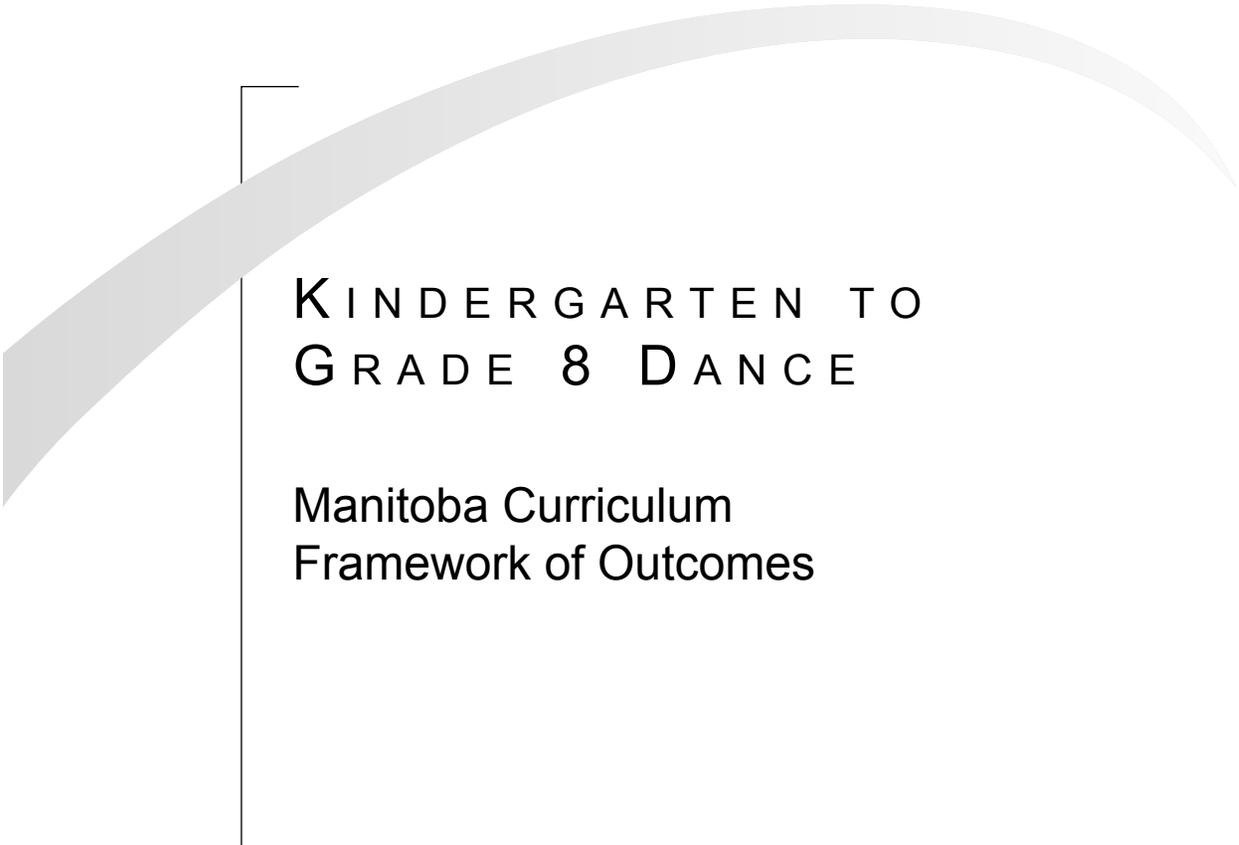




Kindergarten to Grade 8 Dance

Manitoba Curriculum
Framework of Outcomes



KINDERGARTEN TO
GRADE 8 DANCE

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Ce document est disponible en français.

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

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INTRODUCTION

Purpose

Kindergarten to Grade 8 Dance: Manitoba Curriculum Framework of Outcomes (the Dance Framework) provides the basis for learning, teaching, and assessment of dance in Manitoba schools. The Dance Framework describes the learning outcomes 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 essential learning areas and the general and specific learning outcomes 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 January 2011, the Western and Northern Canadian Protocol for Collaboration in Education, Kindergarten to Grade 12 (WNCPE) prepared *Guiding Principles for WNCPE 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 WNCPE 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.

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: dance, drama, 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 learning outcomes.

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, drama, music, and visual arts. Because the individual arts represent distinct ways of knowing, each of the arts makes a significant contribution to students' 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, drama, 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 learning outcomes with other subject areas where meaningful and

appropriate, while maintaining focus on student achievement of the arts learning outcomes. Each arts framework is considered fully implemented only if **all four essential 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.
- **Kindergarten to Grade 8 Dance: Student Learning Outcomes:** In this section of the Dance Framework, the general learning outcomes (GLOs) and the specific learning outcomes (SLOs) that students are expected to achieve in the dance curriculum from Kindergarten to Grade 8 are organized into four essential learning areas. Each essential learning area begins with a statement of the overall learning intent of the area or wing, followed by the GLOs addressed within that area. The SLOs that relate to the respective GLOs are presented on facing pages, with the Kindergarten to Grade 4 SLOs presented on the left page and the Grades 5 to 8 SLOs presented on the right page.
 - **Appendices:** The appendices provide developmentally appropriate supports related to key concepts addressed in some SLOs.
 - **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.

The body of the butterfly is shown to represent the developing dancer at the centre, with each of the four wings representing one of four interconnected essential learning areas. The ways in which the wings work together and individually to organize and integrate the general and specific learning outcomes of the dance curriculum are also discussed. The essential learning areas and the general learning outcomes are presented in this section, along with a guide to reading these elements and the specific learning outcomes.

OVERVIEW OF THE DANCE FRAMEWORK

The Landscape of Dance

The Manitoba Dance Framework is conceived as a full landscape of knowledge where educators and students meet in the work of active, embodied dance learning. Educators and students are invited into the living field of dance education through a curriculum designed to place students in the dynamic, complex, working culture of dance. The Dance Framework is built using four interrelated essential learning areas, connected to the student dancer at the core. Way-finding through the dance environment is provided by connected sets of general and specific learning outcomes for the essential 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 students to enter and continue

lifelong transformative travels in the dance landscape. Students may have various trajectories through a dance landscape that creates “a unique point of view, a location with specific possibilities for enhancing the learning capability of [their] sphere of participation” (Wenger 197). Each student’s unique identity, and the individual perspective it offers, is a gift to the world (Wenger 197).

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 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 student's education and contributes to deep and enduring student 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, students 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 students 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 students' prior knowledge and new experiences. Students construct unique understandings in many different ways, depending on their interests, experiences, and learning styles, and on personal, social, and cultural factors. Students 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).

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 essential 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 students 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 student choice
- includes collaborative, diverse knowledge-building as it works in the world (WNCP 9)

The learning environment

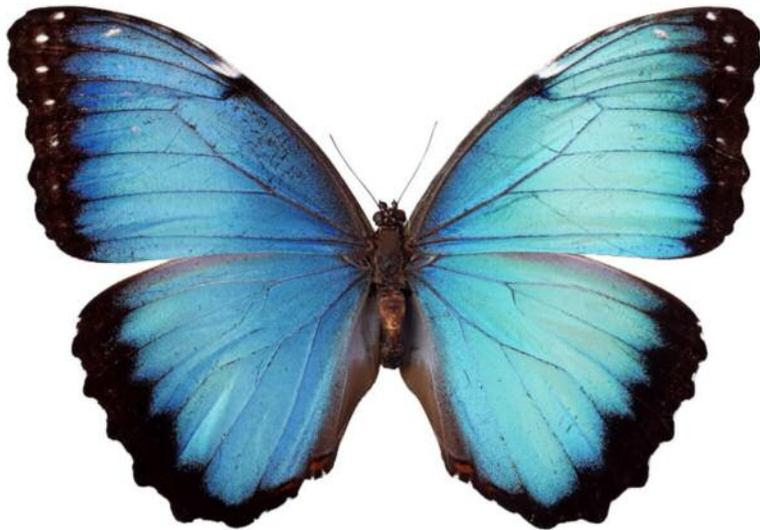
- provides students with opportunities to inquire, engage in learning conversations, question, dialogue, analyze, interpret, reflect, evaluate, construct, and share meaning through multiple perspectives
- values student voice as essential for establishing individual and collaborative directions for dance inquiry and learning, developing learning goals, making decisions, and building criteria for learning and assessment

- respects and values the diversity of students 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 students with multiple and various ways to demonstrate understanding and achievement of dance learning outcomes

DANCE FRAMEWORK COMPONENTS AND ORGANIZATION

The Dance Framework Butterfly

The Manitoba Dance Framework philosophy, essential learning areas, and learning outcomes 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 essential learning areas into which the learning outcomes 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 student as a developing dancer.

The butterfly image promotes the belief, integral to the Dance Framework, that every student’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 word *Dancing* at the centre of the dance butterfly underscores the active, participatory nature of dance education and emphasizes the following ideas and relationships:



- Every student deserves to know the joy of dance and to learn in and through active, developmentally appropriate dance experiences.
- Dancing students 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 students' developing physical, intellectual, affective, social, and artistic selves. In exercising their visual/spatial, kinesthetic, musical, and other intelligences, students learn to think with their minds and with their bodies.
- Through dancing, students learn about the world around them and the world beyond, experiencing dances from diverse cultures and times.
- Dancing students are creators. In creating, choreographing, and performing their own dances, students explore their ideas, imaginations, and newly developed skills in personally meaningful ways.

As increasingly capable and passionate dancers, students 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 essential learning areas into which the general and specific dance learning outcomes are organized. While the body of the butterfly evokes the active, holistic experience of the young dancer, the wings working together articulate a range of learning outcomes that collectively support a path to comprehensive, balanced, and developmentally appropriate learning in dance.

In the Dance Framework, the essential learning areas are

- Dance Language and Performance Skills
- Creative Expression in Dance
- Understanding Dance in Context
- Valuing Dance Experience

Although each of the four essential learning areas presents a distinct set of learning outcomes, their achievement is not intended to be realized in isolation. Just as real wings work synchronously with each other, so the essential learning areas are intended to function in an integrated way. **Rich dance experiences invariably integrate learning outcomes from the four essential learning areas.** Dance tools and language are connected to how they may be used to create dance, what understandings the tools and language can communicate, why dance is important, and what purpose and meaning dance has for individuals and communities. Knowing in the landscape of dance requires a network of connections linking the individual's location in the landscape to the larger space (WNCP 20).

The Wings Individually

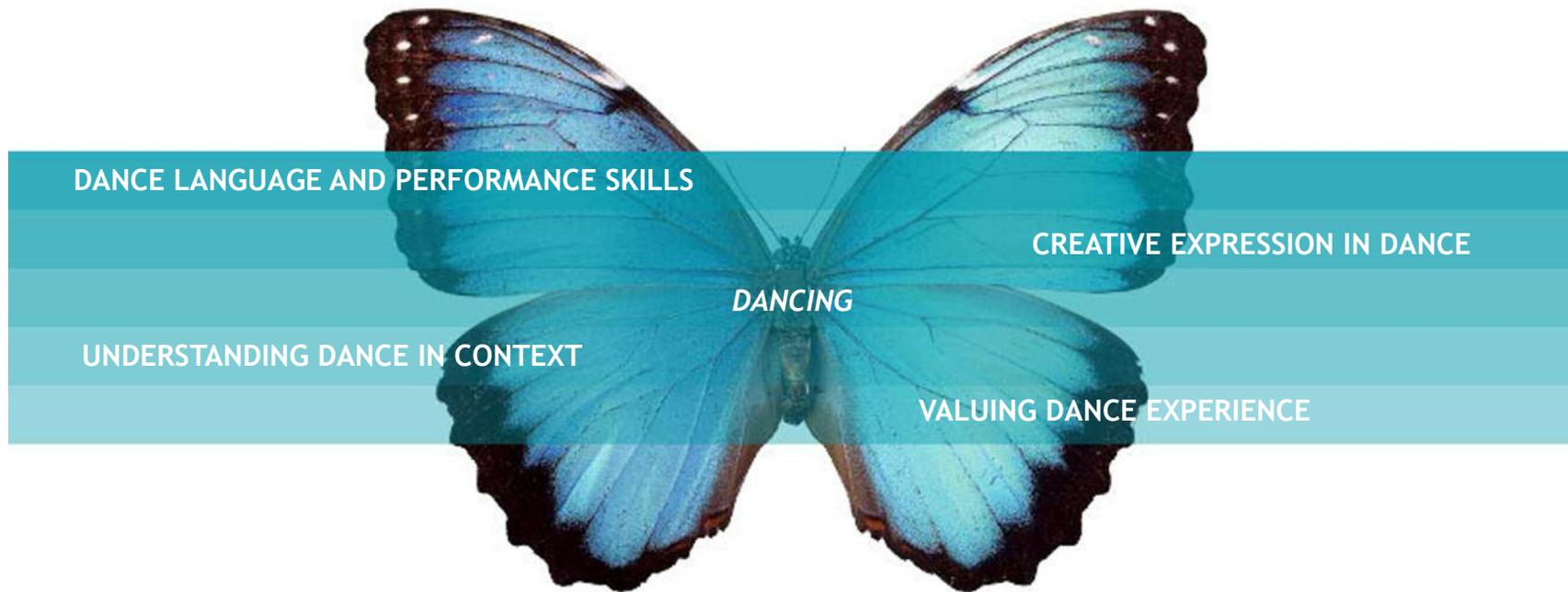
The organization of learning outcomes into distinct, interrelated learning areas, or wings, is intended to give a clear outline of the knowledge, skills, and attitudes students are expected to demonstrate in dance at various grades. Each of the four essential learning areas contains the following components:



- **Essential learning area:** Each essential learning area begins with a statement of the overall learning intent of the area or wing.
- **General learning outcomes (GLOs):** The GLOs are broad statements that identify the knowledge, skills, and attitudes that students are expected to demonstrate with increasing competence and confidence from Kindergarten to Grade 8.
- **Specific learning outcomes (SLOs):** The SLOs detail learning expectations for students at either a specific grade or a range of grades.

For some SLOs, connections to key concepts are provided in the appendices. These connections offer background in the form of developmentally appropriate content related to the SLOs.

The Dance Butterfly



Essential Learning Areas

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

Dance Language and Performance Skills

Students develop understanding of and facility with dance elements, concepts, and techniques.

Creative Expression in Dance

Students collaboratively and individually generate, develop, and communicate ideas in creating and performing dance for a variety of purposes and audiences.

Understanding Dance in Context

Students connect dance to contexts of time, place, and community, and develop understanding of how dance reflects and influences culture and identity.

Valuing Dance Experience

Students analyze, reflect on, and construct meaning in response to their own and others' dance.

General Learning Outcomes

The general learning outcomes that relate to the four essential learning areas (L, C, U, and V) in the Dance (DA) Framework, are identified below.

Dance Language and Performance Skills (L)

Students develop understanding of and facility with dance elements, concepts, and techniques.

- DA–L1 Students demonstrate understanding of and facility with the elements of dance in a variety of contexts.
- DA–L2 Students develop facility with dance techniques.
- DA–L3 Students demonstrate musicality through dance.

Creative Expression in Dance (C)

Students collaboratively and individually generate, develop, and communicate ideas in creating and performing dance for a variety of purposes and audiences.

- DA–C1 Students generate and use ideas from a variety of sources for creating and performing dance.
- DA–C2 Students develop ideas in dance, creatively integrating dance elements, techniques, and other choreographic considerations.
- DA–C3 Students perform and share their own and others' dance.

Understanding Dance in Context (U)

Students connect dance to contexts of time, place, and community, and develop understanding of how dance reflects and influences culture and identity.

- DA–U1 Students experience and develop awareness of dance from various times, places, social groups, and cultures.
- DA–U2 Students experience and develop awareness of a variety of dance genres, styles, and traditions.
- DA–U3 Students demonstrate understanding of the roles, purposes, and meanings of dance in the lives of individuals and in communities.

Valuing Dance Experience (V)

Students analyze, reflect on, and construct meaning in response to their own and others' dance.

- DA–V1 Students demonstrate interest, curiosity, and engagement while experiencing dance in a variety of contexts.
- DA–V2 Students analyze their own and others' dance excerpts, works, and performances.
- DA–V3 Students construct personal interpretations of their own and others' dance.
- DA–V4 Students assess their learning in performing, creating, and experiencing dance.

The specific learning outcomes that relate to these essential learning areas and general learning outcomes are identified in the next section of the Dance Framework. A Guide to Reading the Dance Framework follows.

A Guide to Reading the Dance Framework



Dance Language and Performance Skills

DEVELOP YOUR DANCE "TOOLBOX" . . .

Students develop understanding of and facility with dance elements, concepts, and techniques.

GENERAL LEARNING OUTCOMES

DA-L1

Students demonstrate understanding of and facility with the elements of dance in a variety of contexts.

DA-L2

Students develop facility with dance techniques.

DA-L3

Students demonstrate musicality through dance.

Dance Language and Performance Skills (DA-L1)

Students demonstrate understanding of and facility with the elements of dance* in a variety of contexts.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
				use movement to demonstrate understanding of the body in dance: body parts, body shapes, and body actions
K-4 DA-L1.1				
Appendix A: The Body				
				use movement to demonstrate understanding of space in dance: personal and general space, dimensions, directions, levels, and pathways
K-4 DA-L1.2				
Appendix B: Space				
				use movement to demonstrate understanding of relationships in dance: relationships among dancers and between dancers and objects
K-4 DA-L1.3				
Appendix C: Relationships				
				demonstrate 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-L1.4				
Appendix D: Motion Factors and Gestures				
				use appropriate dance vocabulary to label and describe elements of dance
K-4 DA-L1.6				

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

Essential learning area:

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

General learning outcomes (GLOs):

Broad statements identify the knowledge, skills, and attitudes that students are expected to demonstrate with increasing competence and confidence from Kindergarten to Grade 8.

Specific learning outcomes (SLOs):

The SLOs identify learning expectations for students at either a specific grade or a range of grades.

Codes:

- The codes identify
- the target grade(s) in which the SLO will be met
 - the arts education discipline
 - the essential learning area
 - the GLO
 - the SLO

Example:

K-4 DA-L1.1

K-4 Grade(s)

DA Dance discipline

L Essential learning area

1 GLO number

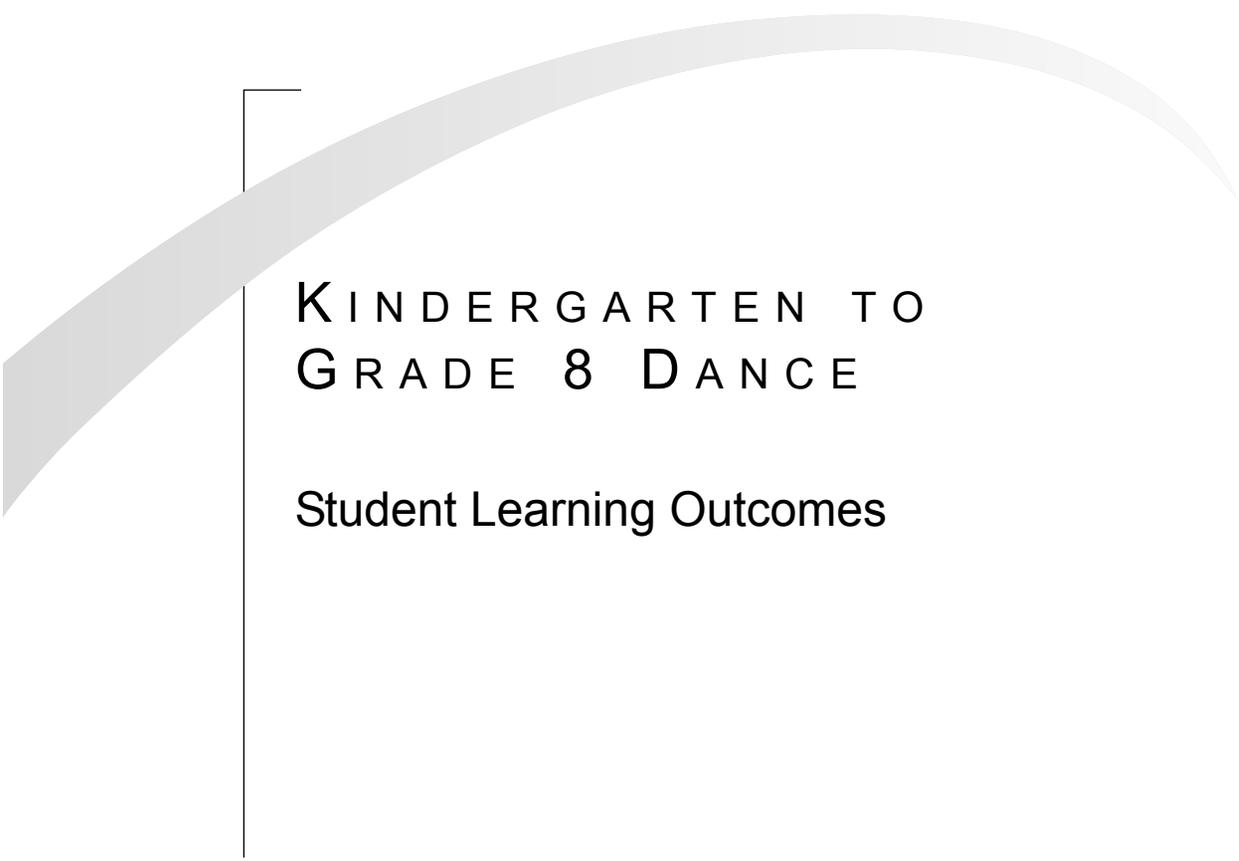
1 SLO number

Note:

Some SLO numbers do not apply to all grades.

Appendices:

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



KINDERGARTEN TO
GRADE 8 DANCE

Student Learning Outcomes



Dance Language and Performance Skills

DEVELOP YOUR DANCE “TOOLBOX”

Students develop understanding of and facility with dance elements, concepts, and techniques.

GENERAL LEARNING OUTCOMES

DA-L1

Students demonstrate understanding of and facility with the elements of dance in a variety of contexts.

DA-L2

Students develop facility with dance techniques.

DA-L3

Students demonstrate musicality through dance.

Dance Language and Performance Skills (DA–L1)

Students demonstrate understanding of and facility with the elements of dance in a variety of contexts.*

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
use movement to demonstrate understanding of the body in dance: body parts, body shapes, and body actions				
K–4 DA–L1.1				
Appendix A: The Body				
use movement to demonstrate understanding of space in dance: personal and general space, dimensions, directions, levels, and pathways				
K–4 DA–L1.2				
Appendix B: Space				
use movement to demonstrate understanding of relationships in dance: relationships among dancers and between dancers and objects				
K–4 DA–L1.3				
Appendix C: Relationships				
demonstrate 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–L1.4				
Appendix D: Motion Factors and Gestures				
use appropriate dance vocabulary to label and describe elements of dance				
K–4 DA–L1.6				

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

Dance Language and Performance Skills (DA–L1)

Students demonstrate understanding of and facility with the elements of dance in a variety of contexts.*

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
use movement to demonstrate understanding of the body as the dancer’s instrument			5–8 DA–L1.1
Appendix A: The Body			
use movement to demonstrate an integrated understanding of space in dance: dimensions, directions, levels, and pathways			5–8 DA–L1.2
Appendix B: Space			
use movement to demonstrate understanding of relationships in dance			5–8 DA–L1.3
Appendix C: Relationships			
create varied movement qualities by combining motion factors in dance			5–8 DA–L1.4
Appendix E: Movement Qualities			
use movement to demonstrate understanding of expressive gestures (e.g., social, ritualistic, functional, emotional, character) in dance			5–8 DA–L1.5
use appropriate dance vocabulary to label, describe, and analyze elements of dance			5–8 DA–L1.6

* Elements of dance: the body, space, relationships, motion factors and gestures, movement qualities, and expressive gestures
See Appendices A to E.

Dance Language and Performance Skills (DA–L2)

Students develop facility with dance techniques.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
demonstrate basic locomotor skills (include: walk, run, hop, jump, leap, slide, gallop, and skip)	K–1 DA–L2.2	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–L2.2	perform dance sequences combining variations of locomotor skills 3–4 DA–L2.2	
			dance in a variety of formations (e.g., trios, small groups, circles, squares, parallel lines) 3–4 DA–L2.3	
			perform a variety of simple dance steps (e.g., step-hop, schottische, prance, triplet, grapevine, polonaise) 3–4 DA–L2.4	
demonstrate basic axial movement skills in a variety of dance experiences (include: bend/flex, stretch/extend, swing, and twist/rotate)	K–1 DA–L2.5	perform basic axial movement skills and variations of these skills (e.g., sway, push, pull, sit, kneel) in dance experiences 2 DA–L2.5	perform dance sequences combining axial movement variations 3–4 DA–L2.5	
			perform dance sequences combining axial and locomotor movements 3–4 DA–L2.6	
follow basic visual and musical cues in dance experiences				K–4 DA–L2.9
perform grade-appropriate dances				K–8 DA–L2.10

Appendix F: Characteristics of Grade-Appropriate Dances

Dance Language and Performance Skills (DA–L2)

Students develop facility with dance techniques.

Students who have achieved expectations for this grade are 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–L2.1
demonstrate dance steps, techniques, and turns of various folk and social dances			5–8 DA–L2.4
use appropriate dance terminology to label and describe dance techniques studied			5–8 DA–L2.7
perform and demonstrate understanding of the roles of a whole-body warm-up and breathing in dance			5–8 DA–L2.8
follow visual cues, learned notation, and musical cues in dance experiences			5–8 DA–L2.9
perform grade-appropriate dances			K–8 DA–L2.10
Appendix F: Characteristics of Grade-Appropriate Dances			

Dance Language and Performance Skills (DA–L3)

Students demonstrate musicality through dance.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	
respond kinesthetically to the flow (e.g., rhythm, phrasing, form) of a wide variety of music					K–4 DA–L3.1
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–L3.2
respond to accented beats through movement					K–4 DA–L3.3
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–L3.4

Dance Language and Performance Skills (DA–L3)

Students demonstrate musicality through dance.

Students who have achieved expectations for this grade are 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–L3.1
			perform syncopation through body movements
			5–8 DA–L3.2
			demonstrate rhythmic independence in polyrhythmic movement
			5–8 DA–L3.3
			describe and analyze the formal and expressive qualities of dance music
			5–8 DA–L3.4



Creative Expression in Dance

IMAGINE, CREATE, SHARE

Students collaboratively and individually generate, develop, and communicate ideas in creating and performing dance for a variety of purposes and audiences.

GENERAL LEARNING OUTCOMES

DA-C1

Students generate and use ideas from a variety of sources for creating and performing dance.

DA-C2

Students develop ideas in dance, creatively integrating dance elements, techniques, and other choreographic considerations.

DA-C3

Students perform and share their own and others' dance.

Creative Expression in Dance (DA–C1)

Students generate and use ideas from a variety of sources for creating and performing dance.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
experiment constructively with grade-appropriate dance elements, techniques, and forms to create dance ideas, patterns, and/or themes	K–1 DA–C1.1	search for and discover ideas, themes, and/or motifs for choreography through experimentation, improvisation, and/or play with grade-appropriate dance elements, techniques, and forms		2–4 DA–C1.1
experiment with dance to communicate ideas derived from a variety of stimuli (e.g., a photograph, poem, story; a remembered or imaginary experience; ideas from other subject areas)	K–1 DA–C1.3	generate multiple ideas for dance in response to a given stimulus (e.g., as expressed within divergent brainstorming and recorded using concept maps, movement webs)		2–4 DA–C1.3
		identify, explore, and select ideas from a variety of sources as a starting point for choreography		2–4 DA–C1.5

Creative Expression in Dance (DA–C1)

Students generate and use ideas from a variety of sources for creating and performing dance.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
generate multiple ideas for choreography through constructive experimentation with movement			5–8 DA–C1.1
demonstrate understanding of improvisation as a valuable component of the choreographic process			5–8 DA–C1.2
generate multiple ideas, themes, and motifs for dance from personally meaningful and relevant sources (e.g., feelings, memories, imagination, observations, associations; learning in other subject areas; cultural traditions; personal responses to current events, social and environmental issues, media and technology)			5–8 DA–C1.3
generate and extend ideas for dance making in response to analyzing the works of other dancers and performers			5–8 DA–C1.4
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, analyses of how to refine dances) for stimulating and developing own dance ideas			5–8 DA–C1.5

Creative Expression in Dance (DA–C2)

Students develop ideas in dance, creatively integrating dance elements, techniques, and other choreographic considerations.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
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–C2.1	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–C2.1	
organize own movement ideas using a variety of dance forms				K–4 DA–C2.2
Appendix G: Dance Forms				
describe decisions about the selection and use of dance elements, techniques, forms, motion factors, and gestures in ongoing work		K–2 DA–C2.3	explain own decisions about the selection and use of dance elements, techniques, forms, motion factors, and gestures in own ongoing work	
			3–4 DA–C2.3	
demonstrate a valuing of risk taking as a component of the creative process (e.g., take risks, respect the risk taking of others)				K–8 DA–C2.4
incorporate serendipitous discoveries into own ongoing dance creations, as appropriate				K–4 DA–C2.5
collaborate with others in developing dance ideas				K–4 DA–C2.6

Creative Expression in Dance (DA–C2)

Students develop ideas in dance, creatively integrating dance elements, techniques, and other choreographic considerations.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
select, organize, and use a combination of ideas, elements, and techniques in creating own dances			5–8 DA–C2.1
select and use a variety of choreographic concepts to develop and express ideas			5–8 DA–C2.2
Appendix H: Choreographic Considerations			
demonstrate a valuing of risk taking as a component of the creative process (e.g., take risks, support the risk taking of others)			K–8 DA–C2.4
recognize serendipitous discoveries and incorporate them into own ongoing dance creations, as appropriate			5–8 DA–C2.5
collaborate with others to develop and extend dance ideas			5–8 DA–C2.6

Creative Expression in Dance (DA–C3)

Students perform and share their own and others' dance.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
rehearse dance to perform for others, with teacher guidance		K–2 DA–C3.1	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–C3.1
			finalize own dance work (e.g., make appropriate decisions as to whether own work is “finished”)	3–4 DA–C3.2
share own dance ideas, choreography, and interpretations with others through performances, choreography portfolios, or video recordings				K–4 DA–C3.3

Creative Expression in Dance (DA–C3)

Students perform and share their own and others' dance.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
rehearse, revise, refine, and share dances			5–8 DA–C3.1
finalize and record (e.g., notate, videotape, photograph, describe, draw) original and interpretive dance works			5–8 DA–C3.2
collaborate with others to select, program, stage, and perform dances with audience, setting, and purpose in mind			5–8 DA–C3.3



Understanding Dance in Context

WHO, WHERE, WHEN, AND WHY DANCE?

Students connect dance to contexts of time, place, and community, and develop understanding of how dance reflects and influences culture and identity.

GENERAL LEARNING OUTCOMES

DA-U1

Students experience and develop awareness of dance from various times, places, social groups, and cultures.

DA-U2

Students experience and develop awareness of a variety of dance genres, styles, and traditions.

DA-U3

Students demonstrate understanding of the roles, purposes, and meanings of dance in the lives of individuals and in communities.

Understanding Dance in Context (DA–U1)

Students experience and develop awareness of dance from various times, places, social groups, and cultures.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
		perform, observe, and demonstrate awareness of dance from various times, places, and peoples (ideally, include: dance from cultures represented within the school community) K–2 DA–U1.1	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–U1.1
			identify, share, and talk about examples of dance experienced at home, at school, and in the community	K–4 DA–U1.2
		demonstrate awareness of dancers in and from own community K–2 DA–U1.3	demonstrate awareness of dance artists, venues, and/or companies in own community, in Manitoba, in Canada, and in various global contexts	3–4 DA–U1.3

Understanding Dance in Context (DA–U1)

Students experience and develop awareness of dance from various times, places, social groups, and cultures.

Students who have achieved expectations for this grade are 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–U1.1
identify, share, and discuss examples of dance experienced through live performances and through various media			5–8 DA–U1.2
demonstrate awareness of the contributions of a variety of dancers and choreographers from own community, Manitoba, Canada, and various global contexts			5–8 DA–U1.3

Understanding Dance in Context (DA–U2)

Students experience and develop awareness of a variety of dance genres, styles, and traditions.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
demonstrate awareness that there are many different kinds of dance				K–4 DA–U2.1
demonstrate understanding that dance works can be categorized according to common characteristics				K–4 DA–U2.2
recognize that dance is an art form, along with drama, literary arts, music, and visual arts				K–4 DA–U2.3

Understanding Dance in Context (DA–U2)

Students experience and develop awareness of a variety of dance genres, styles, and traditions.

Students who have achieved expectations for this grade are 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–U2.1
demonstrate awareness of general characteristics of dance within groups (e.g., cultural, social, historical contexts)			5–8 DA–U2.2
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–U2.3

Understanding Dance in Context (DA–U3)

Students demonstrate understanding of the roles, purposes, and meanings of dance in the lives of individuals and in communities.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
		identify when and why people dance in daily life (e.g., for storytelling, celebrating, exercising, learning, communicating ideas, socializing)		explain a variety of purposes and roles for dance in own community and in other places and times
			K–2 DA–U3.1	3–4 DA–U3.1
				demonstrate awareness of the intended meanings and/or purposes of dances encountered in own performance and viewing experiences (e.g., representations of nature in Aboriginal hoop dancing, coal mining in the Japanese dance <i>Tanko Bushi</i>)
				K–4 DA–U3.3
				demonstrate appreciation of dance as a means of experiencing and exploring own and others’ lives (e.g., feelings, values, stories, events, cultures)
				K–4 DA–U3.4
				demonstrate awareness that different groups of people may have their own characteristic dance (ideally, this awareness extends to the dance of own cultural or social groups)
				K–4 DA–U3.5
				engage and/or interact appropriately as participants, audience members, and performers
				K–4 DA–U3.7

Understanding Dance in Context (DA–U3)

Students demonstrate understanding of the roles, purposes, and meanings of dance in the lives of individuals and in communities.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
demonstrate 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–U3.1
examine and explain own purposes for creating dance			5–8 DA–U3.2
demonstrate awareness of the intended meanings and/or purposes of particular dances performed and/or viewed			5–8 DA–U3.3
demonstrate appreciation of dance as a means of experiencing the world and understanding the perspectives of others			5–8 DA–U3.4
demonstrate understanding of ways in which dance reflects and influences the identity of individuals and groups			5–8 DA–U3.5
demonstrate 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–U3.6
demonstrate behaviours and attitudes appropriate for performers and audience members in a variety of dance settings and contexts			5–8 DA–U3.7
describe a variety of dance-related careers (e.g., professional dancer/actor, stage manager, choreographer, dance therapist)			5–8 DA–U3.8



Valuing Dance Experience

VIEW, REFLECT, RESPOND

Students analyze, reflect on, and construct meaning in response to their own and others' dance.

GENERAL LEARNING OUTCOMES

DA-V1

Students demonstrate interest, curiosity, and engagement while experiencing dance in a variety of contexts.

DA-V2

Students analyze their own and others' dance excerpts, works, and performances.

DA-V3

Students construct personal interpretations of their own and others' dance.

DA-V4

Students assess their learning in performing, creating, and experiencing dance.

Valuing Dance Experience (DA–V1)

Students demonstrate interest, curiosity, and engagement while experiencing dance in a variety of contexts.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
participate actively in dance learning experiences				K–4 DA–V1.1
ask relevant questions and contribute to discussions in dance learning experiences				K–4 DA–V1.2

Valuing Dance Experience (DA–V1)

Students demonstrate interest, curiosity, and engagement while experiencing dance in a variety of contexts.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
engage consistently and constructively in dance learning experiences			5–8 DA–V1.1
generate relevant questions and contribute thoughtfully to discussions in dance learning experiences			5–8 DA–V1.2

Valuing Dance Experience (DA–V2)

Students analyze their own and others' dance excerpts, works, and performances.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
describe, with teacher guidance, own and others' dance (include: <ul style="list-style-type: none"> ■ dance elements [e.g., body actions, space, relationships] ■ dance techniques [e.g., dance steps, formations] ■ dance themes, costumes, and props [e.g., hoops, scarves]) 			describe and analyze own and others' dance excerpts and works in terms of grade-appropriate dance concepts (e.g., elements, techniques, motion factors and gestures, musical qualities, themes, use of costumes and props)	
demonstrate understanding that noticing details enhances own thinking about dance, as well as appreciation, performance, and creation of dance				

K–2 DA–V2.1

3–4 DA–V2.1

K–4 DA–V2.2

Valuing Dance Experience (DA–V2)

Students analyze their own and others’ dance excerpts, works, and performances.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
describe and analyze own and others’ dances using correct and descriptive vocabulary (e.g., dance elements, techniques, form and structure, expressive devices, genres, styles, themes, points of interest, costumes, music, props)			5–8 DA–V2.1
demonstrate understanding that detailed observation and reflection inform artistic thinking, appreciation, performance, and creation in dance			5–8 DA–V2.2
participate in identifying and using appropriate criteria to discuss the quality and effectiveness of own and others’ dance (e.g., considering intent, style, genre, historical and/or cultural contexts)			5–8 DA–V2.3

Valuing Dance Experience (DA–V3)

Students construct personal interpretations of their own and others' dance.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
	reflect on and share personal responses (e.g., feelings, thoughts, images) evoked by various dance performance and viewing experiences K–1 DA–V3.1	reflect on, construct, and share personal interpretations of own and others' dance (e.g., perceived feelings, ideas, images, meanings) and explain what, within the work, contributes to the interpretations		2–4 DA–V3.1
	describe and give reasons for own preferences regarding dance experiences			K–4 DA–V3.2
	respect and acknowledge that individuals may have different interpretations and preferences regarding dance works and experiences			1–8 DA–V3.3
	demonstrate appreciation for a variety of dance experiences			K–4 DA–V3.4

Valuing Dance Experience (DA–V3)

Students construct personal interpretations of their own and others' dance.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
share and justify interpretations of own and others' dance (e.g., What is the meaning or effect of this work? What feelings did the dance convey? What story did the dance seem to tell?)			5–8 DA–V3.1
share and justify own preferences regarding dance experienced through performance and viewing, using appropriate dance vocabulary			5–8 DA–V3.2
respect and acknowledge that individuals may have different interpretations and preferences regarding dance works and experiences			1–8 DA–V3.3
respect and value a wide range of dance experiences			5–8 DA–V3.4

Valuing Dance Experience (DA–V4)

Students assess their learning in performing, creating, and experiencing dance.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
participate in discussing and establishing criteria for successful dance learning experiences (e.g., criteria for components of well-developed dance idea, quality performance, effective audience)				
K–4 DA–V4.2				
reflect on and describe own processes in performing and creating dance		reflect on and describe own processes in performing and creating dance, and use dance vocabulary appropriately to describe what worked well, problems encountered, and solutions found		
K–1 DA–V4.3		2–4 DA–V4.3		
compare own learning in dance to identified learning goals and criteria				
K–4 DA–V4.4				

Valuing Dance Experience (DA–V4)

Students assess their learning in performing, creating, and experiencing dance.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
demonstrate understanding of learning goals for own dance experiences (e.g., We are working on . . . , I am trying to . . .)			5–8 DA–V4.1
collaborate in establishing appropriate criteria for assessing and guiding own learning in dance (process and product) (e.g., What does success look like? How will we know we have achieved success?)			5–8 DA–V4.2
provide and respond to constructive feedback based on appropriate criteria for assessing dance experiences			5–8 DA–V4.3
assess own learning in dance using appropriate assessment criteria and tools (e.g., draw or write about creative process in a journal, create checklists, rating scales, rubrics, surveys, student-constructed questions)			5–8 DA–V4.4
establish, reflect on, and reassess personal and group goals for extending learning in dance			5–8 DA–V4.5



KINDERGARTEN TO
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Appendices



Appendices

INTRODUCTION

The appendices in the Dance Framework provide developmentally appropriate supports related to key concepts identified in selected specific learning outcomes. 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 <i>Examples:</i> <i>run, turn, crawl, skip, roll, jump, remain still</i> . . . <i>twist, shrink, kick, fall, turn, collapse</i>				

Appendix A: The Body

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	

Appendix B: Space

Grade 5	Grade 6	Grade 7	Grade 8
change body levels while travelling through space (e.g., forward and upward, backward and downward, direct and indirect), incorporating increasingly complex movements			
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)	
experiment with negative and positive space (e.g., a body shape is positive space, and the space around the body is negative space)			
respond to specific stage terms			
<p><i>Examples:</i> <i>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</i></p>			

Appendix C: Relationships

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

Appendix C: Relationships

Grade 5	Grade 6	Grade 7	Grade 8
increasingly complex relationships between dancers in groups			
<i>Examples:</i> <i>meet, part, lead, follow, connect, disconnect, mingle, surround, move in unison, in opposition, in alternation</i>			
increasingly complex relationships between dancers and props			
<i>Examples:</i> <ul style="list-style-type: none">▪ <i>body part to another (e.g., relationship of wrist to elbow)</i>▪ <i>dancer to another dancer (e.g., mirroring, meeting, parting)</i>▪ <i>dancer to group (e.g., moving in unison)</i>▪ <i>one group to another (e.g., moving in opposition)</i>▪ <i>dancer to object (e.g., strutting around a cane, passing/receiving a ball)</i>▪ <i>dancer to performance space (e.g., adapting performance to spatial possibilities and/or limitations)</i>▪ <i>dancer to production elements (e.g., sets, music, lights, costume, mood)</i>			

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		combinations of tempo and dynamics (e.g., strong and fast, strong and slow, light and fast, light and slow)		
	whole body	whole body and body parts			
Dynamics (how strong or light)	strong vs. light		tempo and dynamic gradations (e.g., getting faster, stronger, lighter) and ranges (e.g., somewhat fast, fast, very fast)		
	whole body	whole body and body parts			
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: <ul style="list-style-type: none"> ■ 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: <ul style="list-style-type: none"> ■ flick-press ■ float-thrust ■ glide-slash ■ dab-wring

Appendix F: Characteristics of Grade-Appropriate Dances

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
<ul style="list-style-type: none"> ▪ movement on each beat ▪ no reference to right/left ▪ no hand-holds ▪ music with strong underlying pulse ▪ AB form ▪ formations with no partners 		<ul style="list-style-type: none"> ▪ use of right/left ▪ held beats at the end of phrases ▪ moderate tempos ▪ 2/4 and 4/4 metre ▪ simple formations with partners 	<ul style="list-style-type: none"> ▪ 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 	<ul style="list-style-type: none"> ▪ 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

Appendix F: Characteristics of Grade-Appropriate Dances

Grades 5 and 6	Grades 7 and 8
<ul style="list-style-type: none"> ▪ 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 	<ul style="list-style-type: none"> ▪ quicker footwork ▪ more difficult steps and combinations ▪ longer sequential forms ▪ more challenging rhythms (e.g., <i>son clave</i>) ▪ 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
<p>Sequential Forms</p> <ul style="list-style-type: none"> ■ binary (AB) ■ ternary (ABA) ■ rondo (ABACADA . . .) ■ call and response ■ narrative (ABCDE . . .) with introductions and codas ■ theme and variation (A₁A₂A₃A₄ . . .) ■ dancescaples (open/free) <p>Overlapping Forms</p> <ul style="list-style-type: none"> ■ ostinato patterns ■ canonic movement of increasing difficulty ■ multi-part counter-movement forms ■ fugue 	<p>Visual Designs</p> <ul style="list-style-type: none"> ■ body shape ■ space and air pathways ■ symmetry and asymmetry ■ representation and abstraction <p>Altering Devices</p> <ul style="list-style-type: none"> ■ add or subtract ■ reverse or invert ■ direction ■ focus or face ■ level ■ dimension ■ tempo ■ rhythm ■ quality or effort action ■ position 	<p>Constructs</p> <ul style="list-style-type: none"> ■ solo ■ duet ■ trio ■ quartet ■ small and large groups <p>Group Movement</p> <ul style="list-style-type: none"> ■ unison ■ sequential ■ succession ■ opposition ■ complementary 	<ul style="list-style-type: none"> ■ unity ■ variety ■ repetition ■ contrast ■ sequence ■ climax ■ proportion ■ harmony ■ balance ■ transition



KINDERGARTEN TO
GRADE 8 DANCE

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 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 between 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 (A₁A₂A₃A₄ . . .)

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

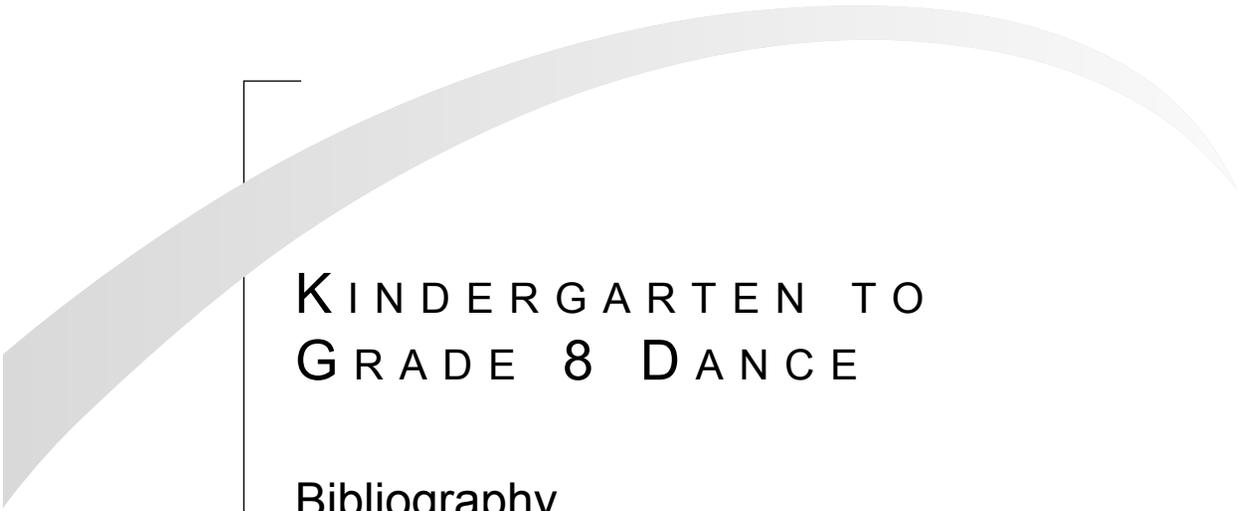
A basic locomotor skill involving the transfer of weight from one foot to another and always supported by the floor.

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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