


### Background

The following learning experience was developed to demonstrate implementation examples aligned to the [Kentucky Academic Standards \(KAS\) for Visual and Performing Arts](#).

It is important to note that the learning experience indicated through these Teacher Notes, and related resource(s) represent one example. This example is not a requirement nor a suggestion for school curriculum. While the Kentucky Department of Education (KDE) is responsible for the development of high-quality academic standards, state law assigns each local district the authority to develop the school's curriculum and determine appropriate instructional resources based on language found in [Kentucky Revised Statute \(KRS\) 160.345](#).

This learning experience includes detailed procedures and all links, handouts, printables and graphics needed to successfully complete each segment. The following formats are used to assist in organizing information:

-  The VPA logo Indicates a companion video with an overview of information included in the section.
- *Italicized text* identifies foundational information from the *KAS for Visual and Performing Arts*.
- Activities for students to complete will appear in a **green, solid-lined box**.
  - These boxes also include the corresponding slide number within the [Dance – Responding to the Arts Implementation PowerPoint](#). These slides include information and graphics that can be projected and shared with students throughout the learning experience.
- Standards language, key vocabulary definitions and clarification statements pulled directly from the *KAS for Visual and Performing Arts* will appear in a box that matches the color of the corresponding artistic process. For this responding learning experience, that color is **coral surrounded by a dash-lined box**.

### Overview of Learning Experience

Students will analyze different dances and compare them by focusing on the dance element of force and its various sub-elements. The sub-elements of force may vary in each dance, but examining the variety of ways force is demonstrated will allow students to explore how force is used within each dance to convey meaning. Students will share their comparison and interpretation of the dances with their peers.

### Teacher Preparation

This learning experience should utilize what is available in your learning environment. Plan for the following:

- Review instructions and resources linked through this document, including the accompanying [Dance - Responding to the Arts Implementation PowerPoint](#), to prepare adequate copies and materials.
- Review the following resources to gain additional understanding prior to sharing with students:
  - [Force in Dance: Concept Map](#) – Graphic Organizer
  - [Force in Dance: Comparison Chart](#) – Graphic Organizer
  - [Force in Dance: Quick Write](#) – Graphic Organizer
  - [Suggested Kagan Structures](#) - .pdf
  - [DanceSense: Elements of Dance](#) by KET and PBS LearningMedia (3:45 segment) – Video
  - [This, That and the Third](#) by IN PERFORMANCE: Hubbard Street Dance Chicago (1:38) – Video
  - [Ounce of Faith](#) by Alvin Ailey American Dance Theatre (3:10) – Video
  - [Guided Improvisation: Force](#) (4:20) – Video



## KAS for Visual and Performing Arts Alignment

The *KAS for Visual and Performing Arts* is designed to engage students in artistic processes and creative expression. Standards for all grade levels, K-8, and at three high school proficiency levels indicate what students should know and be able to do. (*KAS for Visual and Performing Arts*, page 7).

**Anchor Standards** are a unifying element across the arts disciplines that describe the artistic literacy that students should demonstrate throughout their education (*KAS for Visual and Performing Arts*, pages 9-10).

**Process Components** are the actions artists carry out as they complete each artistic process. Students' ability to carry out these operational verbs empowers them to work through the artistic process independently. (*KAS for Visual and Performing Arts*, page 14).

This learning experience aligns to the following anchor standard and process component:

**Anchor Standard 8:** Interpret intent and meaning in artistic work.  
**Process Component:** Interpret

**Artistic Processes** nurture artistic literacy through student engagement in the four artistic processes of creating, performing/presenting/producing, responding and connecting.

While there are aspects of each artistic process embedded throughout this learning experience, the standard addressed is focused on responding, which includes understanding and evaluating how the arts convey meaning. (*KAS for Visual and Performing Arts*, pages 8-9)

**Standards** or **Performance Standards** are discipline-specific grade-by-grade articulations of student achievement in the arts (dance, media arts, music, theatre, visual arts). Performance standards are coded to reflect the Arts Discipline, Artistic Process, Anchor Standard, Process Component and Grade Level or High School Proficiency level. (*KAS for Visual and Performing Arts*, page 7).

The standard addressed in this learning experience is:

**Standard:**

**DA:Re8.1.7)** Compare the meaning of different dances. Explain how the artistic expression of each dance is achieved through the **Elements of Dance**, use of body, dance technique and context.

Educators may have to engage students with a standard multiple times throughout a year in order to meet the full intent of the standard. As a result, the following example may not encompass the entire scope of the standards identified.

**Essential Questions** are open-ended, designed to stimulate thought and empower students to work through the artistic processes independently. Essential questions are specific to each standard, but consistent between each grade band.

**Essential Question:**  
How is dance interpreted?

The standard and essential question may need to be translated into student-friendly learning goal(s) which serve as the basis for student success criteria. For more information on learning goals and success criteria, visit [Clarifying and Sharing Clear Learning Goals](#).

Below are examples of a learning goal and success criteria for this learning experience:

**Learning Goal:**  
Students will use the elements of dance to compare how different dances convey meaning.

**Success Criteria:**  
I can use force to compare the meaning of dances.

The student-centered learning experience begins on the next page.

**Remember:** Activities for students to complete will appear in a **green, solid-line box**.

### Setting the Stage

Introduce the learning goal and success criteria to students:

Slide 2

**Learning Goal:**

Students will use the elements of dance to compare how different dances convey meaning.

**Success Criteria:**

I can use force to compare the meaning of dances.

Prior to this learning experience, students should have a foundation in the elements of dance:

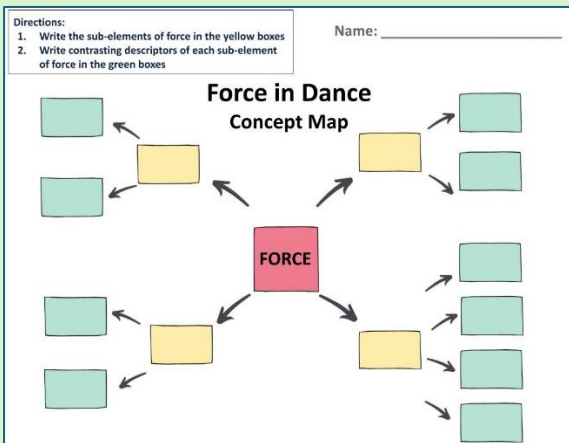
Slide 3

**Elements of Dance:** Movement of the body using space, time and force.

Tell students they will be adding the sub-elements of force to the concept map included below as they watch the video *DanceSense: Elements of Dance*. Begin at 10:45 and watch through the end credits.

Slide 4

### Force in Dance: Concept Map



### DanceSense: Elements of Dance



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After students have completed the concept map, the teacher will review for accuracy. An example is included below:

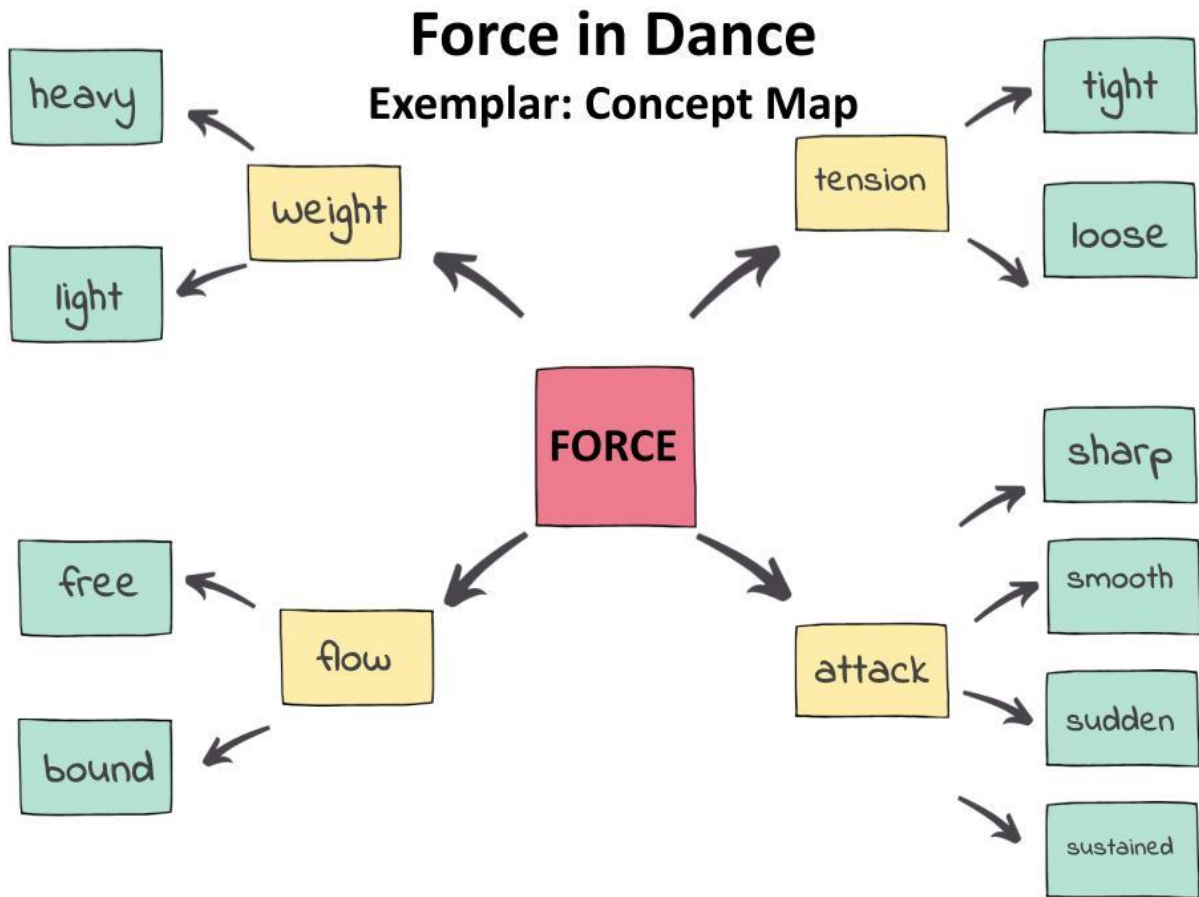
Slide 5

Force in Dance: Concept Map – Exemplar

Directions:

1. Write the sub-elements of force in the yellow boxes
2. Write contrasting descriptors of each sub-element of force in the green boxes

Name: \_\_\_\_\_



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 **Movement and Meaning – Part 1**

Now that students have a working knowledge of the sub-elements of force, they will explore the use of force in two different dances.

Select any two dances and ask students to compare them by focusing on force and its sub-elements. While these dance examples can be chosen by the teacher or students, the following excerpts are suggested videos that showcase the element of force:

- Rena Butler’s *This, That and the Third* by IN PERFORMANCE: Hubbard Street Dance Chicago
- Darrell Grand Moultrie’s *Ounce of Faith* by Alvin Ailey American Dance Theatre

Before watching the first video, *This, That and the Third*, review the chart included below. Instruct students to watch *This, That and the Third* and complete the “Dance 1” side of the chart:

<u>Force in Dance: Comparison Chart</u>		<u><i>This That and the Third</i></u> <span style="float: right;">Slide 6</span>		
Name: _____				
<b>Dance 1</b>	<b>VS</b>			<b>Dance 2</b>
Title: _____				Title: _____
	<b>Weight</b>			
	<b>Flow</b>			
	<b>Tension</b>			
	<b>Attack</b>			
		<i>Choreographed by Rena Butler by IN PERFORMANCE: Hubbard Street Dance Chicago</i>		

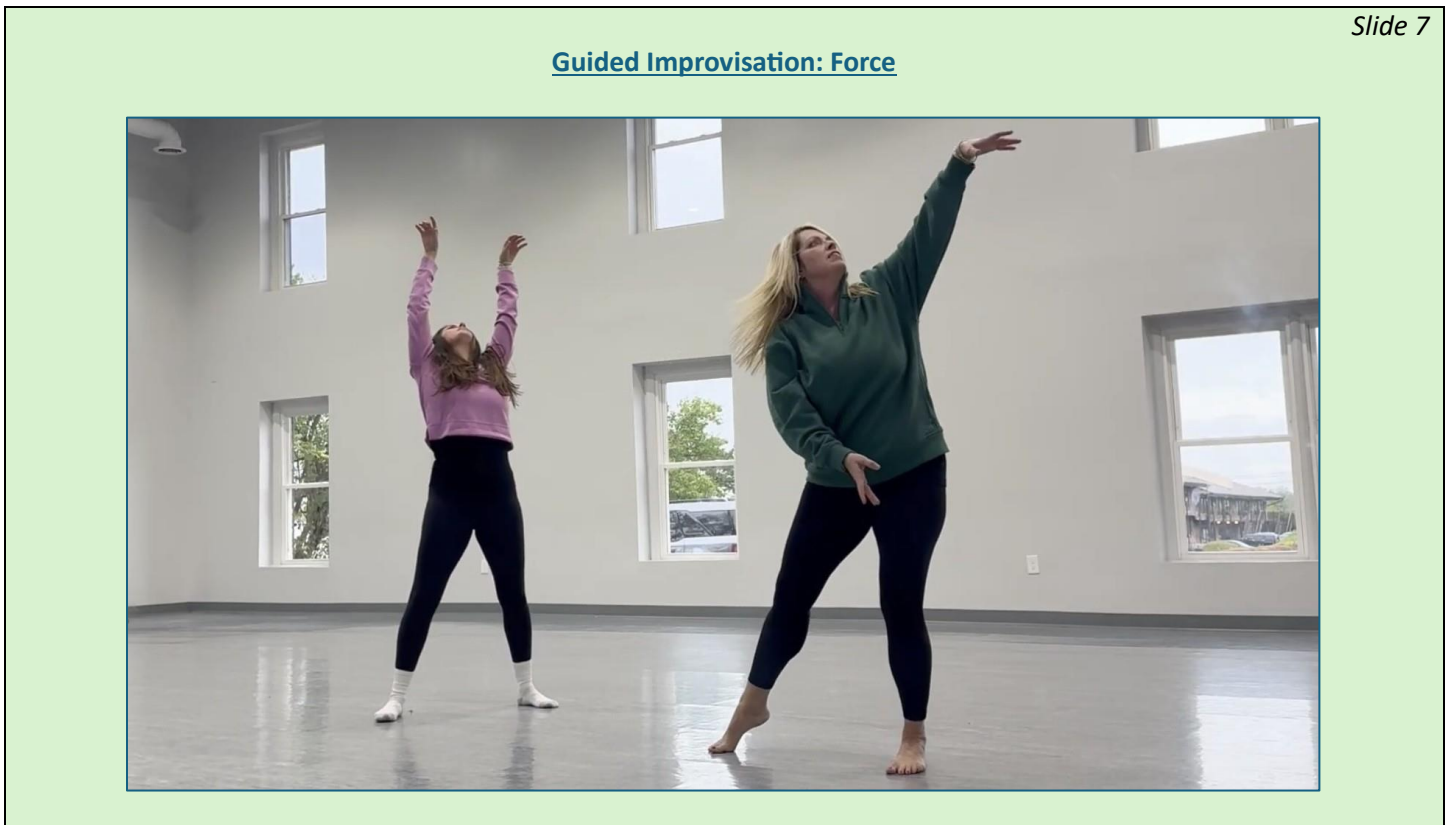
Using a [Suggested Kagan Structure](#) such as **Think-Pair-Share**, allow students to share what they observed and how the sub-elements of force were used in the video.

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 Movement and Meaning – Part 2

Using the audio of the *This, That and the Third* video, tell students they are going to respond to a guided movement improvisation by moving through the space and adjusting appropriately when a sub-element is announced.

Refer to the video [Guided Improvisation: Force](#), for more specific examples.



Direct students through the following guided movement improvisation:

*Slide 8*

**Guided Movement Improvisation: One**

1. Move freely around the space until you hear “heavy” announced.
2. Respond with movement that has a heavy quality until the next sub-element is announced.
3. You may then hear, “light” announced. Respond with movement that has a light quality.
4. Continue to adjust your movement as each sub-element is announced.

Continue this exercise as much as time permits ensuring you have allowed for physical exploration of all sub-elements such as smooth/sharp, free flowing/bound, etc.

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Allow students to share about their movement experience using the following question:

Slide 9

How does manipulating the sub-elements of force convey meaning in *This, That and the Third*?

Next, instruct students to watch the second video, [Ounce of Faith](#) and complete the “Dance 2” side of the chart.

**Force in Dance: Comparison Chart**

Name: \_\_\_\_\_

**Force in Dance**  
**Exemplar: Comparison Chart**

**Dance 1**

Title: *This, That and the Third*

Light - the use of jumping and foot work

Bound - connected to the floor and the defined space

Tight - contracted and coming from the core

Sudden - movements are quick and sharp

**VS**

**Weight**

**Flow**

**Tension**

**Attack**

**Dance 2**

Title: \_\_\_\_\_

**Ounce of Faith**

Slide 10



*Choreographed by Darrell Grand Moultrie  
by Alvin Ailey American Dance Theatre*

Using a [Suggested Kagan Structure](#) such as **Rally Partner**, allow students to share what they observed and how force was used in the video.

Using the audio of the *Ounce of Faith* video, repeat the guided movement improvisation outlined previously:

Slide 11

**Guided Movement Improvisation: Two**

1. Move freely around the space until you hear “heavy” announced.
2. Respond with movement that has a heavy quality until the next sub-element is announced.
3. You may then hear, “light” announced. Respond with movement that has a light quality.
4. Continue to adjust your movement as each sub-element is announced.

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Continue this exercise as much as time permits ensuring you have allowed for physical exploration of all sub-elements such as smooth/sharp, free flowing/bound, etc.

Allow students to share their movement experience with a partner using the following question:

Slide 12

How does manipulating the sub-elements of force convey meaning in *Ounce of Faith*?

Invite students to share their responses with the class to demonstrate their understanding of how movement conveys meaning.



**Comparison**

Allow students to work with partners to complete the comparison portion on the chart for *This, That and the Third* and *Ounce of Faith*:

Slide 13

**Force in Dance: Quick Write**

Name: \_\_\_\_\_

**Force in Dance**  
**Quick Write**

**EXPLAIN HOW THE INTENT OF EACH DANCE IS  
CONVEYED THROUGH FORCE:**

A large cyan rounded rectangle containing six horizontal lines for writing.

Allow students to share their comparison using a [Suggested Kagan Structure](#), such as **Think-Write-Round Robin**.

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 **Student Reflection**

After each student has shared their comparison, remind them of the learning goal and success criteria for this learning experience:

*Slide 14*

**Learning Goal:**

Students will use the elements of dance to compare how different dances convey meaning.

**Success Criteria:**

I can use force to compare the meaning of dances.

Now, invite students to reflect on the following questions:

*Slide 15*

**Student Reflection Questions:**

- What was the most exciting part of this learning experience?
- Which dance did you connect to most? Why?
- How did participating in movement impact your understanding of the sub-elements?
- Rate your comfort level with movement improvisation on a scale of 1 – 10 (1 being uncomfortable and 10 being most comfortable).

 **Teacher Reflection**

For teacher reflection, consider these questions:

**Teacher Reflection Questions:**

- What did the students respond to the most enthusiastically in this learning experience?
- What are some of the challenges they faced? How can they be addressed?
- What are the comfort levels of the students in using movement improvisation? How can more opportunities be provided to use movement improvisation?
- How will you continue to support student learning?

 **Wrap Up**

You can revisit this learning experience using the other elements of dance, space or time. Continue to provide your students with movement experiences and exposure to multiple dance genres and styles.

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## Scaffolding Connection to Support the Enduring Understanding

The following examples are a synopsis of high-quality, grade-level learning experiences that appropriately scaffold to support the enduring understanding of this anchor standard for dance.

***Enduring Understandings** summarize important ideas and processes that are central to an arts discipline. They allow the standards to be steeped in rigor and focused on students' ability to demonstrate understanding through performance.*

**Enduring Understanding:**

Dance is interpreted by considering intent, meaning and artistic expression as communicated through the use of the body, Elements of Dance, dance technique, dance structure and context.

**Elementary School – DA:Re8.1.1 (Grade 1)**

**Exploring Movement:** Movement Story

Movement in dance helps to tell a story. Students will choose from various shapes in dance to explore movement appropriate for each section of a 3-part story. Students will share their movement choices with peers and explain how the movement captures the idea of the story.

**High School – DA:Re8.1.Acc (Accomplished)**

**Analyzing Movement:** Developing a New Narrative

Dances interpret the purpose of movement in varying ways. Students will analyze the movement of a dance that tells a story and choose specific sections to alter by making new, but appropriate movement choices. Students will share their choices with peers and find ways to connect their movements to effectively tell the new narrative.