

State of Texas State Board of Education
Revision of the Fine Arts TEKS
Report on the First Draft

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While science states meaning, the arts express meaning.

John Dewey

Introduction

The Fine Arts committees have made significant advances in aligning and sequencing the Student Expectations. Relationships with the introduction and overview of the four basic strands are clearly in line with current literature. The demonstration of exemplary methods for organizing progressive experiences that allow students opportunities to engage personally and deeply in learning principles of design, forming the body instrument, creating art works that emphasize originality, collaborating with peers, developing characters, expressing thoughts, feelings, ideas and impressions through dramatic and abstract means and collaborating in dynamic learning communities.

Such refinements demonstrate that the courses were examined in light of contemporary pedagogical trends, advances in technologies, more comprehensive and holistic artistic principles, developing exciting course options that include new media, and openness to the application of sensory integrated learning theories, particularly those associated with Multiple Intelligences (MI).

21st century skills are incorporated throughout the Fine Arts TEKS. The arts are about innovation, creativity, critical thinking, collaboration and communication through the diverse expressions of skills, knowledges and expression of self within a community. Students are guided to make informed decisions, appreciating self and others, by examining and appreciating diverse viewpoints. Concern for the whole child is found in accessible opportunities to explore imagination and express emotions, observations and ideas creatively. For example 21st century skills are collaboration, group inquiry and accountability here demonstrated in Art Level III. *Creative Expression* (2)(D) states “create original artwork to communicate thoughts, feelings, ideas, or impressions” and (2)(E) stipulates “collaborate to create original works of art.” Music Grade 6 *Critical Evaluation and Response* added an expectation that encourages sensitivity to sensory responses and access inner focus (5)(B) “demonstrate appropriate kinesthetic responses to music and musical performances.”

The arts demonstrate practical learning fulfilled in expression, performance and production. Students present the results of their work by sharing their work in exhibitions, productions and performances. Art making, production and performance exemplify inquiry-based learning: problem solving, self-discovery, composition and expression in diverse media. Authentic learning means students develop literacy in their field and engage in the creative process and imagination. Armed with skills, knowledge, and analysis, students increase artistry by interpreting impressions, ideas and emotions in original ways. Action learning means that students are fully engaged in every strand.

Artists learn and work within a community. Yet competency cannot be hidden. Students are responsible and accountable. The student must be able to play the tune, believably bring a character to life, create movement images that fulfill imagination, experiment to discover new worlds and relationships then express the idea to entertain the senses and the mind. All culminating in finding value, reflecting upon themselves and others and considering real world applications. A vital thread woven throughout all courses is the expectation to move and work independently and/or in a group by being involved with constructive criticism and guided reflection.

21st century values and skills and permeate the Fine Arts TEKS, K - 12. The challenge is develop these values within a cutting edge curriculum centered in developmental rigor in the Student Expectations. The Bloom progressive taxonomy of higher order thinking are more deeply embedded in the S.E.s than previously (creating, applying, remembering analyzing, understanding, synthesizing, and evaluating). Since the arts speak to and produce artifacts and events that represent about how we live our lives, being an engaged, reflective learner will strengthen the self, family and communities.

The revised Fine Arts TEKS demonstrate balanced disciplines that emphasize conventions, techniques, skills, artistic qualities, production, expression, communication and performance expectations. In some cases only tweaking was needed to improve the coherence of scaffolded content, creative processes, and assessment. I found examples in each discipline where skill development, problem solving and accountability for ones work spirals

upward through the grade levels. The committees really invested in the process and I applaud their intense dedication to the lengthy process. They represent well their respective fields. The SEs are more clear. They reveal how acts of creation transform and ready the student for new challenges. Because natural talents of the students are exercised, they are more likely to invest in the process, own their work and appreciate the accomplishment of themselves and others.

The rigor is more apparent than in the original TEKS. Applying Bloom's taxonomy of higher order thinking, each draft demonstrates sequential progressions from replication to memorization, knowledge to comprehension, understanding to application, analysis to creation and synthesis to evaluation and critique. These progressions are not artificial. Realistically and profoundly, they connect the SEs vertically and horizontally. In Dance I, students (2)(C) "express ideas and emotions through movement" then with (4)(A) they "analyze the characteristics of dances from several diverse cultures or historical periods."

Inquiry-based learning is available in all courses in different ways. From memorizing dances and refining the stylistic details in rehearsals, students learn about themselves and how the arts speak to different people and cultures. The revised TEKS don't get bogged down in detailing a shopping list of specific skills. By providing more generalized artistic characteristics, the TEKS can move forward with the developing fields and teachers may work from their strengths to fulfill the strands and the needs of students. Increasing different "aesthetic entry points," students and educators participate responsibly, have more personal ownership and make informed decisions leading to success and accomplishment (H. Gardner, *The Diverse Mind*, 2000, 143).

Across the board, the Fine Arts TEKS address preparation for college and career readiness through authentic learning experiences. Students exert choice by examining careers of interest, learn about the various kinds of vocations and avocations and skills and knowledges that are required. These climax in Level III and IV in the real world exercise of preparing applications for vocational careers or college/university study.

Five Strands

Each art form defines the artistic process according to its unique conventions. Should the disciplines lose individuality by squeezing distinguishing properties into a four strand structure? I support maintaining the unique integrity of each art form by allowing for the decision about the number of strands to remain with the art form. The Dance Committee has determined that five strands are necessary to define the stages of learning and I support its decision.

Dance is a communal art form in which process precedes performance. To a great extent theatre shares this two-stage journey. The *Creative Expression* strand is divided into *artistic process* and *performance* (production for theatre). which more precisely describes the difference between understanding and analyzing (Theatre Level III (2)(B) "creativity as it relates to self and others." Through discovery and experimentation, students engage in problem solving, improvising, examining principles of design and composition and exploring multiple solutions. Studio exploration engages students in discovery and imagination. As a physical art form, dancers invest in moving safely and learn exacting movement languages and choreographic styles.

This stage is followed by the actual construction and refinement of the dance performed in casual or formal settings. The performance phase emphasizes composition, embodiment of meaning, rehearsal and decisions about production elements, then the actual performance. During this phase, while the dance is constructed and rehearsed, the dancers refine their abilities to fulfill the technical and stylistic demands, interpret and express the ideas and emotions and gain the stamina of an athlete. Students may participate in roles other than dancer or choreographer: prop and costume, music, sound and lighting design and technician, publicity, management and media.

If the strands are collapsed into four strands, the stages in learning, performing, understanding and evaluating will be less transparent. Maintaining five strands makes sense for dance. Separating artistic process from performance clarifies the important distinction between the perceptual skills needed for spontaneous and gamelike experimentation, sensory rich involvement, creative process and the disciplined technical skills required to construct, edit, shape, rehearse then vividly and accurately express the dance in performance.

The TEKS work well now because the implication is clear: Students learn not only to achieve technical mastery but are more fully engaged in how the art form expresses self, community, society and the world. Indications of cross discipline relationships are found throughout the TEKS. These connections demonstrate the inter-relatedness of the arts. Collaborative projects, a capstone event, can be included to more completely equip and engage students in the way the arts share spaces and values. An example might be a production of *Carmina Burana* which requires orchestra, choir, dance, theatre, artistic designs and elaborate production elements such as costumes, lighting and video graphics. Such a collaborative production was mounted by the Texas Ballet Theatre and later another by the Dallas Symphony. Musical theatre productions are a natural extension of collaboration across the arts disciplines.

Developing creative projects, providing constructive peer assessments, and designing a curriculum vita and portfolio are another indication of how real world projects gives added depth and practical relevance to the curriculum. Even in K – 5 students begin to see themselves as part of larger worlds. Art Grade 5. (3)(B) “make interdisciplinary connections, associating art concepts to other disciplines.”

Dance is founded on our need to communicate through movement, something that begins at birth. Writes Wendy Perron, Editor-in-Chief of *Dance Magazine*, “Each of us has a unique body. . . . Training helps us expand our range of motion and sharpen our coordination so that we can release our expressive power. It is not the body alone that becomes a dancer. It is the body, mind and spirit working together.” (*Dance Magazine*, July, 2012, 8) Releasing our innate expressive power frees the mind to be an agile participant in a changing world, being open and accepting of other cultures. Because children yearn to move expressively and readily communicate emotion and ideas through movement, dance should be available from K – 8. We know that speech itself is a high order brain skill. The door to free exploration of space, ideas, music, energy should be offered authentically.

TEKS K – 5 and 6 – 8

The development and acceptance of grade level strands and student expectations for K – 5 and grades 6 – 8 have my wholehearted support. I cannot be more emphatic in how crucial it is that the TEKS for elementary and middle school dance be approved. The commissioners are commended for recognizing the importance of bringing dance education on a par with art, music and theatre and to enriching and equalizing the arts curriculum by including dance prior to high school.

Across the state dance is taught in some elementary schools and in many middle schools either by educators prepared in dance or by classroom and physical education teachers. This past year more than 61,000 enrolled in Dance I - IV classes. No figures have recorded or provided support for the many elementary and middle school programs we know exist across the state. It is disturbing to think that elementary and middle school dance classes are shrouded in mystery with no oversight or structure for whatever is being taught. SEs from the Dance I TEKS might be cobbled into a curriculum or not. In the Dallas ISD, nine middle school dance programs exist with hundreds of girls and boys enrolled. Approving dance TEKS for grades K – 8 will provide guidance for a discipline-based curriculum regardless of who teaches. Dance I should not begin at the beginning but be developed from a foundation of preliminary experiences as is the case with art, music or theatre. Presently, the dance curriculum lags behind the National Standards for Dance Education.

Delivering dance instruction by certified dance specialists in elementary and middle schools is not yet realistic. Yet whoever delivers dance . . . be it social studies, physical education, theatre or musi . . . should be guided by dance TEKS so that there is cohesion and sequencing in what the student experiences and knows. As a physical art form, dance is invested in moving safely and learning diverse movement languages that make up the various genres and unique choreographic styles. More than responding kinesthetically or learning a folk dance, dance is a precise language with conventions and codes. The non-dance specialist who includes dance in her/his subject will be more effective when guided by discipline-based SEs. Let me be clear. Without the guidance of Dance TEKS teachers are not able to make informed decisions about how to present dance progressively. When simplification abbreviates theory and practice, understanding diminishes.

Beginning in the elementary years, a comprehensive dance education provides lifelong tools beyond self-expression and movement mastery. Let me share observations from a few of my former students. One, with a Ph.D. in commuter science, said: “*I learned how to work on a team as both a leader and a follower, collaborate and negotiate. Being a choreographer taught me the value of structure and planning, but also when to throw the plans away and remake the idea based on what was happening now. All these skills are invaluable in computing, and helped see me through the doctoral study in computer science.” (Dr. Laura Miesle Grabowski)*

A modern dance teacher at Booker T. Washington HSPVA in Dallas emphasizes work ethic. (Bridget Moore). At TWU, professors in other disciplines were impressed by the initiative and excellent work of our dance majors. Another former student found that “dance students learn concepts rapidly since most dance steps are taught in a small clusters.” (Ms. Sandy Toppan) And a dance professor in California whose classes are filled with future nurses said her students “say its the attention to detail and the ability to pick up information quickly that helped them succeed in their health care careers.” (Dr. Molly Faulkner) A desire to be accurate and complete in ones work. (Ms. Betsy Compton)

Evaluative Questions

1. Is a complete and logical development of fine arts concepts followed for each grade level or course?

Yes. Refined use of vocabulary references higher order thinking and 21st century skills have resulted in a more seamless and rigorous progression linking the vertical and horizontal connections among the course and grade levels.

2. Have the correct vocabulary and terminology been used?

I am inspired by the way the committees better represent common artistic principles yet document more completely the unique elements, characteristics and concerns of their respective disciplines.

Where could changes be made for accuracy and/or clarity?

Recommendations for the dance courses are found under question eight.

3. Are there specific areas that need to be updated or reworked?

In Musical Theatre, levels I – IV, attention should be paid to how dance is described. See level I(1)(A), level II (1)(B), and Level III (1)(C). Dance genres are incorrectly referred to as elements of dance. Please change to vocabulary as used in Dance .

In dance, grades K – 5 and 6 – 8 must be fleshed out with grade specific student expectations.

a. A question to the writing committee: Do the concerns of the strands remain the same from Kindergarten to Dance IV? Slight changes in wording from elementary, middle to high school levels will better demonstrate the developmental nature of the three stages: elementary, middle school and high school.

b. Integrate concepts where appropriate to indicate shared sensory experiences and artistic processes among the arts. Include at least one example of a natural connection between dance and the fine arts in each course.

Suggestions:

Art – observation, design elements, expressive qualities. See Art grade 6 (1)(D) “discuss the expressive properties (such as appropriation, meaning, narrative, message, and symbol) of artworks, using art vocabulary accurately.”

Music – rhythm, melody. See Music grade 4(4)(A) “improvise rhythmic phrases using known rhythms.”

Theatre – storytelling, character development, emotional experiences. See Theatre grade 5:(5)© “discuss how movement, music or visual elements enhance ideas and emotions depicted in Theatre.”

c. Develop grade specific S.E.s for the K – 5 and 6 – 8. Document appropriate developmental expectations leading to a smooth transition to Dance I. Robust sources exist to inspire the process. Two members of this committee participated in the development process of the *K – 8 Texas Dance Guidelines*, available on the SEDFA website. That writing team consisted of key members representing the two professional organizations, TAHPERD and TDEA, Other resources are the *National Standards for Dance Education* (1994), *Implementing the National Dance Education Standards* (F. Meyer, Ed., 2010) and *Teaching Dance as Art in Education* (B. McCutchen, 2006).

4. Are the fine arts concept/content statements grade-level appropriate?

The student expectations are developmental and appropriate for each grade level. The statements are such that all students may participate fully and be successful.

The new dance sequences in elementary and middle school requires further development. And the Dance I – IV content statements must develop more internal or horizontal consistency and vertical scaffolding. Dance I should assume that students have had dance instruction at least in middle school. The vertical alignment between the foundation of K – 8 must carry smoothly into Dance I – IV. Individualize the introductions to each strand to better represent what is covered in the SE’s.

Vocabulary and methodologies should make sense to both dance and non-dance specialists. However oversimplifying concepts may result in a conceptual and experiential gap for students when they enter Dance I. Professional vocabulary, qualities and processes basic to the art form are expected and rigor must be represented in a way that is relevant to dance, as with art, music and theatre. Yes. Non-dance specialists may require professional development to deliver the courses or adequately present dance elements. TAHPERD, CEDFA, TDEA and Dallas-based Big Thought are poised to provide the necessary training.

Are important concepts missing at any grade level?

Discipline separation is an important characteristic that defines how the artist forms and expresses ideas and emotions. Bringing students together to experiment with how the arts inform each others discipline is not particularly encouraged by any of the committee revisions. To thrive within diverse communities and multi-national settings is a part of today’s world and will become even more important in the future. My charge to each committee is to explore how the arts might come together to foster cooperative learning within the arts as well as with other disciplines.

One speaker on July 19 recommended including crucial ethical issues in art making concerning appropriation, plagiarism and copyright issues. I wholeheartedly agree that artistic integrity, fairness, honesty in using intellectual

property and legal matters in the arts are important for students to understand, value and demonstrate. I recommend all committees to include ethical issues in each course.

Further recommendations will be spelled out in question eight about bolstering basic dance concepts and vocabulary, aesthetic properties and artistic tools that are not clearly stated or complete.

5. Are the Student Expectations (SEs) clear and specific?

The committees have diligently studied the statements, refining art vocabulary to result in powerful and easily understood declarative statements. An array of action rich verbs have been applied to indicate authentic and cooperative learning in the respective art forms. Definitively, students know what to do and what is expected of them. Citing four examples,

Art, Level 1 (2)(E) “collaborate to create original works of art”

Dance, Level 1 (1)(D) “identify images found in the environment through movement”

Music, Level 1 (6)(C) “practice informed concert behavior during live performances in a variety of settings”

Musical Theatre, Level 1 (1)(A) “develop and practice theatrical, dance, and vocal music preparation and warm-up techniques”

6. Is the subject area aligned horizontally and vertically?

This is an area the committees should revisit to improve vertical alignment where needed, especially to review how the SEs serve and represent the new specialized courses.

7. Should consideration be given toward adding other courses at the high school level to provide more options for students?

The committees have responded resoundingly by increasing flexibility and specialization with courses that meet contemporary needs, develop 21st century skills, intensify artistic thinking and apply creative solutions by experimenting with new media and digital applications (Art - digital art and media, graphic design, pre-AP art and art history; Dance – diverse genres such as ballet, jazz, modern/contemporary, world dance, musical theatre dance and tap, production, dance wellness, international baccalaureate [IB], media communication and dance history; Music – jazz improvisation, mariachi, guitar and piano. Theatre – four courses in musical theatre, technical theatre and media communications).

Has the music committee considered a companion course in acting or movement for the singer/ vocalist, basics of composing, arranging or conducting. Has theatre considered the basics of playwrighting for film and stage? Has art considered the medium of graffiti, environmental art or landscape and interior design (if this is appropriate to the field). Has dance considered ballroom, dance costume design, mime, improvisational theatre and physical theatre techniques. It is my understanding that hiphop and break dancing will be covered under world dance forms

Course options in Dance I – IV provide much needed flexibility and variety. Schools will better serve their communities, the talents and interests of students and educators. With a greater range of courses available, the role of dance in diverse cultures and the contemporary world is better represented.

8. Do you have any other suggestions for ways in which the fine arts TEKS can be improved?

Yes. From this point, my recommendations will focus on Dance I - IV

- Tweak the introductions to the strands even if only slightly. Art and Music refine the description of the strands for each course and level. Theatre showing very minor shifts in verbs and dance no change at all. Where the level is defined in relation to both the strands and the SEs, internal validity is easily documented because the connections between the strand and SE are easy to see and powerful.
- Measure each course level by the four characteristics of a comprehensive dance education: physical skills, artistic principles, intellectual rigor, and emotional investment within the real-life experiences of dance (U.S. Department of Education Office of Educational Research and Improvement, 1998, 2 cited in B. McCutchen, 2006, 64). Clarify dance language and edit the statements to improve semantics and correct grammatical structure. Without precision and consistency, the strands become muddled.
- Review the courses introduced at the high school level to adequately and accurately support them with relevant S.E.s. Examples include, *Dance Production* (Levels I-IV), *Dance and Media Communication* (Level III), and *Dance Theory* (Level I-IV). None have specific support in the S.E.s. Add Musical Theatre Dance as a course. Although introduced within a list of genres (Level I – IV), the other genres are supported with separate elective courses.

- Take advantage of the Musical Theatre specialization in Theatre. Include musical theatre dance to the list of course options at Dance I - IV. Include content statements that refer to storytelling in dance, character development, mime, physical acting and composition.
- Include dance production content beginning in elementary and middle school. Add to *Creative Expression: Performance*. Dance Production is important at all grade levels since dance is a performing art form. Measurable content must be inserted at each level to develop technical skills. Costuming, props, music and make-up are important contributions to the artistic intention in dance, in all genres and grade levels.
- K – 5 and 6 – 8 *Foundation: Perception* (1)(C) reads: “implement body science applications.” Reconsider using the term body science in all instances. Substitute such statements as practice positive health and wellness concepts, understand the learning process in dance, identify principles of dancing safely. Dr. Gayanne Grossman, representing the International Association of Dance Medicine and Science (IADMS), advises that the term wellness suffices. Wellness encompasses nutrition, health, safety, conditioning and applied dance science. Whereas, dance science specifies a field of intense professional research incorporating medical specializations, such as orthopedics, physical therapy and body therapies like Pilates, yoga, Feldenkrais, Alexander, and so forth.
- Bring together somatics, alignment, sensory awareness, injury prevention, safe practices, and wellness under *Foundation: Perception*. “Skeletal alignment” is one step to establishing the integrity of the body and its safe use in dance. Besides warm-up and cool-down, include studies which are pertinent and cited in the dance pedagogy literature.

Detailed recommendations for Dance I – IV have been directed to the writing committee. Shelly Ramos received a copy of the complete set of these recommendations along with this report.

Dance, Level I

is no longer primarily an introductory course for absolute beginners, but should build upon K – 8 yet reiterate basic principles and knowledge so that new students can grasp concepts.

- *Foundation: Perception* (1)(A) states “understand kinesthetic and spatial awareness individually and in groups.” Kinesthetics and spatial awareness are valid concepts but do not completely define the movement experience. Typically dance elements include time, space and energy. Refine the description of dance elements throughout K – 8 and Dance I - IV.
- Move (3)(D) to (1) *Foundations: Perception* (“understand the principles of an effective warm-up and cool-down implementing elements of proper conditioning to enhance performing skills”). Warm-up and cool-down are important pre-performance and post-performance activities. Is this appropriate for the Performance strand?
- *Creative expression: Artistic Process* (2)(A) “demonstrate basic principles of proper skeletal alignment.” Skeletal alignment is one facet for safely preparing and using the body. Alignment is dynamic incorporating body placement and centering contextualized by the dancer’s physique and how the body instrument operates within a particular genre and cultural context.
- *Critical Evaluation and Response* Reorder (5)(A) “identify qualities and discuss meaning in dance performances using appropriate movement vocabulary accurately”
- Avoid over simplifying the expectations. Increase rigor in (5)(D) “identify knowledge and skills of technology in dance”. Take into account the experiences students will have had before Dance I and their eagerness to apply not merely identify.

Dance, Level II

integrates and develops foundations from K – 8 and Dance I.

- *Creative Expression: Performance* Rephrase (3)(C) “apply enhanced artistic elements of dance accurately in the choreographic process” What does enhanced artistic elements mean?
- Move (3)(D) to *Foundations: Perception*
- Add (3)(D) “perform a role (dancer, choreographer, designer, technician) in collaborating to create and produce a short dance”
- *Historical and Cultural Relevance* Delete (4)(C) because it isn’t relevant to this section. Replace with “analyze the influence of American society on dance created and performed on film and selected media”
- *Critical Evaluation and Response* Move (5)(A) “ identify characteristics of a variety of dances” to Level I and grades 6 – 8. Replace with “analyze creativity as it relates to oneself and others”
- Add (5)(E) “offer and receive supportive and respectful constructive criticism verbally and in written forms”
- Add (5)(F) “evaluate vocational and avocational opportunities in dance (such as dance therapy, dance education, physical medicine, professional performance, choreography, management, recreation)”

Dance, Level III

demonstrates a more intense focus on artistic practice, principles of design and composition, experimentation, creation, performance, production skills, applied technology, history and cultural studies, and critical process.

Dance III and IV. Review the use of dance language, vocabulary and concepts; sharpen the rigor of studio classroom practice; describe technology and production skills; include relationships across the disciplines and opportunities to develop professional skills, such as auditioning and constructing a carefully prepared portfolio.

- *Foundations: Perception* Revise (1)(B) “design an individualized somatics practice to demonstrate an understanding of health, safety and wellness for dancers”

- Delete (1)(D) “natural and constructed environments.” I’ve never been sure what this means. The phrase is not found in the dance literature nor National Standards. Change to “explore movement patterns, natural and created designs and visual images” or to something else
- *Creative Expression: Artistic Process* (borrowed from other Fine Arts TEKS)
Include content demonstrating our intimate connections and collaboration across the arts in every course.
Revise (2)(A) “create dance studies from original movement applying principles of visual design, dance composition tools and musical forms”
Add (2)(E) “analyze the creative process in the arts”
Add (2)(F) “collaborate with other fine arts on a small project”
- *Creative Expression: Performance* Rephrase (3)(A) Expand upon rhythmical accuracy in all courses. Rhythm is not inclusive but part of Time. Missing are other fundamental dance elements: Space and Energy. If the SE is intended to focus on Time, the content statement should include meter, tempo, accents, musical phrasing, form, texture, breath phrasing, non-metered rhythms, and expressive qualities in music and sound scores. Then additional SE’s are needed to address space - level and pathways and energy - efforts.
- Change (3)(D) to “design, plan and execute production elements to support the dance: costume, makeup, props, sound, and lighting”
- Add (3)(E) “perform a production role (such as stage or house manager, director, set, prop or costume designer, publicity) in collaborating on a project”
- *Historical and Cultural Relevance* Review statements to clarify intention and meaning. Consider rephrasing (4)(B) “appraise dances that represent and [/or are influenced by] various historical periods, cultures and social contexts”
- Reword (4)(C) “experiment with creating dance for various forms of electronic and digital media”
- Reword (4)(D) “use technology to study, analyze and appraise historical and cultural influences and contributions to the development of dance”
- Can you make a convincing argument for including Dance Wellness courses at Levels III and IV? After years of instruction in healthful practices, wellness should be embedded within all courses so that nutrition, injury prevention, rehabilitation, psychological issues, conditioning, therapies, warm-up and cool-down techniques are now a natural part of the dancer’s daily preparation. It’s my view that creative and technical experimentation, interpretation and expression, auditioning, sophisticated critical thinking, dance theory, history and cultural studies, exploring alternative media platforms, and establishing readiness for careers and college should be emphasized. . . as is the case in Art, Music and Theatre levels III and IV.

Dance, Level IV

- Be aware that similar problems exist at this level. Some statements, such as (1)(A) seem artificial and strained. Rethink “appraise kinesthetic and spatial awareness individually and in groups” Kinesthetic and spatial awareness should be much more sophisticated at level IV. And remember that the fabric of dance includes other sensory experiences, design and composition, rehearsal, and production support.
- Include student expectations for other courses, such as Dance Production, Dance Theory, and I B. Intensify the role of media in Level IV.
- Revise statements at all levels that focus solely on performing with rhythmic accuracy without including refined qualities, emotion, internal focus, and stylistic accuracy. Example in Level IV is (3)(A) “appraise performance of memorized complex movement sequences with rhythmical accuracy in dance genres and styles, etc. etc.” Is rhythmic accuracy more important than the qualities listed in (3)(B)? Or are they companion elements? I recommend combining with (3)(B) that includes “perform with a refined sense of musicality, expressiveness, and a wide range of spatial qualities”
- Add (3)(D) “Collaborate effectively with all artistic partners in a dance performance”
- *Critical Evaluation and Response* Clarify intent of (5)(D) “formulate the effects of dance and other content areas.”

- Add (5)(E) “Document ones dance experiences in a curriculum vita or a portfolio suitable for applying to a college/university or a career related to the arts”
- Add (5)(F) “Compare and contrast various careers, considering the required training and challenges one faces”

Elementary and Middle School

- Strive for specificity. K – 5 and 6 – 8. (I)(D) states “demonstrate movement principles”. Think about familiar terminology to be sure the committee concurs on what the term means. Perhaps listing such qualities as locomotor and non-locomotor movement, directions and levels, dynamics, body control, shape and line, efforts and dynamics would be helpful.
- Avoid mixing unrelated concepts. K – 5 (2)(C) reads “develop movement studies, rhythmical music skills, and technology.” Separate the content and use vivid action verbs so that student expectations are more specific.
- K – 5 and 6 – 8 *Creative Expression: Artistic Process*. Reconsider the choice of verbs and add two additional expectations to clarify grade appropriate fundamentals of artistic process.
Revised wording (2)(C) “improvise and solve basic movement problems and experiment with moving to diverse rhythms”
Add (2)(E) “explain basic artistic differences of various dance genres”
Add (2)(F) “collaborate with others to create and produce a dance”

For 6 – 8, begin developing readiness for college/university studies or to enter the professions, such as teaching or creative production skills.

- *Creative Expression: Artistic Process* Reword (2)(C) “experiment with movement ideas, efforts and learned movement vocabulary”
Add (2)(E) “understand basic design and composition principles in dance”
Add (2)(F) “create original choreography using basic compositional elements”
Add (2)(G) “exhibit commitment, responsibility and respect for self and others in rehearsals and performance”
- *Creative expression: Performance* Add (3)(E) “Design and create props, costumes, make-up and music for a specific choreography and/or performance”
- Add (3)(F) “demonstrate the ability to select and use appropriate music for a creative task”
- *Historical and Cultural Relevance* Add (4)(D) “Describe cultural significance and meaning of cultural dance movements”
- Add (4)(E) “Design and present a multimedia presentation about dance”
- *Critical Evaluation and Response* Add (5)(E). “Identify career and avocational opportunities in dance by describing various roles, such as choreographer, artistic director, dancer, designer, costumer, stage manager, and publicist.”
- Change (5)(A) “perform and evaluate memorized complex movement sequences (such as ballet, modern dance, tap, jazz, musical theatre dance and world dance forms) with musical sensitivity, technical refinement and personal expression.”
- Revise (5)(C) parallel agreement with the other arts: “compare the means of communication and personal expression in the fine arts: art, dance, music and theatre”
- Add (5)(E) “explore, experience and evaluate the audition process in dance and theatre”
- Add (5)(F) “recognize and appraise various career and avocational opportunities in dance”
- Add (5)(G) “design and create an electronic portfolio to evaluate personal achievement and evidence of learning in dance”