

Grade Expectations for Vermont's Framework of Standards and Learning Opportunities

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Summer 2004
(Arts: Dance)

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Cover Graphic Design

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STATE OF VERMONT
Vermont Department of Education
120 State Street
Montpelier, VT 05620-2501

July 2004

Dear Vermont Educational Leader:

In the fall of 1996, the State Board of Education adopted *Vermont's Framework of Standards and Learning Opportunities*. Over the years thousands of Vermont teachers, parents and students have participated in group meetings and reviews aimed at improving the standards with the goal of making them more useful as guides to curriculum development. In 2000, the standards were formally revised and again adopted by the State Board.

Now, in the summer of 2004, another chapter in the standards, *Grade Expectations for Vermont's Framework of Standards and Learning Opportunities*, has been written. Each of the existing standards for the Arts has been carefully studied and applied to a process of development that has produced Grade Cluster Expectations (GCEs).

Like the Grade Level Expectations in Mathematics, Reading, and Writing, these GCEs are more specific statements of the Vermont standards in *Vermont's Framework*. Unlike the Grade Level Expectations (GLEs), which delineate specific grade levels, these Grade Expectations are organized by Grade Clusters (pre-K and K; 1 and 2; 3 and 4; 5 and 6; 7 and 8; and high school). The purpose of using grade clusters is to provide additional flexibility for alignment of local curriculum and local comprehensive assessment systems.

As in the development of the GLEs, the development and review of these Grade Expectations involved Department of Education and Vermont Institutes staff, teachers, administrators, content experts and professional associations. Nationally recognized standards, research and curriculum, standards from other states, and Vermont local curriculum were reviewed and considered as part of the development process.

I want to thank everyone who participated in this process.

Sincerely,

A handwritten signature in black ink, appearing to read "Richard H. Cate".

Richard H. Cate
Commissioner

Introduction

As Vermont educators work toward meeting the challenges of the School Quality Standards in Act 68 (formerly Act 60), open communication is critical. The School Quality Standards state:

Vermont schools will have fully implemented a local comprehensive assessment system by which students are assessed in those *Framework* or comparable standards associated with the Fields of Knowledge and Vital Results and those standards associated with the arts, health and safety education, physical education, foreign languages and applied learning.

In response to this challenge, Grade Cluster Expectations (GCEs) have been developed. Assessment items are currently being developed for arts. Grade Expectations (GEs), encompass both Grade Level Expectations in Reading, Writing and Math, and Grade Cluster Expectations. These GEs will serve multiple purposes in terms of teaching, student learning, and local assessment.

What are GEs?

Vermont's Framework of Standards and Learning Opportunities provides the foundation for Local Comprehensive Assessment Systems. The creation of GEs will provide more explicit guidance. GEs will:

- provide a valuable resource for teachers and schools as they implement the Vermont Framework
- relate directly to the Vermont Standards and associated evidences
- differentiate performance on content knowledge or skills between adjacent grade clusters
- lead to focused, coherent and developmentally appropriate instruction without narrowing the curriculum

The purposes of the Vermont Framework will not change with the development of GEs.

Why two-grade clusters?

The GCEs specify two-grade cluster skills and content (PreK-K, 1-2, 3-4, 5-6, 7-8, proficient at high school, and advanced at high school). Two-grade clusters will:

- provide more flexibility in creating local curriculum
- allow for a broader time span in which developmental changes can be addressed
- take into account local opportunities to learn

How were the GEs developed?

Grade Expectation development in Vermont involved many educators in order to get the best thinking for this important effort. This required work of teachers, content experts, curriculum coordinators, and administrators. Using background research in national, state, and local documents, committees of teachers came together to discuss and debate what was essential for Vermont's students to know and be able to do. These essential skills and concepts became the GEs, which were then reviewed by hundreds of teachers around the state during the field review process.

What are assessment items?

An assessment item could include a performance, a product, a response to a prompt, a reflection, or a portfolio of work over time – a way of documenting what a student knows and is able to do.

Ideally, taken as a group, assessment items should:

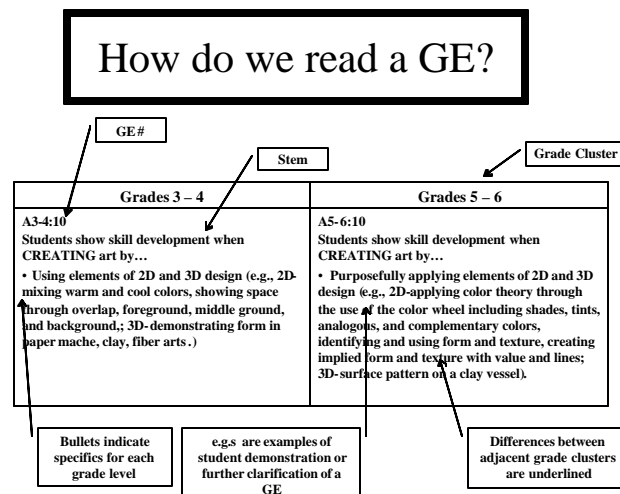
- focus on depth of understanding by identifying key knowledge and skills that progress developmentally
- provide clear guidance to classroom teachers on content and skills that can be adequately assessed
- assess what is essential for our learners right now and what will be essential for our students 5, 10, or 20 years from now
- be designed to help the learner revise his or her performance independently

Assessments will be available at: <http://www.vermontinstitutes.org/assessment/index.htm>

How do you read the GEs?

As you read the GEs, remember that each has four parts:

- A bolded statement called the “stem” is at the beginning of each GCE. Each “stem” remains the same across the grades and is meant to communicate the focus of the GCE across the grades.
- Bullets in a GCE indicate how the GCE is specified at that grade cluster.
- Differences between adjacent grades are underlined.
- “E.g.s” are **examples** (not requirements or limited sets) of student demonstration or further clarification of a GCE.



How do GEs fit into the curriculum?

The GEs are designed to work in conjunction with local decisions to help develop assessments and curricula, as represented by the following formula:

Content + Assessment (GEs) + Learning Opportunity + Teaching Opportunity = Curriculum

Vermont Arts Grade Cluster Expectations Overview

Educators from around the state, with the help of The Vermont Institutes, developed Vermont Arts Grade Cluster Expectations as a means to identify the arts content knowledge and skills expected of all students for local assessment required under Act 68. This work was accomplished using the *Vermont's Framework of Standards and Learning Opportunities*, Vermont curricula, the National Standards for Arts Education, state standard documents, and current research as resources. The GEs were reviewed by over 80 arts educators from around the state; the data from field review was collected, reviewed, and used to revise the GEs. They were then sent out for expert review and revised one final time.

Arts GEs are not intended to represent the full arts curriculum for instruction at each grade cluster; they are meant to capture the “big ideas” of art that can be assessed locally. In other words, the Arts GEs are a guide to assessment and should not “narrow” the curriculum for instructional purposes.

The Arts GEs include concepts and skills not easily assessed in an on-demand setting. Many arts processes are ongoing throughout the school year and are best assessed within the classroom.

The Arts GEs are written in four groupings under the umbrella standard Vital Result 1.16 Artistic Dimensions, which has four components: Skill Development, Reflection and Critique, Making Connections, and Approach to Work. Skill Development is specific to each discipline: Reflection and Critique, Making Connections, and Approach to Work are common across the arts.

GE Number	Component	Grouped with Vermont Standards	Draft Revised Vermont Standards	Stem
A1-A3	Dance: Skill Development	1.13, 1.15, 2.6, 3.6, 5.22, 5.28, 5.36, 5.37	8.22, 8.23	A1 Students show skill development when creating dance by... A2 Students perform/communicate through dance by... A3 Students show understanding of dance concepts and vocabulary by...
A4-A6	Music: Skill Development	1.13, 1.15, 1.18, 5.22, 5.28, 5.31, 5.32	8.6, 8.7, 8.8, 8.9, 8.10, 8.11	A4 Students show skill development when creating music by... A5 Students perform/communicate through music by... A6 Students show understanding of music concepts and vocabulary by...
A7-A9	Theater: Skill Development	1.13, 1.15, 1.18, 2.6, 5.22, 5.33, 5.34, 5.35, 5.28	8.15, 8.16, 8.17, 8.18, 8.20	A7 Students show skill development when creating theatre by... A8 Students perform/communicate through theatre by... A9 Students show understanding of theatre concepts and vocabulary by...
A10-A12	Visual Arts: Skill Development	1.13, 1.15, 1.18, 5.22, 5.28, 5.29, 5.30	8.1, 8.2	A10 Students show skill development when creating art by... A11 Students perform/communicate through art by... A12 Students show understanding of art concepts and vocabulary by...

GE Number	Component	Grouped with Vermont Standards	Draft Revised Vermont Standards	Stem
A13-A15	Reflection and Critique	1.14, 1.15, 2.1, 2.7, 2.9, 2.10, 2.11, 2.12, 3.1, 3.7, 5.3, 5.4, 5.5, 5.6, 5.7, 5.22, 5.23, 5.26, 5.27	Dance: 8.23, 8.25, 8.26 Music: 8.7, 8.12 Theatre: 8.15, 8.16, 8.21 Visual Arts: 8.1, 8.4	A13 Students describe art using appropriate vocabulary, for example: A14 Students analyze, interpret, and respond to art by... A15 Students critique and revise art by...
A16-A18	Making Connections	1.15, 1.18, 3.5, 3.15, 4.3, 5.1, 5.2, 5.3, 5.7, 5.25, 5.26	Dance: 8.24, 8.26 Music: 8.10, 8.12, 8.14 Theatre: 8.19, 8.20, 8.21 Visual Arts: 8.3, 8.5	A16 Students make connections between/among the arts and disciplines outside the arts by... A17 Students show understanding of how the arts impact lifelong choices by... A18 Students show understanding of how the arts shape and reflect various cultures and times by...
A19-A21	Approach to Work	1.13, 1.15, 1.16, 1.18, 2.1, 2.2, 2.3, 2.6, 2.8, 2.9, 2.10, 2.12, 3.1, 3.2, 3.3, 3.5, 3.6, 3.7, 3.10, 3.11, 5.7, 5.24, 5.28	Dance: 8.23, 8.25 Music: 8.10 Theatre: 8.18 Visual Arts: 8.1, 8.2	A19 Students approach artistic problem solving with an open mind and creative thinking by... A20 Students develop effective, personal work habits by.... A21 Students demonstrate appropriate interactions by...

Arts Grade Expectations – Dance: Grades PK–K

Grade Expectation Number	Skill Development <i>Dance Skill Development: Grouped with VT Standards 1.13, 1.15, 2.6, 3.6, 5.22, 5.28, 5.36, 5.37</i>
APK-K:1	<p>Students show skill development when CREATING dance...</p> <ul style="list-style-type: none"> • Solving simple movement challenges (e.g., Show me how to move on two body parts without using two feet).· Using movement to express a simple idea. • Using the following partner skills: copying, leading, following, and mirroring. • Interpreting a story, piece of music, artwork, play, or learning experience through movement. • Producing one or two nonlocomotor and locomotor movments.
	<p style="text-align: center;">Reflection and Critique</p> <p style="text-align: center;"><i>Reflection and Critique: Grouped with VT Standards 1.14, 1.15, 2.1, 2.7, 2.9, 2.10, 2.11, 2.12, 3.1, 3.7, 5.3, 5.4, 5.5, 5.6, 5.7, 5.22, 5.23, 5.26, 5.27</i></p>
AK-K:13	<p>Students describe art using discipline specific vocabulary, for example:</p> <ul style="list-style-type: none"> • Dance: fast/slow, big movements/small movements
APK-K:14	None at this level
APK-K: 15	<p>Students critique and revise art by...</p> <ul style="list-style-type: none"> • Making affirming statements (e.g., I like...).
	<p style="text-align: center;">Making Connections</p> <p style="text-align: center;"><i>Making Connections: Grouped with VT Standards 1.15, 1.18, 3.5, 3.15, 4.3, 5.1, 5.2, 5.3, 5.7, 5.25, 5.26</i></p>
APK-K:16	<p>Students make connections between/among the arts and disciplines outside the arts by...</p> <ul style="list-style-type: none"> • Communicating ideas, concepts, feelings from other disciplines (e.g., act out/move as the weather, create soundscape of a storm, etc.).
APK-K:17	None at this level
APK-K:18	None at this level

Arts Grade Expectations – Dance: Grades PK–K

	<p style="text-align: center;">Approach to Work</p> <p style="text-align: center;"><i>Approach to Work: Grouped with VT Standards 1.13, 1.15, 1.16, 1.18, 2.1, 2.2, 2.3, 2.6, 2.8, 2.9, 2.10, 2.12, 3.1, 3.2, 3.3, 3.5, 3.6, 3.7, 3.10, 3.11, 5.7, 5.24, 5.28</i></p>
<p>APK-K:19</p>	<p>None at this level.</p>
<p>APK-K:20</p>	<p>Students develop effective, personal work habits by...</p> <ul style="list-style-type: none"> • Demonstrating willingness to take part in the activity. • Using materials and work space safely.
<p>APK-K:21</p>	<p>Students demonstrate appropriate interactions by...</p> <ul style="list-style-type: none"> • Participating in individual and/or group work willingly and appropriately. • Responding constructively as members of an audience/group (e.g., taking good care of your own and others' work, waiting your turn).

Arts Grade Expectations – Dance: Grades 1-2

Grade Expectation Number	Skill Development <i>Dance Skill Development: Grouped with VT Standards 1.13, 1.15, 2.6, 3.6, 5.22, 5.28, 5.36, 5.37</i>
A1-2:2	<p>Students PERFORM/ COMMUNICATE through dance by...</p> <ul style="list-style-type: none"> • Demonstrating mature forms of walking, running, hopping, jumping, galloping, sliding, skipping while traveling forward, backward, sideward, diagonally, and turning in straight and curved pathways. • Demonstrating the non-locomotor skills of bending, stretching, twisting, swinging, turning , pushing, pulling, swaying, lifting, falling. • Following and reproducing two or three nonlocomotor and locomotor movement sequences to a beat that incorporates a change in tempo. • Demonstrating ability to repeat sequence of 2-3 movements over time (e.g., Hokey Pokey, name game). • Recognizing and demonstrating qualities/dynamics/levels of movement (e.g., fast/slow, hard/soft, heavy/light, high/low).
A1-2:3	<p>Students show understanding of dance CONCEPTS and VOCABULARY by...</p> <ul style="list-style-type: none"> • Demonstrating concepts of dance through copying movements, mirroring, leading, following. • Identifying the beginning, middle, and end of a sequence. • Interpreting. • Counting a beat. • Demonstrating space concepts of direction, pathway, level, and range.
<p>Reflection and Critique <i>Reflection and Critique: Grouped with VT Standards 1.14, 1.15, 2.1, 2.7, 2.9, 2.10, 2.11, 2.12, 3.1, 3.7, 5.3, 5.4, 5.5, 5.6, 5.7, 5.22, 5.23, 5.26, 5.27</i></p>	
A1-2:13	<p>Students describe art using discipline specific vocabulary, for example:</p> <ul style="list-style-type: none"> • Dance: show the beat with the body, high/medium/low, happy/sad
A1-2:14	<p>None at this level</p>
A1-2:15	<p>Students critique and revise art by...</p> <ul style="list-style-type: none"> • Making affirming statements (<u>e.g., I noticed..., I saw... I heard...</u>). • Asking questions about your own work (e.g., I'm wondering how to make my trees look like they have bark.). • Asking questions of the artist (e.g., I like that blue. How did you make it?).

Arts Grade Expectations – Dance: Grades 1-2

	<p>Making Connections</p> <p><i>Making Connections: Grouped with VT Standards 1.15, 1.18, 3.5, 3.15, 4.3, 5.1, 5.2, 5.3, 5.7, 5.25, 5.26</i></p>
A1-2:16	<p>Students make connections between/among the arts and disciplines outside the arts by...</p> <ul style="list-style-type: none"> • Identifying similarities and differences in genres (e.g., sculpture and painting; instrument and voice). • Communicating ideas, concepts, feelings from other disciplines (<u>e.g., show understanding of music with illustration or movement or sound.</u>)
A1-2:17	<p>Students show understanding of how the arts impact life by...</p> <ul style="list-style-type: none"> • Describing what an artist does.
A1-2:18	<p>Students show understanding of how the arts shape and reflect various cultures and times by...</p> <ul style="list-style-type: none"> • Identifying how the arts have a relationship to family and/or community events and celebrations.
	<p>Approach to Work</p> <p><i>Approach to Work: Grouped with VT Standards 1.13, 1.15, 1.16, 1.18, 2.1, 2.2, 2.3, 2.6, 2.8, 2.9, 2.10, 2.12, 3.1, 3.2, 3.3, 3.5, 3.6, 3.7, 3.10, 3.11, 5.7, 5.24, 5.28</i></p>
A1-2:19	<p>Students approach artistic problem solving with an open mind and creative thinking by...</p> <ul style="list-style-type: none"> • Responding to teacher suggested solutions (e.g., Keep a steady beat; Try mixing yellow and blue.).
A1-2:20	<p>Students develop effective, personal work habits by...</p> <ul style="list-style-type: none"> • Demonstrating willingness to take part in the activity. • Using materials and work space safely. • Making good use of class time.
A1-2:21	<p>Students demonstrate appropriate interactions by...</p> <ul style="list-style-type: none"> • Participating in individual and/or group work willingly and appropriately. • Responding constructively as members of an audience/group.

Arts Grade Expectations – Dance: Grades 3-4

Grade Expectation Number	Skill Development <i>Dance Skill Development: Grouped with VT Standards 1.13, 1.15, 2.6, 3.6, 5.22, 5.28, 5.36, 5.37</i>
A3-4:1	<p>Students show skill development when CREATING dance by...</p> <ul style="list-style-type: none"> • Solving increasingly complex movement challenges involving several movement concepts. • Using movement to express complex ideas and narrative. • Developing a dance phrase, accurately repeating it, and then varying it (i.e., making changes in the time, space/energy). • Using improvisation to discover and invent movement and solve movement problems. • Producing a two part sequence of nonlocomotor and locomotor movements.
	<p style="text-align: center;">Reflection and Critique</p> <p style="text-align: center;"><i>Reflection and Critique: Grouped with VT Standards 1.14, 1.15, 2.1, 2.7, 2.9, 2.10, 2.11, 2.12, 3.1, 3.7, 5.3, 5.4, 5.5, 5.6, 5.7, 5.22, 5.23, 5.26, 5.27</i></p>
A3-4:13	<p>Students describe art using discipline specific vocabulary, for example:</p> <ul style="list-style-type: none"> • Dance: gradual/sudden, pathways (straight, curved, zigzagged, spiral)
A3-4:14	<p>Students analyze, interpret, and respond to art by...</p> <ul style="list-style-type: none"> • Explaining qualities (elements, principles of design, expression) that may evoke emotion and meaning. • Relating varied interpretations of works of art using some or all of the following (e.g., observation, personal experience). • Comparing/contrasting works of art, which may include a student’s own work.
A3-4:15	<p>Students critique and revise art by...</p> <ul style="list-style-type: none"> • Making affirming statements <u>with specific evidence</u> (e.g., <u>I really believed you as Ann Story.</u>) • Asking questions about your own work (e.g., <u>How does my costume design show the time period?</u>). • Asking questions of the artist (e.g., <u>What time period are you trying to represent with your costume?</u>). • Suggesting changes (e.g., <u>You might try adding a bonnet to your costume.</u>). • Discerning and responding to those suggestions that are effective.

Arts Grade Expectations – Dance: Grades 3-4

Making Connections (cont.)	
A3-4:16	<p>Students make connections between/among the arts and disciplines outside the arts by...</p> <ul style="list-style-type: none"> • <u>Demonstrating the relationship of similar elements (e.g., form, rhythm).</u> • <u>Communicating ideas, concepts, feelings from other disciplines (e.g., creating a song to illustrate a particular time; portrait of historical figure).</u>
A3-4:17	<p>Students show understanding of how the arts impact life by...</p> <ul style="list-style-type: none"> • <u>Identifying the roles of the arts and artists in the community and every day environment.</u> • Demonstrating an understanding of how the arts contribute to a healthy lifestyle (e.g., safe use of tools and materials, use of leisure time).
A3-4:18	<p>Students show understanding of how the arts shape and reflect various cultures and times by...</p> <ul style="list-style-type: none"> • Creating or performing art based on a culture. • Demonstrating an understanding of how the arts have a relationship to time and place (e.g., Egyptian hieroglyphs, folk dance, spiritual slave music). • Identifying how the arts have a relationship to family and/or community events and celebrations.
Approach to Work	
<p><i>Approach to Work: Grouped with VT Standards 1.13, 1.15, 1.16, 1.18, 2.1, 2.2, 2.3, 2.6, 2.8, 2.9, 2.10, 2.12, 3.1, 3.2, 3.3, 3.5, 3.6, 3.7, 3.10, 3.11, 5.7, 5.24, 5.28</i></p>	
A3-4:19	<p>Students approach artistic problem solving with an open mind and creative thinking by...</p> <ul style="list-style-type: none"> • <u>Generating and trying out a variety of strategies/techniques to address challenges (e.g., How do I show depth? How can I make my composition longer? Maybe I'll try...).</u>
A3-4:20	<p>Students develop effective, personal work habits by...</p> <ul style="list-style-type: none"> • Demonstrating willingness to take part in the activity <u>and see it to completion.</u> • Using materials and work space safely. • Making good use of class time.
A3-4:21	<p>Students demonstrate appropriate interactions by...</p> <ul style="list-style-type: none"> • Participating in individual and/or group work willingly and appropriately. • Responding constructively as members of an audience/group.

Arts Grade Expectations – Dance: Grades 5-6

Grade Expectation Number	Skill Development <i>Dance Skill Development: Grouped with VT Standards 1.13, 1.15, 2.6, 3.6, 5.22, 5.28, 5.36, 5.37</i>
A5-6:1	<p>Students show skill development when CREATING dance by...</p> <ul style="list-style-type: none"> • Solving increasingly complex movement challenges involving several movement concepts with a partner or small group. • Using movement to express complex ideas (including abstract) and narrative. • Using the structures or forms AB, ABA, canon, call and response, narrative, theme and variation, palindrome, and the principles of contrast and transition. • Improvising, creating and performing dances based on their own ideas and concepts from other sources. • Producing a three-part sequence of nonlocomotor and locomotor movements.
	<p style="text-align: center;">Reflection and Critique</p> <p style="text-align: center;"><i>Reflection and Critique: Grouped with VT Standards 1.14, 1.15, 2.1, 2.7, 2.9, 2.10, 2.11, 2.12, 3.1, 3.7, 5.3, 5.4, 5.5, 5.6, 5.7, 5.22, 5.23, 5.26, 5.27</i></p>
A5-6:13	<p>Students describe art using discipline specific vocabulary, for example:</p> <ul style="list-style-type: none"> • Dance: time; energy; space; gesture; form (AB)
A5-6:14	<p>Students analyze, interpret, and respond to art by...</p> <ul style="list-style-type: none"> • Explaining qualities (elements, principles of design, expression) that may evoke emotion and meaning • Relating varied interpretations of works of art using some or all of the following (e.g., observation, personal experience, <u>cultural context</u>). • Comparing/contrasting works of art, which may include a student’s own work.
A5-6:15	<p>Students critique and revise art by...</p> <ul style="list-style-type: none"> • Making affirming statements with specific evidence (<u>e.g., You showed great energy when you leapt from the floor!</u>). • Asking questions about your own work (<u>e.g., Have I repeated this movement combination too many times?</u>). • Asking questions of the artist (<u>e.g., When you slowed the tempo of the movement, how did you want the audience to feel?</u>). • Suggesting changes (<u>e.g., You might try moving very slowly to fast music to create a contrast.</u>). • Discerning and responding to those suggestions that are effective.

Arts Grade Expectations – Dance: Grades 5-6

	<p style="text-align: center;">Making Connections</p> <p style="text-align: center;"><i>Making Connections: Grouped with VT Standards 1.15, 1.18, 3.5, 3.15, 4.3, 5.1, 5.2, 5.3, 5.7, 5.25, 5.26</i></p>
<p>A5-6:16</p>	<p>Students make connections between/among the arts and disciplines outside the arts by...</p> <ul style="list-style-type: none"> • <u>Demonstrating ways in which the basic principles and subject matter are applicable</u> (e.g., form, rhythm, <u>balance</u>). • Communicating ideas, concepts, feelings from other disciplines (<u>e.g., show understanding of science through music or theatre</u>).
<p>A5-6:17</p>	<p>Students show understanding of how the arts impact life by...</p> <ul style="list-style-type: none"> • Identifying the <u>various roles</u> of artists (<u>e.g., musician/ composer, artist/art historian, actor/producer, dancer/choreographer</u>). • <u>Describing the special training needed to become an artist</u>. • Demonstrating an understanding of how the arts <u>contribute to physical and mental health</u> (e.g., fitness, posture, relaxation, mental stimulation, motor coordination).
<p>A5-6:18</p>	<p>Students show understanding of how the arts shape and reflect various cultures and times by...</p> <ul style="list-style-type: none"> • Creating or performing art <u>from two or more cultures, identifying common subjects and themes</u> (e.g., <u>freedom, triumph over adversity, celebrating seasons</u>). • Demonstrating an understanding of how the arts have a relationship to time and place (<u>e.g., New Orleans—jazz, Greek theater—comedy and tragedy</u>). • <u>Discussing the use of the arts within societies</u> (e.g., anthems, flags/banners, rituals in various cultures).
	<p style="text-align: center;">Approach to Work</p> <p style="text-align: center;"><i>Approach to Work: Grouped with VT Standards 1.13, 1.15, 1.16, 1.18, 2.1, 2.2, 2.3, 2.6, 2.8, 2.9, 2.10, 2.12, 3.1, 3.2, 3.3, 3.5, 3.6, 3.7, 3.10, 3.11, 5.7, 5.24, 5.28</i></p>
<p>A5-6:19</p>	<p>Students approach artistic problem solving with an open mind and creative thinking by...</p> <ul style="list-style-type: none"> • Identifying challenges inherent in the work (e.g., This new note is hard to play.). • Generating a variety of strategies/techniques to address those challenges (<u>e.g., Do I need more air? Should I ask my group? Do I need to look up the fingering?</u>). • Considering and trying out these diverse solutions, and employing one appropriate to the work (e.g., I'll try breathing from the diaphragm.).

Arts Grade Expectations – Dance: Grades 5-6

	Approach to Work (cont.)
<p>A5-6:20</p>	<p>Students develop effective, personal work habits by...</p> <ul style="list-style-type: none"> • <u>Demonstrating commitment and a sense of purpose (e.g., persevering to complete quality work, working to personal best).</u> • <u>Demonstrating understanding of health and safety issues related to the arts (e.g., using safe work habits and techniques).</u> • <u>Taking responsibility for setting and adjusting goals for self (e.g., prioritizing responsibilities, managing time, and meeting completion deadlines).</u>
<p>A5-6:21</p>	<p>Students demonstrate appropriate interactions by...</p> <ul style="list-style-type: none"> • <u>Cooperating in an ensemble, group, or partnership to maintain an environment of safety, confidence, mutual esteem, and support.</u> • Responding constructively as members of an audience/ group.

Arts Grade Expectations – Dance: Grades 7-8

<p>Grade Expectation Number</p>	<p>Skill Development <i>Dance Skill Development: Grouped with VT Standards 1.13, 1.15, 2.6, 3.6, 5.22, 5.28, 5.36, 5.37</i></p>
<p>A7-8:1</p>	<p>Students show skill development when CREATING dance by...</p> <ul style="list-style-type: none"> • Solving increasingly complex movement challenges involving several movement concepts with a group. • Using movement to express complex ideas (including abstract) and narrative. • Using dance elements reflecting various musical rhythms, styles, dynamics, ideas and themes in choreography. • Improvising new movements and manipulating learned movements using the elements of dance to choreograph studies. • Producing a multiple part sequence of nonlocomotor and locomotor movements.
	<p style="text-align: center;">Reflection and Critique <i>Reflection and Critique: Grouped with VT Standards 1.14, 1.15, 2.1, 2.7, 2.9, 2.10, 2.11, 2.12, 3.1, 3.7, 5.3, 5.4, 5.5, 5.6, 5.7, 5.22, 5.23, 5.26, 5.27</i></p>
<p>A7-8:13</p>	<p>Students describe art using discipline specific vocabulary, for example:</p> <ul style="list-style-type: none"> • Dance: phrasing, complex meters, positive/negative space, form (ABA, rondos)
<p>A7-8:14</p>	<p>Students analyze, interpret, and respond to art by...</p> <ul style="list-style-type: none"> • Explaining qualities (elements, principles of design, expression) <u>and how they evoke emotion and meaning.</u> • Relating varied interpretations of works of art using some or all of the following (e.g., observation, personal experience, <u>background knowledge</u>, cultural context). • Comparing/ contrasting works of art, which may include a student's own work.
<p>A7-8:15</p>	<p>Students critique and revise art by...</p> <ul style="list-style-type: none"> • Making affirming statements with specific evidence (<u>e.g., The band played with good balance.</u>). • Asking questions about your own work (<u>e.g., How did the clarinet section respond to the tempo change?</u>). • Asking questions of the artist(s) (<u>e.g., Why were the violins sharp in the first passage?</u>). • Suggesting changes (<u>e.g., The drummers might try playing at the edge of the drum head to play softer.</u>). • Discerning and responding to those suggestions that are effective, and <u>justifying aesthetic decisions.</u> • Developing and applying specific criteria, individually or in groups.

Arts Grade Expectations – Dance: Grades 7-8

	<p>Making Connections</p> <p><i>Making Connections: Grouped with VT Standards 1.15, 1.18, 3.5, 3.15, 4.3, 5.1, 5.2, 5.3, 5.7, 5.25, 5.26</i></p>
A7-8:16	<p>Students make connections between/among the arts and disciplines outside the arts by...</p> <ul style="list-style-type: none"> • Demonstrating ways in which the basic principles and subject matter are applicable (e.g., form, balance, <u>tone, color, unity and variety</u>). • Communicating ideas, concepts, feelings from other disciplines (<u>e.g., show understanding of theatre through dance</u>).
A7-8:17	<p>Students show understanding of how the arts impact life by...</p> <ul style="list-style-type: none"> • <u>Modeling skills of different arts careers through classroom work or community experiences.</u> • <u>Identifying career pathways in the arts and the skills needed.</u> • Demonstrating an understanding of how the arts contribute to physical and mental health (<u>e.g., self-expression, such as anger, joy, confusion, frustration</u>).
A7-8:18	<p>Students show understanding of how the arts shape and reflect various cultures and times by...</p> <ul style="list-style-type: none"> • Creating or performing art from different cultures, identifying common subjects, themes and <u>techniques/styles.</u> • <u>Identifying significant artists and their works from various times and places.</u> • <u>Researching and describing how the arts reflect cultural values in various traditions throughout the world.</u>
	<p>Approach to Work</p> <p><i>Approach to Work: Grouped with VT Standards 1.13, 1.15, 1.16, 1.18, 2.1, 2.2, 2.3, 2.6, 2.8, 2.9, 2.10, 2.12, 3.1, 3.2, 3.3, 3.5, 3.6, 3.7, 3.10, 3.11, 5.7, 5.24, 5.28</i></p>
A7-8:19	<p>Students approach artistic problem solving with an open mind and creative thinking by...</p> <ul style="list-style-type: none"> • Identifying challenges inherent in the work (<u>e.g., My print is blurred.</u>). • Generating a variety of strategies/techniques to address those challenges (<u>e.g., Should I add more ink? Should I press harder with my baren?</u>). • Considering and trying out these diverse solutions, and employing one appropriate to the work (<u>e.g., I'll add more ink.</u>).
A7-8:20	<p>Students develop effective, personal work habits by...</p> <ul style="list-style-type: none"> • Demonstrating commitment and a sense of purpose (e.g., persevering to complete quality work, working to personal best). • Demonstrating understanding of health and safety issues related to the arts (e.g., using safe work habits and techniques). • <u>Developing rigorous criteria and setting goals for themselves</u> (e.g., prioritizing responsibilities, managing time/materials, and meeting completion deadlines). • Using a variety of learning strategies (e.g., different practice techniques).

Arts Grade Expectations – Dance: Grades 7-8

	Approach to Work (cont.)
A7-8:21	Students demonstrate appropriate interactions by... <ul style="list-style-type: none">• Cooperating in an ensemble, group, or partnership to maintain an environment of safety, confidence, mutual esteem, and support.• Responding constructively as members of an audience/group.

Arts Grade Expectations – Dance: Proficiency at High School

Grade Expectation Number	Skill Development
	<i>Dance Skill Development: Grouped with VT Standards 1.13, 1.15, 2.6, 3.6, 5.22, 5.28, 5.36, 5.37</i>
APHS:1	<p>Students show skill development when CREATING dance by...</p> <ul style="list-style-type: none"> • Solving increasingly complex movement challenges involving several movement concepts with a group. • Choreographing dances that effectively communicate a theme. • Choreographing for a solo dancer. • Improvising new movements and manipulating learned movements using the elements of dance to choreograph studies. • Producing a multiple part sequence of nonlocomotor and locomotor movements.
	Reflection and Critique
	<i>Reflection and Critique: Grouped with VT Standards 1.14, 1.15, 2.1, 2.7, 2.9, 2.10, 2.11, 2.12, 3.1, 3.7, 5.3, 5.4, 5.5, 5.6, 5.7, 5.22, 5.23, 5.26, 5.27</i>
APHS:13	<p>Students describe art using discipline specific vocabulary, for example:</p> <ul style="list-style-type: none"> • Dance: composition, intention, narrative, dynamics, motif/variation
APHS:14	<p>Students analyze, interpret, and respond to art by...</p> <ul style="list-style-type: none"> • Explaining qualities (elements, principles of design, expression) and how they evoke emotion and meaning. • Relating varied interpretations of works of art using some or all of the following (e.g., observation, personal experience, background knowledge, cultural context, <u>artist's intent</u>, and/or artist's process). • Comparing/ contrasting works of art, which may include a student's own work.
APHS:15	<p>Students critique and revise art by...</p> <ul style="list-style-type: none"> • Making affirming statements with specific evidence (<u>e.g., Your landscape painting shows sensitive brush work in the Japanese tradition.</u>). • Asking questions about your own work (<u>e.g., How can I use one point perspective effectively?</u>). • Asking questions of the artist (<u>e.g., How were you able to get that texture in your work?</u>). • Suggesting changes (<u>e.g., You might consider using contrasting colors for emphasis.</u>). • Discerning and responding to those suggestions that are effective, and justifying aesthetic decisions. • Developing and applying specific criteria, individually or in groups.

Arts Grade Expectations – Dance: Proficiency at High School

	<p>Making Connections</p> <p><i>Making Connections: Grouped with VT Standards 1.15, 1.18, 3.5, 3.15, 4.3, 5.1, 5.2, 5.3, 5.7, 5.25, 5.26</i></p>
<p>APHS:16</p>	<p>Students make connections between/among the arts and disciplines outside the arts by...</p> <ul style="list-style-type: none"> • <u>Explaining how elements, artistic processes, and/or organizational principles are used in similar and distinctive ways</u> (e.g., form, tone color, balance, unity and variety, texture, harmony, etc.). • <u>Creating art work to show understandings of a discipline</u> (e.g., show understanding of music through history, show understanding of dance through anatomy, show understanding of theatre through literature).
<p>APHS:17</p>	<p>Students show understanding of how the arts impact life by...</p> <ul style="list-style-type: none"> • <u>Identifying opportunities for lifelong involvement in the arts</u> (e.g., career, patron, recreation, entertainment). • <u>Investigating the levels of discipline knowledge and skills required for career preparation in the arts.</u> • <u>Demonstrating an understanding of how the arts contribute to physical and mental health</u> (e.g., reaction to/commentary on an event).
<p>APHS:18</p>	<p>Students show understanding of how the arts shape and reflect various cultures and times by...</p> <ul style="list-style-type: none"> • <u>Creating or performing a work of art that communicates a cross cultural or universal theme.</u> • <u>Classifying art works by style, genre, historical period, and explaining why each is representative.</u> <u>Identifying universal themes and socio-political issues in a variety of art forms in different cultural contexts.</u>
	<p>Approach to Work</p> <p><i>Approach to Work: Grouped with VT Standards 1.13, 1.15, 1.16, 1.18, 2.1, 2.2, 2.3, 2.6, 2.8, 2.9, 2.10, 2.12, 3.1, 3.2, 3.3, 3.5, 3.6, 3.7, 3.10, 3.11, 5.7, 5.24, 5.28</i></p>
<p>APHS:19</p>	<p>Students approach artistic problem solving with an open mind and creative thinking by...</p> <ul style="list-style-type: none"> • <u>Bringing ideas learned previously into the development of work.</u> • <u>Generating a variety of strategies/techniques to address those challenges</u> (e.g., researching and applying new strategies). • <u>Taking material they've learned and using it in a new way</u> (e.g., improvisation).

Arts Grade Expectations – Dance: Proficiency at High School

	Approach to Work (cont.)
APHS:20	<p>Students develop effective, personal work habits by...</p> <ul style="list-style-type: none"> • Demonstrating commitment and a sense of purpose (e.g., persevering to complete quality work, working to personal best). • Demonstrating understanding of health and safety issues related to the arts (e.g., using safe work habits and techniques). • Developing rigorous criteria and setting goals for themselves (e.g., prioritizing responsibilities, managing time/materials, and meeting completion deadlines). • Using a variety of learning strategies (e.g., different practice techniques).
APHS:21	<p>Students demonstrate appropriate interactions by...</p> <ul style="list-style-type: none"> • Cooperating in an ensemble, group, or partnership to maintain an environment of safety, confidence, mutual esteem, and support. • Responding constructively as members of an audience/ group.

Arts Grade Expectations – Dance: Advanced at High School

Grade Expectation Number	Skill Development <i>Dance Skill Development: Grouped with VT Standards 1.13, 1.15, 2.6, 3.6, 5.22, 5.28, 5.36, 5.37</i>
AAHS:1	<p>Students show skill development when CREATING dance by...</p> <ul style="list-style-type: none"> • Solving increasingly complex movement challenges involving several movement concepts with a group. • Choreographing dances that effectively communicate a theme. • Using choreographic principles, practices and structures (i.e., reordering, retrograde, motif, unison, canon) and processes (i.e., improvisation, manipulation, chance). • Improvising new movements and manipulating learned movements using the elements of dance to choreograph studies. • Producing a multiple part sequence of nonlocomotor and locomotor movements.
	<p style="text-align: center;">Reflection and Critique</p> <p style="text-align: center;"><i>Reflection and Critique: Grouped with VT Standards 1.14, 1.15, 2.1, 2.7, 2.9, 2.10, 2.11, 2.12, 3.1, 3.7, 5.3, 5.4, 5.5, 5.6, 5.7, 5.22, 5.23, 5.26, 5.27</i></p>
AAHS:13	<p>Students describe art using discipline specific vocabulary, for example:</p> <ul style="list-style-type: none"> • Dance: composition, intention, narrative, dynamics, motif/variation
AAHS:14	<p>Students analyze, interpret, and respond to art by...</p> <ul style="list-style-type: none"> • Explaining qualities (elements, principles of design, expression) and how they evoke emotion and meaning. • Relating varied interpretations of works of art using some or all of the following (e.g., observation, personal experience, background knowledge, cultural context, artist's intent, and/or artist's process). • Comparing/ contrasting works of art, which may include a student's own work
AAHS:15	<p>Students critique and revise art by...</p> <ul style="list-style-type: none"> • Making affirming statements with specific evidence (e.g., Your landscape painting shows sensitive brush work in the Japanese tradition.). • Asking questions about your own work (e.g., How can I use one point perspective effectively?). • Asking questions of the artist (e.g., How were you able to get that texture in your work?). • Suggesting changes (e.g., You might consider using contrasting colors for emphasis.). • Discerning and responding to those suggestions that are effective, and justifying aesthetic decisions. • Developing and applying specific criteria, individually or in groups. • Assembling and refining the artist portfolio and resume. • Demonstrating and refining auditioning skills.

Arts Grade Expectations – Dance: Advanced at High School

	<p>Making Connections</p> <p><i>Making Connections: Grouped with VT Standards 1.15, 1.18, 3.5, 3.15, 4.3, 5.1, 5.2, 5.3, 5.7, 5.25, 5.26</i></p>
AAHS:16	<p>Students make connections between/among the arts and disciplines outside the arts by...</p> <ul style="list-style-type: none"> • Explaining how elements, artistic processes, and/or organizational principles are used in similar and distinctive ways (<u>e.g., form, tone color, balance, unity and variety, texture, harmony, etc.</u>). • Creating art work to show understandings of a discipline (e.g., show understanding of chemistry through ceramics, show understanding of technology through art, show understanding of physics through music, show understanding of culture through dance, show understanding of history through theater).
AAHS:17	<p>Students show understanding of how the arts impact life by...</p> <ul style="list-style-type: none"> • <u>Reflecting on and identifying personal strengths and weaknesses and potential success in art forms.</u> • <u>Assembling and refining the artist portfolio and resume.</u> • Demonstrating an understanding of how the arts contribute to physical and mental health (<u>e.g., identifying the best practices and hazards specific to each discipline</u>).
AAHS:18	<p>Students show understanding of how the arts shape and reflect various cultures and times by...</p> <ul style="list-style-type: none"> • <u>Applying techniques from a culture to create or perform a work of art.</u> • <u>Creating a piece based on an established genre or style.</u> • Identifying universal themes and socio-political issues in a variety of art forms in different cultural contexts. • Identifying the foundation or roots of a specific art form related to time and culture (e.g., tap dance from Africa and Ireland converging in Harlem).
	<p>Approach to Work</p> <p><i>Approach to Work: Grouped with VT Standards 1.13, 1.15, 1.16, 1.18, 2.1, 2.2, 2.3, 2.6, 2.8, 2.9, 2.10, 2.12, 3.1, 3.2, 3.3, 3.5, 3.6, 3.7, 3.10, 3.11, 5.7, 5.24, 5.28</i></p>
AAHS:19	<p>Students approach artistic problem solving with an open mind and creative thinking by...</p> <ul style="list-style-type: none"> • Bringing ideas learned previously into the development of work. • Generating a variety of strategies/techniques to address those challenges (e.g., researching and applying new strategies). • Taking material they've learned and using it in a new way (e.g., improvisation).

Arts Grade Expectations – Dance: Advanced at High School

	Approach to Work (cont.)
AAHS:20	<p>Students develop effective, personal work habits by...</p> <ul style="list-style-type: none"> • Demonstrating commitment and a sense of purpose (e.g., persevering to complete quality work, working to personal best). • Demonstrating understanding of health and safety issues related to the arts (e.g., using safe work habits and techniques). • Developing rigorous criteria and setting goals for themselves (e.g., prioritizing responsibilities, managing time/materials, and meeting completion deadlines). • Using a variety of learning strategies (e.g., different practice techniques).
AAHS:21	<p>Students demonstrate appropriate interactions by...</p> <ul style="list-style-type: none"> • Cooperating in an ensemble, group, or partnership to maintain an environment of safety, confidence, mutual esteem, and support. • Responding constructively as members of an audience/group.

Arts Glossary

Dance, Music, Theater, and Visual Arts

AB: A two-part compositional form with an A theme and a B theme. The binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).

ABA: A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.

Abstract (Dance): To remove movement from a particular or representative context and (by manipulating it with elements of space, time, and force) create a new sequence or dance that retains the essence of the original.

Abstract (Visual Arts): A style of art that achieves its effect by simplifying or altering the visual elements (e.g., line, shape, color), rather than by representing recognizable things or people.

Accompaniment: Vocal or instrumental parts that accompany a melody.

Action: The core of a theatre piece; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters.

Actor: A person, male or female, who performs a role in a play or an entertainment.

Alignment: The relationship of the skeleton to the line of gravity and the base of support.

Analogous Colors: Three to five colors adjacent to each other on the color wheel.

Antagonist: A person, a situation, or the protagonist's own inner conflict in opposition to his or her goals.

Art history: The cultural and historic setting of art.

Articulation (Music): In performance, the characteristics of attack and decay of tones, and the manner and extent to which tones in sequence are connected or disconnected.

Articulation (Theater): The shaping of sounds by a speaker's lips, teeth, tongue, and hard and soft palates.

Artistic choices: Selections made by theater artists about situation, action, direction, and design in order to convey meaning.

Assemblage: Creation of works of art by combining various found elements.

Asymmetry: A balance of parts or opposite sites of a perceived midline, giving the appearance of equal visual weight.

Axial movement: (*also called nonlocomotor movement*) Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another.

Background: The part of the picture plane that seems to be farthest from the viewer.

Balance (Dance): A state of equilibrium referring to the balance of weight or the spatial arrangement of bodies. Designs may be balanced on both sides of center (symmetrical) or balanced off center (asymmetrical).

Balance (Visual Arts): The way in which the elements in visual arts are arranged to create a feeling of equilibrium in a work of art. The three types of balance are: symmetry, asymmetry, and radial.

Beat: A steady pulse.

Blocking: The planning and working out of the movements of actors on stage.

Body articulation (also called *articulation*): The ways in which the joints, muscles and tendons of the body function safely and effectively to produce a wide range of movement.

Call and response: A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering “in response” to the first.

Canon (Dance): Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.

Canon (Music): A musical form in which a melody is imitated exactly in one or more parts; similar to a *round*.

Center stage: The center of the acting area.

Character: A person, animal, or entity in a story, scene, or play with specific distinguishing physical, mental, and attitudinal attributes.

Characterization: The development and portrayal of a personality through thought, action, dialogue, costuming, and makeup.

Chiaroscuro: The treatment of light and dark shades in a painting to create illusion of depth or three dimensions.

Choreographic form: The specific formal structure of a dance (e.g., AB, ABA, rondo, theme and variations, narrative).

Choreographic principles: The organizational principals through which the dance movement is organized in choreographing a dance (e.g., contrast, repetition, transition, climax, variation, balance, unity).

Choreographic process: The ways in which dance material (movement) is developed from the original imaginative inception of a dance idea through to the realization of a completed dance. The process can involve careful pre-planning as well as intuitive response (e.g., structured and spontaneous solo improvisation and collaborative improvisation; motif development, refinement and elaboration; chance).

Classical (Dance): Dance that has been developed into highly stylized structures within a culture. Generally developed within the court or circle of power in a society.

Classical (Theatre): A dramatic form and production techniques considered of significance in earlier times, in any culture or historical period.

Classroom dramatizations: The act of creating character, dialogue, action, and environment for the purpose of exploration, experimentation, and study in a setting where there is no formal audience observation except for that of fellow students and teachers.

Clef, bass, or treble: A symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces.

Climax: The point of highest dramatic tension or a major turning point in the action.

Cold reading: A reading of a script done by actors who have not previously reviewed the play.

Collage: An artistic composition made of various materials (e.g., paper, cloth, or wood) glued on a surface.

Color: An element of design; color is the particular hue that is seen when light is reflected off an object.

Color theory: Examining color and its properties: hue, value, intensity, and its relationships.

Commedia dell’arte: A professional form of theatrical improvisation, developed in Italy in the 1500s, featuring stock characters and standardized plots.

Complimentary colors: Colors opposite one another on the color wheel (e.g., red/green, blue/orange, yellow/violet).

Composition (Music): Creation of original music by organizing sound.

Composition (Visual Arts): The organization of elements in a work of art.

Conflict: The opposition of persons or forces giving rise to dramatic action in a play.

Contour: The shape of the boundary of a form; the illusion of a line enclosing a form.

Contrast: To set side by side to emphasize differences. In dance two contrasting movements might differ in energy; space (size, direction, level); design (symmetrical/asymmetrical, open/close); timing (fast/slow, even/uneven); or two or more different themes or patterns.

Cool colors: Colors suggesting coolness (e.g., blue, green, and violet).

Crisis: A decisive point in the plot of a play on which the outcome of the remaining actions depends.

Crescendo: A common term for the gradual increase in volume.

Critique: Opinions and comments based on predetermined criteria that may be used for self-evaluation or the evaluation of the actors or the production itself.

Cue: A signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen.

Dance forms: The organization or plan for patterning movement; the overall structural organization of a dance or music composition (e.g., AB, ABA, call and response, rondo, theme and variation, canon, and the interrelationships of movements within the overall structure).

Decrescendo: A common term for the decrease in volume.

Depth: The illusion of receding in space.

Design: The creative process of developing and executing aesthetic or functional designs in a production, such as costumes, lighting, sets, and makeup.

Dialogue: The conversation between actors on stage.

Dimension: *Two-dimensional (2-D)*—an entity that has only two of three dimensions, length and width; *Three-dimensional (3-D)*—any object possessing all three dimensions of length, width, and depth.

Director: The person who oversees the entire process of staging a production.

Downstage: The stage area toward the audience.

Drama: The art of composing, writing, acting, or producing plays. A literary composition intended to portray life or character or to tell a story, usually involving conflicts and emotions exhibited through action and dialogue, designed for theatrical performance.

Dramatic structure: The special literary style in which plays are written.

Dramaturg: A person who provides specific in-depth knowledge and literary resources to a director, producer, theatre company, or even the audience.

Duple meter: A time signature with groups of two beats to the measure.

Dynamics (Music): Varying degrees of volume in the performance of music.

Dynamics (Dance): The expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time, and force/energy.

Dynamic markings: The symbols indicating the varying degrees of volume: *pp* – pianissimo, very soft; *p* – piano, soft; *mp* – mezzo piano, medium soft; *mf* – mezzo forte, medium loud; *f* – forte, loud; and *ff* – fortissimo, very loud.

Elements of Dance: The use of the body moving in space and time with force/energy.

Elements of Music: Pitch, harmony, rhythm, form, texture, dynamics, tempo, and timbre (tone color).

Elements of Art: The visual language the artist uses, such as line, shape, color, value, texture, and space.

Elevation: The body's propulsion into the air away from the floor, such as in a leap, hop, or jump.

Elizabethan theater: The theater of England during the reign of Queen Elizabeth I and often extended to the close of the theaters in 1640.

Embellishments: Notes added to ornament a melody or rhythmic pattern.

Emphasis: Special stress given to an element to make it stand out.

Environment: Physical surroundings that establish place, time, and atmosphere/mood; the physical conditions that reflect and affect the emotions, thoughts, and actions of characters.

Ethnic dance: Dance which portrays authentic and historical elements of a culture.

Exposition: Detailed information revealing the facts of a plot.

Expressive features: The elements of art used to elicit feelings; such as, anger, joy, sadness, power, weakness, etc.

Farce: A comedy with exaggerated characterizations, abundant physical or visual humor, and often, an improbable plot.

Folk: Dances that are usually created and performed by a specific group within a culture. Generally these dances originated outside the course or circle of power within a society.

Force/energy: An element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and effects emotional and spatial relationships and intensions. The most recognized qualities of movement are sustained, percussive, suspended, swinging, and collapsing.

Foreground: Part of a two-dimensional art work that appears to be nearer the viewer, or in front.

Form (Music): The organization and structure of a composition and the interrelationships of musical events within the overall structure.

Form (Visual Arts): The compositional structure of an art work, determined by the organization of and relationships within the work; or, the physical shape and dimension of an object within an art work.

Formal production: The staging of a dramatic work for presentation to an audience.

Front of the house: Box office and lobby.

Genre (Dance): A particular kind or style of dance, such as ballet, jazz, modern, folk, tap.

Genre (Theatre): Literally, kind or type. In literary and dramatic studies, genre refers to the main types of literary form, principally tragedy and comedy. The term can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific subgenres of tragedy and comedy, such as the comedy of manners.

Genre (Visual Arts): The representation of people, subjects, and scenes from everyday life; or, a type of art work that has a tradition or history and is identifiable by specific characteristics (e.g., portrait, landscape, still life, abstract).

Geometric: Shapes or forms created from the mathematical laws of geometry.

Gesture (Dance): The movement of a body part or combination of parts, with emphasis on the expressive aspects of the move. It includes all movements of the body not supporting weight.

Gesture (Theatre): An expressive movement of the body or limbs that communicates.

Gesture (Visual Arts): Illusion of movement in figure drawing or sculpture; a quick sketch.

Greek theater: Theatrical events in honor of the god Dionysus that occurred in Ancient Greece and included play competitions and a chorus of masked actors.

Harmony: The simultaneous sounding of two or more tones relating to chords.

Horizon line: The division between earth and sky as seen by the observer.

Hue: Refers to the name of a color.

Implied form: Form or shape suggested by an incomplete line.

Improvisation (Dance): Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. Improvisation is instant and simultaneous choreography and performance.

Improvisation (Music): Spontaneous creation of music.

Improvisation (Theatre): The spontaneous use of movement and speech to create a character or object in a particular situation.

Initiation: Point at which a movement is said to originate. The term usually refers to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso).

Intermediate colors: Any of six customarily recognized standard colors on the color wheel (yellow-green, blue-green, yellow-orange, red-orange, red-violet, and blue-violet) which are created by mixing equal parts of one primary and one secondary color.

Landscape: A work of art that shows the features of natural environment.

Levels: The height of the dancer in relation to the floor: high, medium, and low.

Levels of difficulty (NYSSMA): The levels of difficulty are as follows:

Level 1: very easy—easy keys, meters, and rhythms; limited ranges.

Level 2: easy—may include changes of tempo, key, and meter; modest ranges.

Level 3: moderately easy—contains moderate technical demands, expanded ranges, and varied interpretive requirements.

Level 4: moderately difficult—requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

Level 5: difficult—requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements.

Level 6: very difficult—suitable for musically mature students of exceptional competence.

Line: A point moving in space. Line can vary in width, length, curvature, color, or direction.

Locomotor movement: Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump; and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap) and gallop (walk and leap).

Major keys: Tonally, a key based on a major scale: A scale that contains the following step patten: whole, whole, half, whole, whole, whole, half; or. uses the sol-fa tones of *do, re, mi, fa, so, la, ti, do*.

Media: Material or materials commonly used to make art works. They include two-dimensional media (e.g., graphite, ink, paint, photographic paper, canvas), three-dimensional media (e.g., fibers, clay, wood, metal, glass, bone, plastic), and time based media (e.g., film, videotape).

Melodrama: A dramatic form popular in the 1800s and characterized by an emphasis on plot and physical action (versus characterization), cliff-hanging events, heart-tugging emotional appeals, the celebration of virtue, and a strongly moralistic tone.

Melody: An organized sequence of single notes.

Meter: The grouping of beats by which a piece of music is measured.

Mime: An ancient art form based on pantomime in which conventionalized gestures are used to express ideas rather than represent actions; also, a performer of mime.

Minor key: Tonally, a key based on a minor scale: A scale that contains the following step patten: whole, half, whole, whole, half, whole, whole; or uses the sol-fa tones of *la, ti, do, re, me, fa, so, la*.

Modeling: Shaping of a pliable material; the effect of light falling on a 3D surface.

Monologue: A long speech by a single character.

Motif: A distinctive and recurring gesture used to provide a theme or unifying idea.

Motivation: A character's reason for doing or saying things in a play.

Movement (Visual Arts): The principle of design dealing with the creation of action.

Movement quality/energy (Dance): The identifying attributes created by the release, follow-through, and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse, float, dab, punch, and glide.

Movement theme (Dance): A complete idea in movement that is manipulated and developed with a dance.

Mural: A large painting or design done directly on a wall.

Musicality: The attention and sensitivity to the musical elements of dance while creating or performing.

Narrative: Choreographic structure that follows a specific story line and intends to convey specific information through that story.

Negative space: Refers to shape or spaces that are or represent areas unoccupied by objects; the empty or unused space in a composition.

Noncompetitive space: The central thought, idea, or significance of action with which a play deals.

Nonlocomotor movement: See *Axial movement*.

Notation: Written music for performance indicating pitch and rhythm.

Objective: A character's goal or intention.

Offstage: Situated or taking place in the area of a stage not visible to the audience.

Organic shape: Refers to shapes or forms having irregular edges; surfaces or objects resembling things existing in nature.

Ostinato: A rhythmic or melodic accompaniment figure repeated continuously.

Overlapping: Partially covering one form over another to create an illusion of depth.

Pacing: The tempo of an entire theatrical performance.

Palindrome: A choreographic structure used with a phrase or longer sequence of movement in which the phrase, for example, is first performed proceeding from movement 1 to movement 2, etc. When the last movement of the phrase is completed, the phrase is retrograded from the penultimate movement to the first movement. (A commonly used example in prose is "Able was I ere I saw Elba." In this example, the letters are the same forward to the "r" in "ere" as they are backward to the "r.")

Papier mache: A substance made of pulped paper, or paper pulp mixed with glue and other materials, or of layers of paper glued and pressed together, molded when moist to form various articles, and becoming hard and strong when dry.

Pastel: Color having soft, subdued shade; or, a stick of dried pasted made of pigments ground with chalk and compounded with gum water; or, a drawing made of such sticks.

Pathways: A line along which a person or a part of the person, such as an arm or head, moves (e.g., her arm took a circular path, or he traveled along a zigzag pathway).

Pattern: Anything repeated in a predictable combination; or, a decorative design using a repeated motif.

Pentatonic scale: A scale having five tones to the octave and containing no half steps, e.g., *do, re, mi, so, la*.

Personal space: The "space bubble" or the kinesphere that one occupies; it includes all levels, planes, and directions both near and far from the body's center. Also known as self space.

Perspective: Any graphic system that gives the illusion of three-dimensional space.

Phrase (Dance): A brief sequence of related movements that has a sense of rhythmic completion.

Phrase (Music): A musical idea comparable to a sentence or a clause in language.

Pitch: The location of a note related to its highness or lowness.

Plot: The events of a story.

Portrait: A likeness of a person as a drawing, painting, sculpture, or photograph.

Positive space: Areas in a composition that have definite form and shape; or, occupied by objects.

Primary colors: Refers to red, yellow, and blue; from these, all other colors are created.

Principles of design: The organization of works of art involving the ways in which the elements of art are arranged. Principles are: balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, unity.

Printmaking: The transferring of an inked image from one surface (from the plate or block) to another.

Production values: The critical elements of a production, such as acting, direction, lighting, costuming, sets, and makeup.

Projection (Dance): A confident presentation of one's body and energy to vividly communicate movement and meaning to an audience; performance quality.

Projection (Theatre): The placement and delivery of volume, clarity, and distinctness of voice for communicating to an audience.

Props (properties): Items carried on stage by an actor; small items on the set used by the actors.

Proportion: The size relationships of one part to the whole and of one part to another.

Proscenium: The enlarged hole cut through a wall to allow the audience to view the stage. It is also called the proscenium arch and is, in a sense, the frame for the action on the stage.

Protagonist: The main character of a play, and the character with whom the audience identifies most strongly.

Pulse: The underlying and consistent beat.

Realism: A form of expression which retains the basic impression of visual reality.

Rehearsal: Practice sessions in which the actors and technicians prepare for public performance through repetition.

Reordering: A choreographic process in which known and defined elements (specific movements, movement phrases, etc.) are separated from their original relationship and restructured in a different pattern.

Resist: A drawing made with a substance, such as wax, that prevents or inhibits the application of paint or ink.

Resolution: The portion of a piece following the climax, in which the conflict is settled.

Retrograde: The act of taking a sequence of choreography and reversing the order from back to front.

Rhythm (Dance): A structure of movement patterns in time; a movement with a regular succession of strong and weak elements; the pattern produced by emphasis and duration of notes in music.

Rhythm (Music): The combinations of long and short, even or uneven sounds that convey a sense of movement in time.

Rhythm (Visual Arts): Intentional, regular repetition of lines or shapes to achieve a flow; a repetitious effect or pattern.

Rising Action: The middle part of a plot consisting of complications and discoveries which create conflict.

Role: The characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal.

Run-through: A rehearsal moving from start to finish without stopping for corrections or notes.

Rubato: A lingering or hurrying over some notes in a phrase is compensated by a corresponding hurrying or lingering over other notes in a later phrase; a rhythmic give and take.

Scale (Music): The arrangement of notes in a specific order of whole and half steps.

Scale (Visual Arts): Relative size and/or proportion used to determine measurements or dimensions within a design or work of art.

Script: The written dialogue, description, and directions provided by the playwright.

Sculpture: A three-dimensional work of art, either in the round (to be viewed from all sides) or in bas relief (low relief in which figures or objects protrude slightly from the background).

Secondary colors: Colors that are mixtures of two primaries (e.g., red and yellow make orange, yellow and blue make green, and blue and red make violet).

Sense memory: Memories of sights, sounds, smells, tastes, and textures. It is used to help define a character in a certain situation.

Set: The arrangement of scenery (e.g., curtains, flats, drops, platforms), properties, and lights to represent the locale in a dramatic performance.

Shade: Adding black to a color.

Shading: Using degrees of tones from light to dark to create a three-dimensional effect.

Shape: An area defined by an outline, or by a contrast in color, value or texture.

Space: The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.

Stage crew: The backstage technical crew responsible for running the show. In small theater companies the same peoples build the set and handle the load-in. Then, during performances, they change the scenery and handle the curtain.

Stage manager: The director's liaison backstage during rehearsal and performance. The stage manager is responsible for the running of each performance.

Stage left: The left side of the stage from the perspective of an actor facing the audience.

Stage right: The right side of the stage from the perspective of an actor facing the audience.

Still life: Arrangement of a work of art showing a collection of inanimate objects.

Stippling: A method of drawing or painting in which the design is laid down in small dots or dabs of color.

Strike: The time immediately following the last performance while all cast and crew members are required to stay and dismantle.

Style (Dance): A distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period.

Style (Theater): The distinctive and unique manner in which a writer arranges words to achieve particular effects. Style essentially combines the idea to be expressed with the individuality of the author. These arrangements include individual word choice, as well as such matters as the length and structure of sentences, tone, and use of irony.

Stylize (Visual Arts): To simplify or exaggerate.

Subtext: Information that is implied by a character but not stated by a character in dialogue, including actions and thoughts.

Subtractive: Refers to sculpting method produced by removing or taking away from the original material (the opposite of additive).

Symbol: A recognized sign, object, or image that represents something other than itself within a particular cultural context.

Syncopation: The placement of rhythmic accents on weak beats or weak portions of beats.

Tableau: A silent and motionless depiction of a scene created by actors, often from a picture.

Techniques: The processes by which art materials and media are used to produce works of visual art, such as carving, drawing, painting, printing, rendering, etc. Also, particular ways or methods of using tools or materials to achieve special effects (e.g., using the point of a pencil to create light and dark tones).

Tempo: The pace at which music moves according to the speed of the underlying beat.

Tension: The atmosphere created by unresolved, disquieting, or inharmonious situations that.

Texture (Music): The character of the different layers of horizontal and vertical sounds.

Texture (Visual Arts): The surface quality of materials, either actual (tactile) or implied (visual); one of the elements of art.

Theater: The imitation/representation of life, performed for other people; the performance of dramatic literature; *drama; the milieu of actors and playwrights, the place that is the setting for dramatic performances.

Theater of the Absurd: Theatrical movement beginning in the 1950s in which playwrights created works representing the universe as unknowable and humankind's existence as meaningless.

Theatrical conventions : The established techniques, practices, and devices unique to theatrical productions.

Theme: An idea based on a particular subject.

Timbre: Tone color or quality of sound heard.

Tint: Color lightened with white.

Tone: Color shaded or darkened with gray.

Traditional (Dance): Used to denote those dances and dance forms that have arisen out of the tradition of a people, such as the dances of bharata natyam, noh, or the folk dances of indigenous peoples of Europe or other areas.

Traditional forms (Theatre): Forms that use time-honored theatrical practices.

Unison (Dance): Dance movement that takes place at the same time in a group.

Unison (Music): The sound produced when two or more instruments or voices play or sing the same pitch. The term also is used to refer to the *interval* that occurs when two melodic parts (voices or instruments) join to produce the same sound.

Unity (Dance): The feeling of wholeness in a dance achieved when all of the parts work well together.

Unity (Visual Arts): Total visual effect in a composition achieved by the careful blending of the elements of art and the principles of design.

Upstage: Used as a noun, the stage area away from the audience; used as a verb, to steal the focus of a scene.

Value: The lightness or darkness of a hue or neutral color. A value scale shows ranges of values from black to white.

Visual Arts: A broad category that includes the traditional fine arts, such as drawing, painting, printmaking, sculpture; communication and design arts such as film, television, graphics, product design; architecture and environmental arts such as urban, interior, and landscape design; folk arts; and works of art, such as ceramics, fibers, jewelry, works in wood, paper, and other materials.

Visual metaphor: Images in which characteristics of objects are likened to one another and represented as that other. They are closely related to concepts about symbolism.

Warm colors: Colors suggesting warmth: red, yellow, and orange.

Warm-up: Movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities to follow.

Watercolor: Transparent pigment mixed with water. Paintings done with this medium are known as watercolors.

Weaving: Interlacing fibers, strips of paper, threads, or yarns (etc.) to create a connected whole.