4.3			
identify ways that dance contributes to personal, social, cultural, and artistic identity 5–8 DA–R4.4			

Appendices

Introduction

The appendices in the Dance Framework provide developmentally appropriate supports related to key concepts identified in selected enacted learnings. The following appendices provide support for developing skills and understandings related to the body, space, relationships, motion factors and gestures, movement qualities, dance characteristics, dance forms, and choreography:

- Appendix A: The Body
- Appendix B: Space
- Appendix C: Relationships
- Appendix D: Motion Factors and Gestures
- Appendix E: Movement Qualities
- Appendix F: Characteristics of Grade-Appropriate Dances
- Appendix G: Dance Forms
- Appendix H: Choreographic Considerations

Although a grade-appropriate sequence of knowledge and skill development is suggested, these concepts and skills are understood to be part of a continuum of dance learning, with entry points that will depend on the backgrounds and previous experiences of individual learners and on the meaningful context of the learning. Skills, knowledge, and conceptual understandings suggested for one grade are also important for subsequent grades. Learning in dance is understood to be recursive; dance language, tools, skills, and conceptual understandings grow deeper, richer, more sophisticated, and more complex over time and through experience.

Appendix A: The Body

The Body	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
Parts	explore the movement potential of body parts, joints, and surfaces			control the movements of body parts, joints, and surfaces	
		lead movement with body parts, joints, and surfaces			
			explore flexion, extension, and rotation		
Shapes	create body shapes		hold balanced body shapes from standing, sitting, and kneeling positions		
	demonstrate on and off balance		explore relationships among body parts within body shapes		identify body shapes as rounded, angular, or straight
Actions	explore an ever-increasing range of body actions in dance *Examples:* *run, turn, crawl, skip, roll, jump, remain still*				
			. . .		
					twist, shrink, kick, fall, turn, collapse

The Body	Grade 5	Grade 6	Grade 7	Grade 8
Alignment and Control	demonstrate basic elements of stationary alignment, posture, and positioning		demonstrate basic elements of alignment, posture, and positioning in motion	
	control and coordinate movement, with attention to starting positions, initiating movements, connecting movements, transitions, stopping movements, and end positions			
			demonstrate control of body centre, placement, and balance	
Parts	use arm and leg gestures (e.g., to the front, side and back, in opposition)			
	lead and support movement with various body parts, joints, and surfaces (e.g., make a figure eight using various body parts, such as head, shoulders, ribs, hips, knees)			
			explore muscle function and use of abduction, adduction, and circumduction	
Shapes	identify and hold balanced body shapes using various body parts as bases of support, alone and with others			
			hold and identify symmetrical and asymmetrical body shapes, alone and with others	
Actions	identify and perform a full range of body actions (e.g., locomotion, elevation, turns, rolls, falls, recoveries, gestures)			

Appendix B: Space

Space	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
Spatial Dimensions	personal space and general space				spatial dimensions (size of movements within personal and general space)
Directions	forward, backward, sideways, and diagonal		left and right	downstage, upstage, centre stage, stage right, and stage left	
Levels	moving and making shapes at high, medium, and low levels				
Pathways	basic floor and air pathways (e.g., straight, curvy, zigzag, polka-dot)		diagonal, angular, and combined pathways (e.g., maze)	complex pathway combinations	

Space	Grade 5	Grade 6	Grade 7	Grade 8
Spatial Dimensions	change body levels while travelling through space (e.g., forward and upward, backward and downward, direct and indirect), incorporating increasingly complex movements			
Directions	alternate air and floor patterns in sequences (e.g., arc with arms, run in zigzag, repeat)		integrate spatial concepts (e.g., direction, pathway, level, size) into air and floor sequences (e.g., while arcing arms, running in a zigzag)	
Levels	experiment with negative and positive space (e.g., a body shape is positive space, and the space around the body is negative space)			
Pathways	respond to specific stage terms *Examples: wing, audience, apron, stage door, deck, house, downstage right, centre, and left, upstage right, centre, and left, centre stage, centre right and left, curtain, in, out, quarters*			

Appendix C: Relationships

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
individual	...	partners	...	trios/small groups
simple relationships between dancers				complex relationships
Examples: follow, mirror, lead, meet, part, connect, disconnect, mingle, surround, move in opposition, around, beside, over, under, through				
relationships between dancers and props				
Examples: scarves, ribbons, balls, balloons, hats, fans, feathers, canes, hoops, batons, chairs, hockey sticks, brooms				

Grade 5	Grade 6	Grade 7	Grade 8
increasingly complex relationships between dancers in groups *Examples: meet, part, lead, follow, connect, disconnect, mingle, surround, move in unison, in opposition, in alternation*			
increasingly complex relationships between dancers and props *Examples:* ■ *body part to another (e.g., relationship of wrist to elbow)* ■ *dancer to another dancer (e.g., mirroring, meeting, parting)* ■ *dancer to group (e.g., moving in unison)* ■ *one group to another (e.g., moving in opposition)* ■ *dancer to object (e.g., strutting around a cane, passing/receiving a ball)* ■ *dancer to performance space (e.g., adapting performance to spatial possibilities and/or limitations)* ■ *dancer to production elements (e.g., sets, music, lights, costume, mood)*			

Appendix D: Motion Factors and Gestures

Motion Factors and Gestures	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
Tempo *(how fast or slow)*	fast vs. slow whole body	whole body and body parts	combinations of tempo and dynamics (e.g., strong and fast, strong and slow, light and fast, light and slow)		
Dynamics *(how strong or light)*	strong vs. light whole body	whole body and body parts	tempo and dynamic gradations (e.g., getting faster, stronger, lighter) and ranges (e.g., somewhat fast, fast, very fast)		
Flow *(how force is controlled or not controlled)*		free (ongoing, unrestrained, uncontrolled) vs. bound (stoppable, restrained, controlled)	combinations of tempo, dynamics, and flow (e.g., fast and sudden, strong and sustained)		
Gesture	use of common gestures (e.g., curtsy, bow, wave) and invented gestures (e.g., identify a character, express an emotion) in dance				

Appendix E: Movement Qualities

Grade 5	Grade 6	Grade 7	Grade 8
use individual motion factors: **time**—sudden/sustained; **weight**—strong/light; **space**—direct/indirect; **flow**—bound/free			
combine two motion factors (e.g., combine time and weight to achieve sustained-strong, sudden-strong, sustained-light, and sudden-light movements)			
explore variations of weight qualities (e.g., sustained, percussive, suspended, vibratory, collapsing)			
combine three motion factors (time–weight–space) into basic effort actions: ■ glide (sustained + light + direct) ■ float (sustained + light + indirect/flexible) ■ flick (sudden + light + indirect/flexible) ■ dab (sudden + light + direct) ■ press (sustained + strong + direct) ■ thrust/punch (sudden + strong + direct) ■ wring (sustained + strong + indirect/flexible) ■ slash (sudden + strong + indirect/flexible)			
		explore opposite effort actions: ■ flick-press ■ float-thrust ■ glide-slash ■ dab-wring	

Appendix F: Characteristics of Grade-Appropriate Dances

Kindergarten / Grade 1	Grade 2	Grade 3	Grade 4
■ movement on each beat ■ no reference to right/left ■ no hand-holds ■ music with strong underlying pulse ■ AB form ■ formations with no partners	■ use of right/left ■ held beats at the end of phrases ■ moderate tempos ■ 2/4 and 4/4 metre ■ simple formations with partners	■ quicker tempos ■ more complex direction changes ■ less easily defined beats ■ more than two sections and/or overlapping forms ■ 2/4, 3/4, or 4/4 metre ■ simple formations with partners and/or trios	■ even dance steps ■ quicker tempos ■ more complex directions ■ changes on shorter phrases ■ multiple sections and/or overlapping forms ■ various simple and compound metres ■ various formations with partners ■ two sets of partners ■ four sets of partners

Grades 5 and 6	Grades 7 and 8
■ uneven dance steps (e.g., two-step, polka, Yemenite, mazurka) ■ various tempos and common metres (e.g., slow and fast dances, 3/4, 4/4, 6/8) ■ more complex formations and transitions ■ multiple sections (e.g., ABACA) ■ walk, jump, gallop, and slide with a partner (e.g., side-by-side, face-to-face, back-to-back) and within a large group ■ form grand chain in a large group while walking ■ run in a large circle forward, clockwise, counter-clockwise, in, and out ■ turns: skip turn, two-step turn, schottische turn, and polka turn	■ quicker footwork ■ more difficult steps and combinations ■ longer sequential forms ■ more challenging rhythms (e.g., *son clave*) ■ irregular metres (e.g., 5/4, 7/4) ■ complex formations, transitions, and dance positions ■ more challenging dance steps (e.g., double cherkessia, waltz, step-hop/step, hop/step-step, cha-cha-cha, basic jive, zorba) ■ turns: waltz turn, leap turn, and jump turn

Appendix G: Dance Forms

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
phrases: same and different	phrases: question and answer			
		sequential forms: AB		
		overlapping forms: ostinato	overlapping forms: two-part and three-part canons	
				creating introductions and endings (codas)

Appendix H: Choreographic Considerations

Select and use dance forms and structures	Apply designs and devices	Select and explore choreographic relationships	Apply aesthetic principles
Sequential Forms ■ binary (AB) ■ ternary (ABA) ■ rondo (ABACADA . . .) ■ call and response ■ narrative (ABCDE . . .) with introductions and codas ■ theme and variation ($A_1A_2A_3A_4$ . . .) ■ dancescapes (open/free) Overlapping Forms ■ ostinato patterns ■ canonic movement of increasing difficulty ■ multi-part counter-movement forms ■ fugue	Visual Designs ■ body shape ■ space and air pathways ■ symmetry and asymmetry ■ representation and abstraction Altering Devices ■ add or subtract ■ reverse or invert ■ direction ■ focus or face ■ level ■ dimension ■ tempo ■ rhythm ■ quality or effort action ■ position	Constructs ■ solo ■ duet ■ trio ■ quartet ■ small and large groups Group Movement ■ unison ■ sequential ■ succession ■ opposition ■ complementary	■ unity ■ variety ■ repetition ■ contrast ■ sequence ■ climax ■ proportion ■ harmony ■ balance ■ transition

Glossary

Glossary

The following terms are provided for clarification and understanding of selected terminology used in Manitoba's Kindergarten to Grade 8 dance curriculum and resources. These terms are not intended to be exhaustive. Educators are encouraged to consult the recommended dance resources for additional and alternative terminology.

abduction
Movement of a body part away from the centre of the body.

abstraction
Non-representational movements or gestures that retain the essence of actual images.

accented beats
Pulses (beats) that feel and sound stronger than others.

adduction
Movement of a body part toward the centre of the body.

alignment
Proper positioning of the lower body, torso, shoulder girdle, arms, neck, and head in a straight line.

apron stage
A stage that extends into the audience's sitting area.

balance
An aesthetic principle applied to choreography that focuses on maintaining proper emphasis between parts of a dance.

basic axial skills
Non-travelling movements performed in place around the axis of the body. The four basic axial skills are bend/flex, stretch/extend, swing, and twist/rotate.

basic locomotor skills
Travelling movements through space from a standing base naturally performed to an even rhythm. The five basic locomotor skills are walk, run, leap, jump, and hop.

binary form (AB)
A sequential choreographic form with two distinct parts in which a dance theme (A) is followed by a contrasting but related dance theme (B).

body actions
Ways in which the whole body can move and what the body can do by travelling or staying in place.

body shapes
Visual forms created by the body in space while still or moving. Body shapes are typically categorized as straight, curved, or twisted.

call and response
A sequential choreographic form in which one dancer calls or performs a dance phrase while another dancer or group responds by imitating the same phrase or performing a related one.

canon or canonic movement
An overlapping choreographic form in which two or more dancers or groups imitate a dance sequence after a given interval (e.g., eight beats).

centre stage
The central area of a stage.

choreographic forms
Designs or structures for composing dances with unified, cohesive shapes.

circumduction
The cone-shaped movement of a body part, with one end stationary and the other end following a circular pathway.

climax
An aesthetic principle applied to choreography that focuses on creating high points in a dance.

coda
The concluding part of a choreographed dance.

complex relationships
Difficult relationships in which a dancer needs to relate to many other dancers, such as one dancer moving in opposition to a group, or a large group moving in unison with ribbons.

contrast
An aesthetic principle applied to choreography that contributes to interest in a dance by using and/or juxtaposing different movements.

dab
A basic effort action created by combining a sudden use of time, light force, and direct use of space.

dance forms
Distinctive ways of performing and creating dance, such as folk, hip-hop, modern, jazz, ballet, tap, or aerobic dance.

dancescape
A choreographic form used to create a particular environment, mood, or atmosphere.

dance sequence
The order in which a series of travelling and non-travelling dance movements occur.

dance techniques
The skills necessary for performing dance artfully and accurately.

deck
The performance area or stage.

directions
The sub-element of space related to moving in six general directions: up, down, forward, backward, right side, and left side.

divergent brainstorming
A group technique used to expand thinking by generating and seeking diverse possibilities for creative problem solving.

door
The entrance area that dancers use to enter or leave the stage.

downstage
The area at the front of a stage in which dancers move toward the audience.

dynamics
The overall weight or force of movement.

extension
Stretching movements that increase the angle of a joint between two bones.

flexion
Bending movements that decrease the angle of a joint between two bones.

flick
A basic effort action created by combining a sudden use of time, light force, and indirect/flexible use of space.

float
A basic effort action created by combining sustained use of time, light force, and indirect/flexible use of space.

flow
A continuous, streaming progression of music; the way weight or force is controlled (bound) or not controlled (free) during a progression of movement in dance.

fugue
An overlapping choreographic form in which a dance theme is introduced and then extended and developed by other dancers after a given interval. A fugue is like a canon, but it uses a more complex mix of counter-movements.

gallop
A combination of a run (leap) and a walk performed with the same foot, leading to an uneven triple rhythm.

general space
The area surrounding a dancer's personal space available for moving and sharing with other dancers.

genres
Broad categories of dance forms (e.g., creative, recreational, concert, fitness).

gestures
Expressive devices used to communicate characters, ideas, and feelings through the body.

glide
A basic effort action created by combining sustained use of time, light force, and direct use of space.

grapevine
A combination of a walk or run moving sideways and alternating with a walk or run crossing in front or back.

harmony
An aesthetic principle applied to choreography that focuses on how parts of a dance work congruently with one another and as a whole.

hop
A basic locomotor skill that begins with a one-foot takeoff, projecting the body into the air, and ends with a landing on the same foot.

house
The area of a performing space where the audience is seated.

improvise
Dancing "in the moment" with intent to explore.

in
Moving inward, toward centre stage.

introduction
The opening part of a choreographed dance.

jump
A basic locomotor skill that typically begins with a two-foot takeoff, projecting the body into the air, and ends with a landing.

Laban's basic effort actions
Movement qualities created by combining three motion factors: time, weight, and space. Identified by theorist Rudolf Laban, the eight basic effort actions are glide, float, flick, dab, press, thrust/punch, wring, and slash.

leap
A locomotor skill involving the transfer of weight from one foot to another, with a long duration of non-support.

levels
Three areas of space—referred to as high, medium, and low—that a dancer occupies in relation to the floor.

metre
A regular pattern of accented (stronger) and unaccented (weaker) beats, typically felt and heard in groups of twos, threes, or fours.

motion factors
Expressive devices used in combination to express particular movement qualities. The four motion factors are time (sudden/sustained), weight (strong/light), space (direct/indirect), and flow (bound/free).

movement qualities
Eight basic qualities of movement identified by theorist Rudolf Laban, which he labelled as effort actions.

multi-part counter-movement forms
Overlapping choreographic forms in which several movement patterns or themes are performed against one another, as in three- or four-part canons or fugues.

musicality
The ability of the dancer to hear, feel, and interpret elements of music accurately and expressively through the body.

narrative form (ABCDE . . .)
A sequential dance form with several distinct parts or dance themes that tells a story.

negative space
The area of empty space surrounding a dancer's body shape.

ostinato
A repeated movement phrase or pattern.

ostinato patterns
A repeated movement pattern performed simultaneously against another movement pattern to create an overlapping choreographic form.

out
Moving outward, away from centre stage.

pathways
Patterns comprising straight and/or curved lines created on the floor or in the air by the body or body parts as a dancer moves through space.

personal space
The area immediately surrounding the body of a dancer, determined by stretching in all directions and levels without touching other dancers or objects.

phrase
A dance "sentence" or a series of movements that connect and have a clear beginning and end.

phrasing
The segmenting of music into “sentences” or a series of tones that connect and have a clear beginning and end.

polonaise
A stylistic variation of the triplet walk from the Polish court dance traditions of the seventeenth century.

polyrhythmic movement
Two or more different rhythmic movements performed simultaneously.

positioning
Aligning body parts to ensure balance and stability while stationary or moving.

positive space
The area of space occupied by a dancer’s body shape.

posture
The way a dancer holds and positions the body.

prance
A variation of the walk involving a quicker transfer of weight from one foot to the other and higher leg lifts.

press
A basic effort action created by combining sustained use of time, strong force, and direct use of space.

proportion
An aesthetic principle applied to choreography that focuses on effective, consistent relationships among parts of a dance.

quarters
The positioning of dancers a quarter turn from the audience.

relationships
The element of dance concerning the dancer’s body and body parts and how they move in relation to other body parts, dancers, objects, or the audience.

repetition
An aesthetic principle applied to choreography that contributes to unity, coherence, and familiarity in a dance by repeating and/or emphasizing themes.

representation
Movements or gestures based on actual images.

rhythm
The time element of music encompassing the sub-elements of beat, metre, duration, and rhythm patterns.

rondo form (ABACADA . . .)
A sequential choreographic form with several distinct parts in which a dance theme (A) is alternated with contrasting dance themes (B, C, D . . .) and ends with a repeat of the initial dance theme (A).

rotation
Turning of a bone on its axis toward or away from the centre of the body.

run
A basic locomotor skill involving the transfer of weight from one foot to another, with a short duration of non-support.

schottische
The combination of a walk-walk-walk-hop performed on alternating sides to an even rhythm.

sequence and development
An aesthetic principle applied to choreography that focuses on ordering the parts of a dance in a logical and meaningful way.

serendipitous discoveries
Imaginative, productive insights that happen by chance and contribute to resolving creative problems.

simple combined locomotor skills
Combinations of basic locomotor skills naturally performed to an uneven rhythm. The three simple combined locomotor skills are skip, gallop, and slide.

simple relationships
Easy relationships performed alone or with partners, such as moving one body part to another, or partners moving in unison.

skip
The combination of a walk and a hop performed on alternating sides to an uneven triple rhythm.

slash
A basic effort action created by combining sudden use of time, strong force, and indirect/flexible use of space.

slide
The combination of a leap and a walk, moving sideways with the same leading foot, performed to an uneven triple rhythm.

space
The element of dance encompassing the sub-elements of levels, directions, pathways, planes, and ranges. Space is the medium of movement and determines where the body can move.

stage left
The area of the stage on a dancer's left while facing the audience.

stage right
The area of the stage on a dancer's right while facing the audience.

steady beat
The underlying pulse of music occurring at a regular pace with no change in tempo.

step-hop
The combination of a walk and a hop performed on alternating sides to an even rhythm.

style
Characteristic use of dance elements producing distinctive ways of moving identified with particular performers, choreographers, cultures, or historical periods.

surfaces
Continuous boundaries that divide the body into planes. there are three body planes: horizontal/transverse, frontal/coronal, and median/sagittal.

syncopation
The rhythmic effect produced by unexpectedly shifting accents from strong to weak beats.

tempo
The overall pace or speed of music or movement.

ternary form (ABA)
A sequential choreographic form with three distinct parts in which a dance theme (A) is followed by a contrasting but related dance theme (B) and ends with a repeat of the initial dance theme (A).

theme and variation ($A_1A_2A_3A_4$ . . .)
A sequential choreographic form with several distinct parts in which a dance theme (A) is repeated in modified forms (e.g., altering the style, tempo, dynamics, quality).

thrust/punch
A basic effort action created by combining sudden use of time, strong force, and direct use of space.

traditions
Dances of a culture passed, over time, from one generation to another.

transition
An aesthetic principle applied to choreography that contributes to the continuity of a dance by ensuring smooth connections between its parts.

triplet
A combination of walking or running steps performed in subdivisions of three, with the lead foot alternating.

unity
An aesthetic principle applied to choreography that focuses on the coherence and wholeness of a dance.

upstage
The area at the back of a stage in which dancers move away from the audience.

variety
An aesthetic principle applied to choreography that focuses on creating interest in a dance by using different movements.

walk
A basic locomotor skill involving the transfer of weight from one foot to another while always keeping one foot on the floor.

wings
Offstage spaces on both sides of a stage typically constructed with theatrical flats to mask dancers from the audience.

wring
A basic effort action created by combining sustained use of time, strong force, and indirect/flexible use of space.

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