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ABSTRACT

The curricular framework set forth in this document is designed to assist administrators and teachers in planning, developing, and implementing K-12 dance programs. The publication is organized in five major sections: the first section presents a philosophy defining the nature of dance in relation to society, the learner, and the school curriculum; the second focuses on goals and subgoals representing broad statements of desired outcomes; the third provides further definition for each subgoal; the fourth offers illustrative objectives, showing how goals and subgoals may be treated at particular grade levels; and the final section describes how to develop and use goals, subgoals, expectancies, and objectives in the preparation of dance scopes, sequences, and instructional units. Appendices provide a sample set of illustrative objectives, the required Maryland competency objective, a glossary of dance education terms, the names of the Maryland Dance Curriculum Framework Task Force, and both the Maryland and the national review panels for the Maryland Dance Curricular Framework. (LL)

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DANCE

A MARYLAND CURRICULAR FRAMEWORK

ED 363 586

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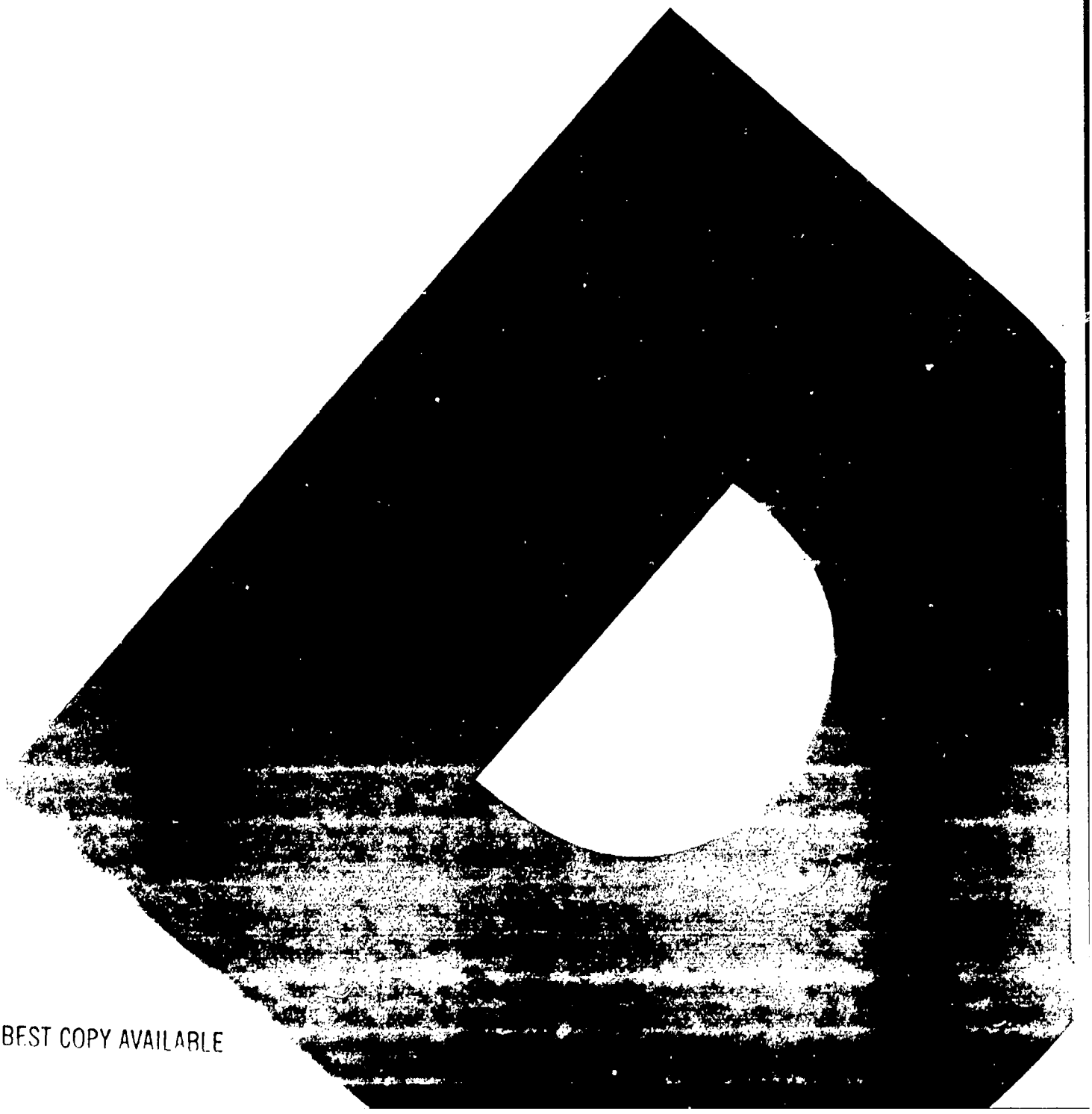

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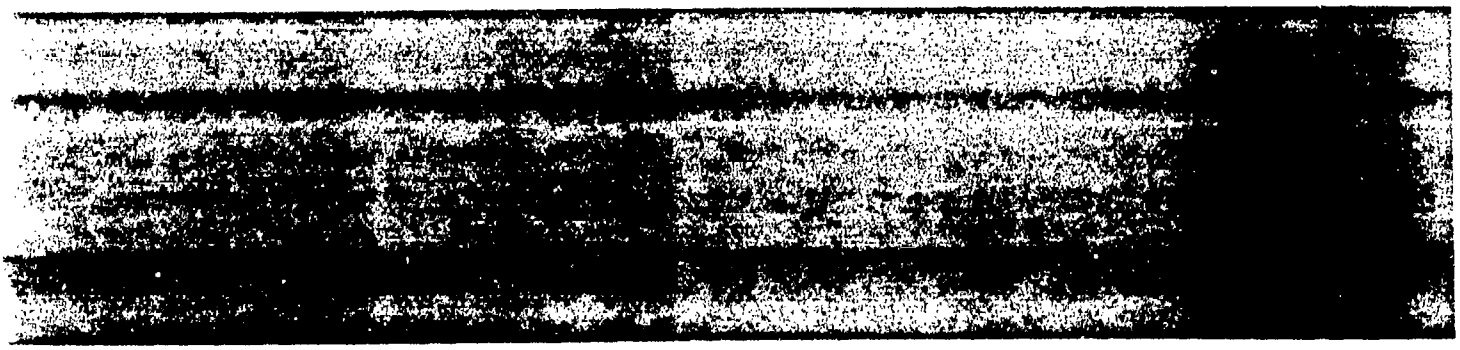

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The National Review Panel for the Maryland Dance Curricular Framework

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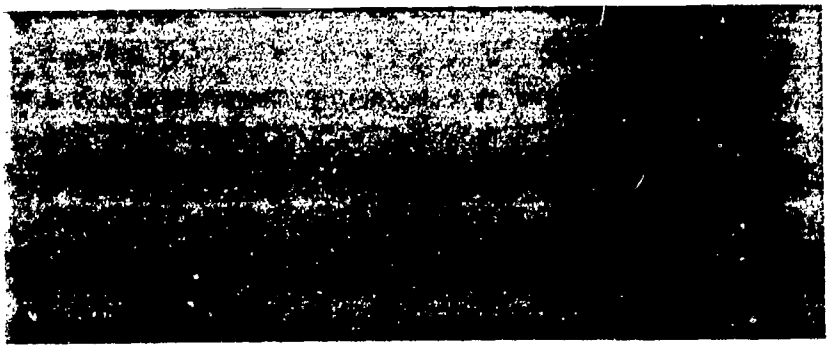

FOREWORD

Dance has played a significant role in the life of all societies and cultures. Throughout recorded history, it was used as a vehicle for celebrating life and for intensifying and clarifying human existence. It is believed that in some societies, expression through dance preceded expression through other codified modes of communication.

The functions of dance include a range of human endeavors from those of purely artistic pursuit to those having a therapeutic or recreational focus. It is essential that the schools provide quality dance education programs that reflect accurately the pluralistic purposes of dance, incorporating those skills and experiences that are unique to dance as well as those that contribute to the achievement of general education goals.

The curricular framework set forth in this document incorporates significant trends in the content area and provides direction for a comprehensive approach to dance education in the schools of Maryland.

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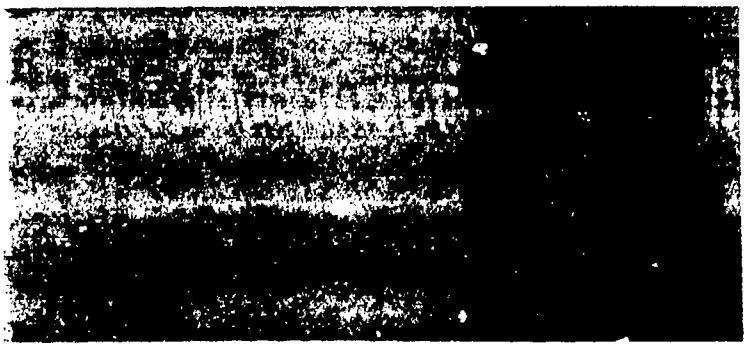


PREFACE

In response to a statewide mandate for more comprehensive programs in the arts, the Maryland State Department of Education, through the State Superintendent of Schools, formed a dance task force charged with developing goals for a comprehensive K–12 dance program. The task force was made up of elementary and secondary school teachers of dance, public school coordinators of physical education, university specialists in dance education, and a state specialist in the fine arts. The task force functioned under the aegis of the Chief of the Arts and Humanities Section of the Maryland State Department of Education.

The group reviewed curricular materials related to dance education from many sources and numerous states. Background material from respected dance educators was also considered as the task force developed its philosophy and the four goals of the program. Members of the task force developed and refined subgoals for each goal and listed expectancies which delineate the possible scope of the subgoals. Illustrative objectives were then developed as examples of ways to incorporate subgoals into local system dance curricula.

Reviews of the final document were made by nationally recognized experts in dance education, teachers, supervisors, and dance practitioners from Maryland. A formal review panel, chaired by the State Assistant Superintendent, Division of Instruction, was convened to consider the completed work.

Finally, the State Department of Education funded projects in two local school systems. The systems examined their current programs and compared them with the new goals for dance education.

The result of this activity was the development of dance curriculum models which show alternative methods of reaching the desired outcomes of a K–12 comprehensive program.

This document summarizes the work directed by the task force and includes a section to assist local school systems in their curriculum development efforts.

INTRODUCTION

A Statement of Purpose

Dance: A Maryland Curricular Framework is designed to assist administrators and teachers in planning, developing, and implementing K–12 dance programs. It provides a philosophical foundation and curricular framework from which educators may construct comprehensive dance education programs. The materials presented will aid local school systems in:

Planning local curricula,
Developing a local philosophy,
Defining a local set of goals and subgoals,
Evaluating the extent to which the goals and subgoals are contained in current curricular offerings,
Identifying needed curricular content and instructional strategies, and
Defining selected dance terms having important curricular implications.

This document is organized in five major sections:

The Philosophy—This section defines the nature of dance and describes its relationship with society, the learner, and the school curriculum.

Goals and Subgoals—These broad statements of desired outcomes derive from the philosophy and bring direction and clarity to the program.

Expectancies—These behavioral statements provide further definition for each subgoal.

Illustrative Objectives—These sample objectives show how goals and subgoals may be treated at particular grade levels.

Curriculum Development Process—This section describes how to develop and use goals, subgoals, expectancies, and objectives in the preparation of dance scopes, sequences, and instructional units.

PHILOSOPHY

The Nature of Dance

Dance is the fine art that uses the human body as its expressive instrument and movement as the medium for communication. Throughout recorded history, all cultures have used dance as a vehicle for celebrating life and for intensifying and clarifying human existence. Expression through dance is influenced by cultural context, stylistic evolution and personal inspiration.

Dance is individual or group exploration of a life experience through a movement vocabulary. Space, time, form, and energy are the basic elements through which meaning in dance is created. Experiences in dance engage the emotions and intellect as movement responses are organized into patterns. Participation in a broad spectrum of dance experiences enables individuals to develop a sensitive awareness and understanding of the aesthetic qualities of the movement environment.

Dance and Society

Dance has played a significant role in the life of all societies and cultures. It is believed that in primitive societies, expression through dance frequently preceded expression through other codified modes of communication.

Dance is frequently a cooperative experience which engages individuals in the dynamics of group interaction. Its functions include a range of human endeavors from those of purely artistic pursuit to those having a therapeutic or recreational focus. The social value of dance derives from its capacity to reveal the ideas, values, and interests of others. Dance illuminates and interprets shared existence, enhancing the individual's sense of community.

A comprehensive dance education provides opportunities for the learner to encounter dance expressions of human kind across time and to explore the relationships of personal space to social space. It contributes to the learner's understanding and tolerance of the beliefs and values of other people and provides opportunities for personal, social, and cultural exploration and self-fulfillment.

Dance and the Learner

Dance education serves many of the purposes of schooling by providing experiences through which the student can fulfill a variety of physical, intellectual, and emotional needs. Through experiences in dance, the student becomes more sensitive to the kinesthetic environment, explores ideas and values, and develops positive feelings about self and others. In the process of performing dance movements, understanding their expressive qualities, and appreciating their heritage, the student's creative potential and capacity for deriving aesthetic satisfaction is enhanced.

The joy of movement begins with the first breath of life and continues throughout life. Dance experiences during the elementary years are exploratory, providing the learner opportunities to develop a movement vocabulary. Through guided discovery approaches, the student explores the dance elements of time, space, and energy. As the student's physical, emotional, and intellectual skills develop, school experiences include a range of studies leading to competent understanding of dance. Meaning is then revealed through the structure and expressive qualities of dance.

Dance experiences for all students should heighten their aesthetic and kinesthetic sensitivities to the art form and lead to an understanding and appreciation of the human body as an expressive instrument. Dance is a performing art. Students who demonstrate unique potential should be identified, encouraged, and challenged to continue exploring the range of expressive possibilities available through dance.

The Dance Curriculum

A comprehensive dance curriculum provides the student with a foundation for developing a life-long relationship with dance expression. The curriculum is structured by scope and sequence and reflects the nature of dance, the place of dance in society, and the needs of individual learners. The dance curriculum provides learning experiences that account for student interests and abilities and that promote an understanding of the human body as an instrument for communication.

DANCE EDUCATION GOALS AND SUBGOALS

The dance curriculum provides opportunities for students to experience self-discovery and personal growth as they: (1) experience first-hand the principles of movement and their relationship to the human body; (2) develop a movement vocabulary; (3) experience creative, artistic, and aesthetic aspects of dance; (4) develop skills, techniques, and concepts for expressing meaning through movement; (5) develop a sense of the relevancy of dance to human experience through the study of its many forms; and (6) determine the aesthetic value of dance through the application of specific criteria.

The comprehensive dance curriculum reflects the personal, social, and cultural aspects of dance as a performing art. At all instructional levels, the curriculum should provide opportunities for all students to develop:

- the ability to perceive, perform, and respond to dance.
- an understanding of dance as an essential component of history and human experience.
- the ability to perform and to organize dance ideas and movements creatively.
- the ability to make aesthetic judgments through dance experience.

These four goals and their respective subgoals represent broad guidelines for K–12 dance programs in the school systems of Maryland. The goals and subgoals amplify different aspects of a program designed for all students, at all grade levels.

While the goals and subgoals sometimes may be pursued separately, their truest achievement will occur only when they are interwoven. The goals and subgoals are the driving force behind the knowledge, skills, habits, and attitudes to be achieved in a comprehensive program.

Each goal addresses a different category of content. Categories included are:

Goal 1. Aesthetic Education

Goal 2. Historical, Cultural, and Social Context

Goal 3. Creative Expression and Production

Goal 4. Aesthetic Criticism

GOAL 1

To develop the ability to perceive, perform, and respond to dance

The senses are major intermediaries between the external world of objects and events and the internal world of perceptions, thoughts, and feelings. The sensations of skin and muscles; perceived body position, direction, rhythm, and movement through space; and degrees of tension and relaxation are all perceived through the kinesthetic sense. As perceptual abilities are developed, opportunities for exploring and interpreting the ever changing environment through a dance vocabulary are enhanced.

Through the development of perceptual and physical abilities and technical skills, students acquire the tools necessary for performing and responding to dance. As the ability to perform and respond increases so does the latitude of creative possibilities and one's freedom to explore dance expression.

Subgoals.

1.1 Develop perceptual skills essential for dance experience.

1.2 Develop an understanding of dance as a response to experiences and the environment.

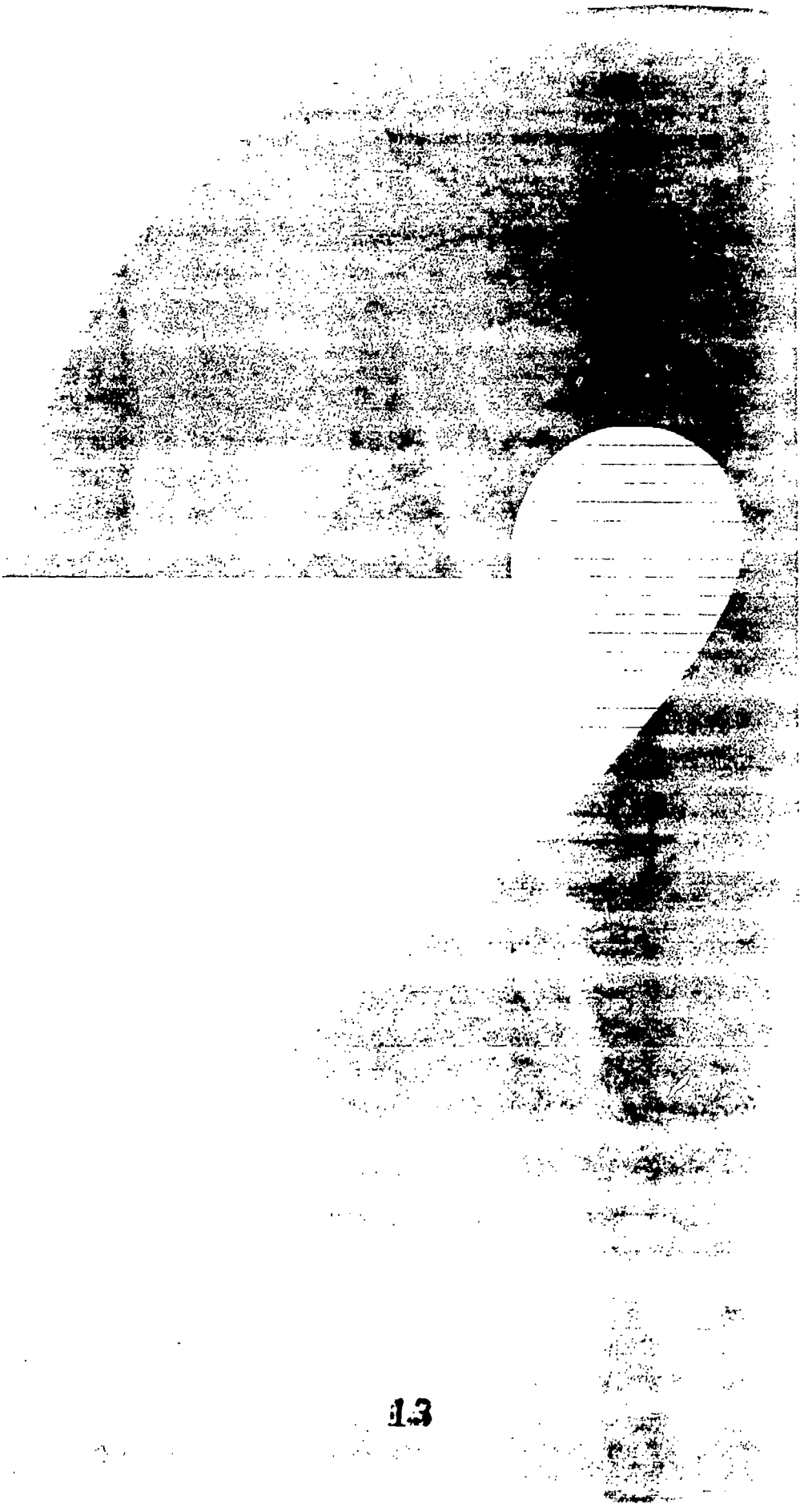
1.3 Develop an understanding of the language of dance.

GOAL 2

To develop an understanding of dance as an essential component of history and human experience.

Dance has played an essential role in all cultures at every moment of historical time. It is valued because of its capacity to illuminate shared human existence by clarifying and interpreting the significant events of life. From primitive ritual to contemporary dance forms, it has served as a vehicle for freeing the body to create expressions of personal and universal meaning through a movement vocabulary.

The significance of dance in contemporary life is better understood when its cultural and social values and its historical antecedents are known. Through study of the aesthetic traditions of world cultures as well as their own, students acquire insights into the universal needs that are satisfied through dance and the relationships of dance to other forms of human expression.



2.1 Develop the ability to recognize dance as a form of individual and cultural expression.

2.2 Develop an understanding of dance philosophies and styles.

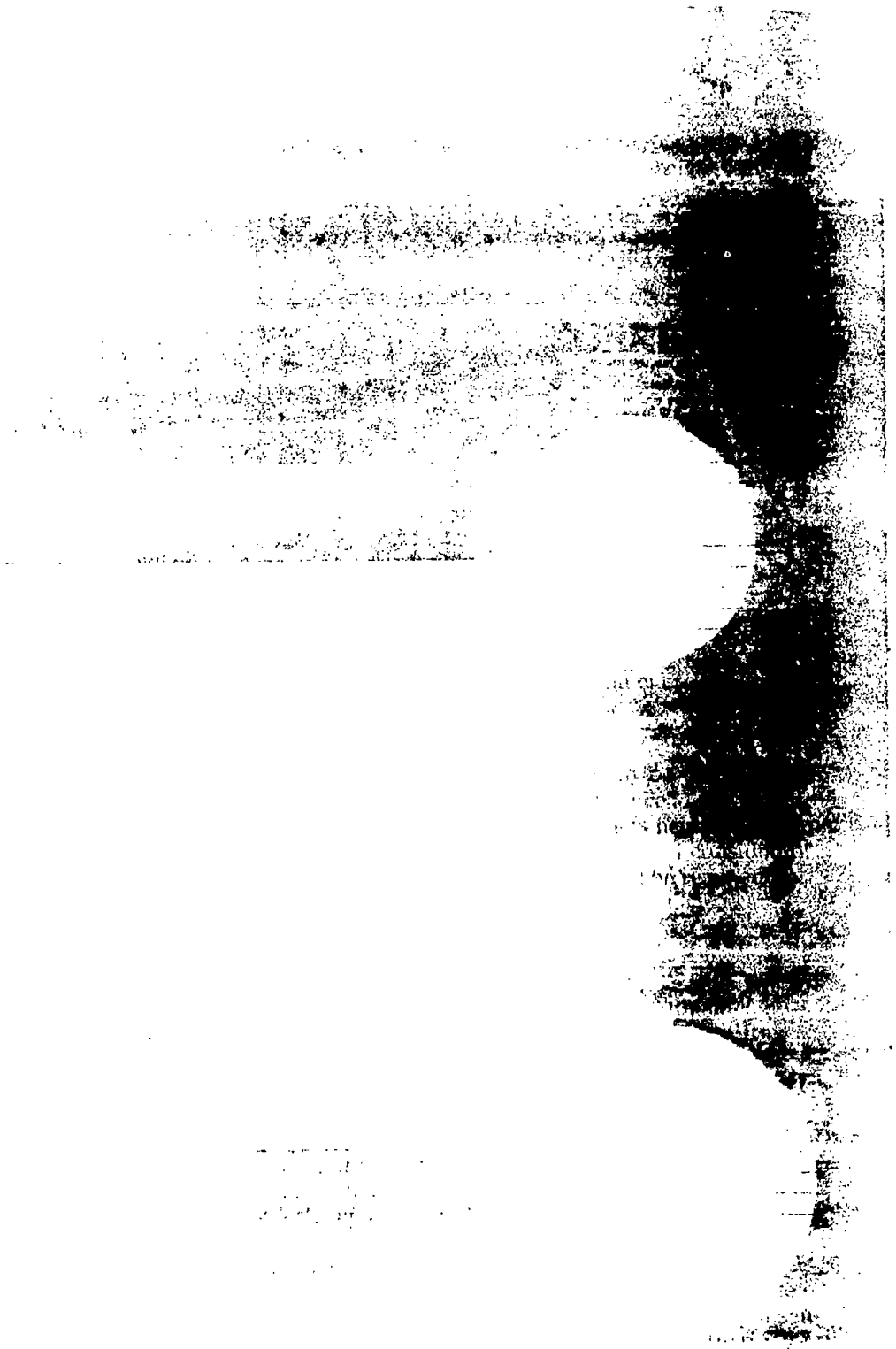
2.3 Develop an understanding of the relationship of dance to the other fine arts and other forms of human expression.

GOAL 3

To develop the ability to perform and organize dance ideas and movements creatively

In order for the dance experience to be complete, first-hand opportunities to experiment, acquire skills, and to participate in the creative process are essential. Creative involvement in dance requires the application of imagination and energy as psychomotor abilities and mental processes that use knowledge and intuition are actively engaged. Through this process, students learn to distinguish random movement from the art form and to sculpt personal dance ideas.

Dance is a performing art. It evolves from a blend of choreographic elements: compositional form, the relationships of dancers in time and space, and the effective use of appropriate stimuli. As students solve problems and express concepts by creating compositions and reacting spontaneously through improvisation, they became aware of the limitless possibilities for interpreting human ideas and feelings through dance.



3.1 Develop the ability to improvise dance.

3.2 Develop the ability to design and effect dance ideas, themes, and compositions.

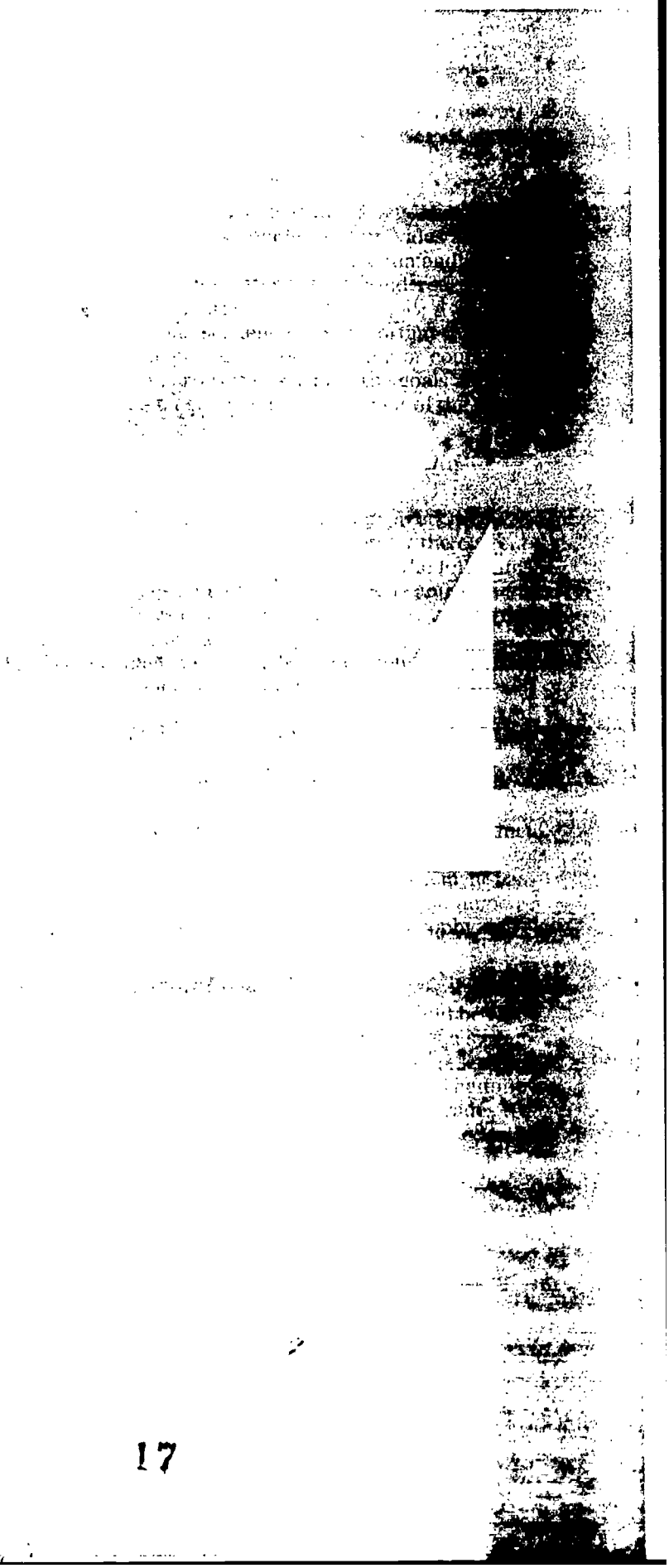
3.3 Develop performance competencies.

GOAL 4

To develop the ability to make aesthetic judgments through dance experience.

The arts are among the highest of human achievements. The application of specific criteria for making aesthetic judgments about works of art is necessary in order to determine their meaning and import. By developing the ability to identify, analyze, and apply criteria for making aesthetic judgments about dance experiences, students become more effective observers and creators of dance.

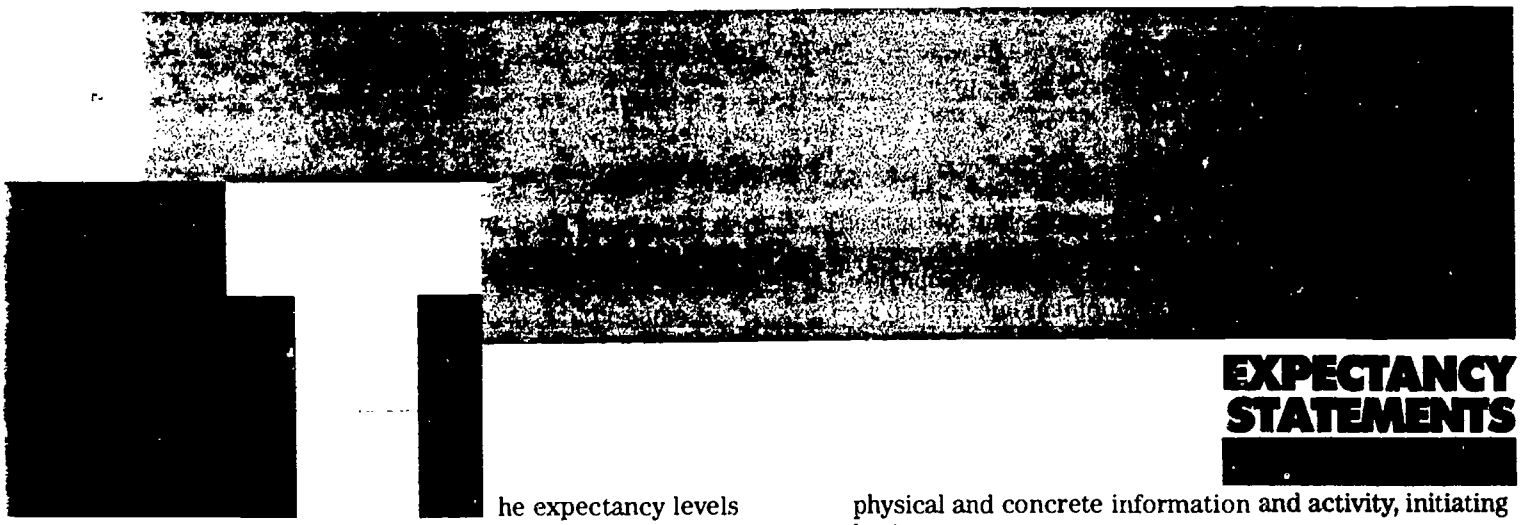
Personal and artistic growth is dependent upon self-examination and the reaction and critique of others. Individual growth in dance is fostered through opportunities that enable the student to create patterns of movement and form and to appreciate their variety and beauty. As the student acquires a dance vocabulary, cognitive insights, and cultural perspectives, the capacity to determine and express personal and universal meaning through dance performance is enhanced.



Subgoals

4.1 Develop the skills and sensitivity to apply aesthetic criteria to observed choreography and performance.

4.2 Develop the skills and sensitivity to apply aesthetic criteria to one's choreography and performance.



EXPECTANCY STATEMENTS

The expectancy levels further delineate the scope of the goal and subgoal statements and provide a flexible format for describing expected student outcomes. This format allows the teacher to target his or her class or even the individual student according to the student's promise and experience, rather than age or grade level. The three levels may be described in the following way:

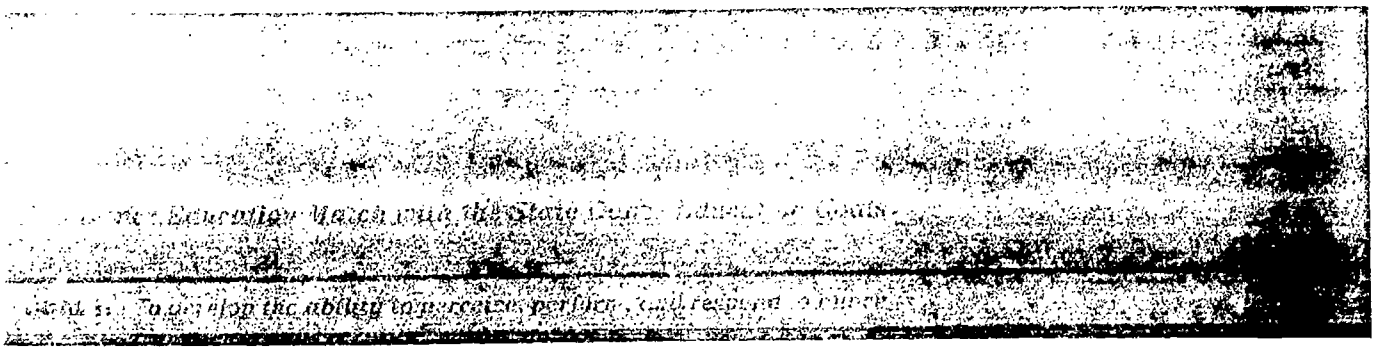
Level 1—earliest level of exposure, beginner, primarily physical and concrete information and activity, initiating basic concepts.

Level 2—reinforcement and extension of basic skills and experience, intermediate difficulty, increasingly sophisticated concepts, broader scope and activities.

Level 3—advanced level, synthesis of ideas, competent application of concepts and skills, integration with other academic areas, preparation for mature development.

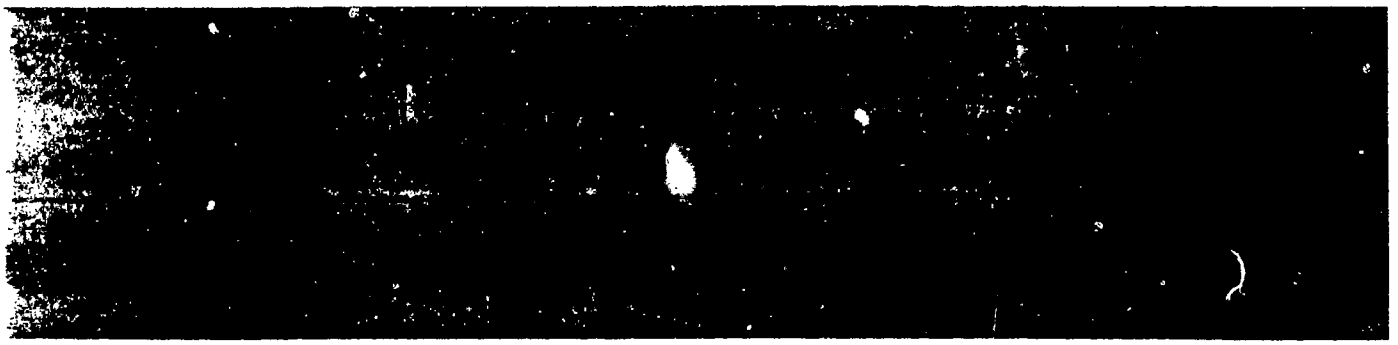
GOAL 1: ***To develop the ability to perceive, perform, and respond to dance***

SUBGOALS	LEVEL 1	LEVEL 2	LEVEL 3
1.1 Develop perceptual skills essential for dance experience.	Become aware of ways that natural and human made phenomena affect perception.	Identify ways that the senses affect perception and performance.	Investigate ways in which changes in perception affect dance experiences.
1.2 Develop an understanding of dance as a response to experiences and the environment.	Become aware of the variety of stimuli used in dance.	Manipulate and combine images, sounds, and experiences to produce various effects.	Translate and convey the meaning of dance.
1.3 Develop an understanding of the language of dance.	Explore the basic elements of dance by using the body instrument in a variety of ways.	Execute increasingly complex movements by acquiring technical skills and refining physical abilities.	Demonstrate proficiency of form and technique.



GOAL 2: ***To develop an understanding of dance as an essential component of history and human experience***

SUBGOALS	LEVEL 1	LEVEL 2	LEVEL 3
2.1 Develop the ability to recognize dance as a form of individual and cultural expression.	Become aware of reasons why people dance.	Investigate ways dance is used as a means of expression in various cultures.	Analyze the ways people use dance as a means of communication and expression.
2.2 Develop an understanding of dance philosophies and styles.	Become aware of differences among forms of dance.	Describe and analyze the subject matter and technique inherent in various forms and styles of dance.	Compare and contrast the philosophical concepts of various dance forms and styles.
2.3 Develop an understanding of the relationship of dance to the other fine arts and other forms of human expression.	Become aware of elements common to dance and other forms of human expression.	Examine the relationships between dance and other forms of human expression.	Integrate other art forms and disciplines with dance.

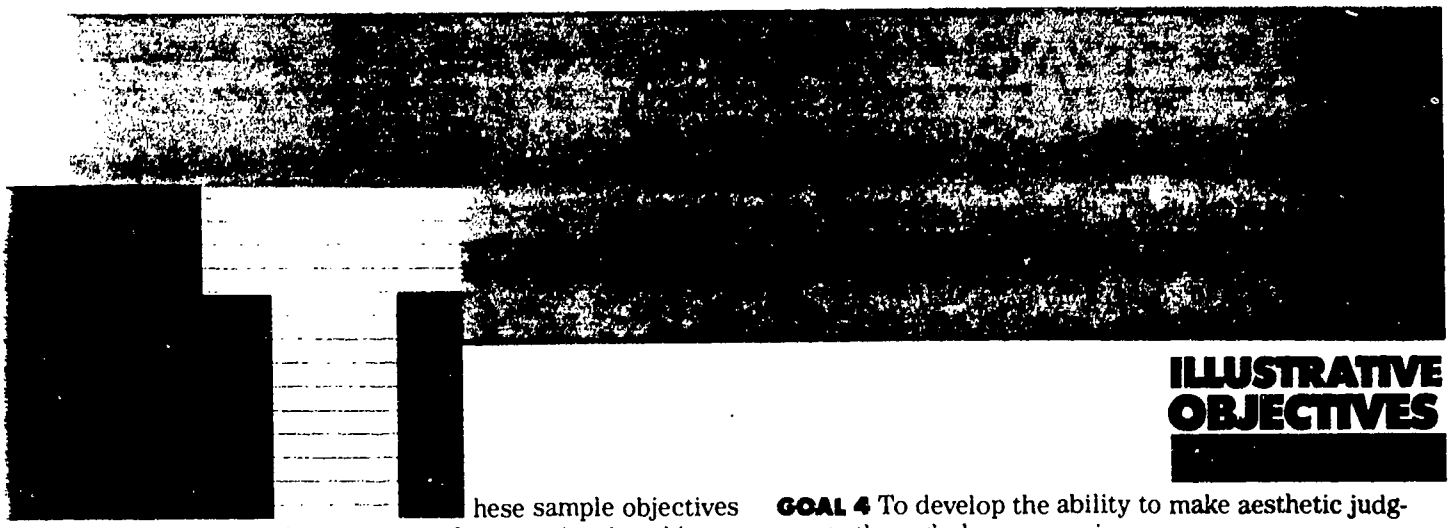


GOAL 3: *To develop the ability to perform and to organize dance ideas and movements creatively*

SUBGOALS	LEVEL 1	LEVEL 2	LEVEL 3
3.1 Develop the ability to improvise dance.	Become aware that internal cues produce spontaneous movement from various stimuli.	Learn to use movement to identify, select, and organize feelings, experiences, and perceptions.	Practice analyzing and refining movement experiences to achieve integration and unity.
3.2 Develop the ability to design and effect dance ideas, themes, and compositions.	Explore the fundamentals of composition.	Learn to identify and organize the fundamentals of composition.	Apply, analyze, and refine the fundamentals of composition.
3.3 Develop performance competencies.	Experience performing movement sequences.	Learn to perform dances and experience the rehearsal process.	Apply principles of stage production.

GOAL 4: *To develop the ability to make aesthetic judgments through dance experience*

SUBGOALS	LEVEL 1	LEVEL 2	LEVEL 3
4.1 Develop the skills and sensitivity to apply aesthetic criteria to observed choreography and performance.	Discuss reactions to dance performance.	Learn to apply aesthetic criteria to dance performance.	Demonstrate a variety of ways of expressing aesthetic judgment.
4.2 Develop the skills and sensitivity to apply aesthetic criteria to one's choreography and performance.	React to one's work and respond to appraisals by others.	Learn to assess one's work.	Modify one's work according to need.



ILLUSTRATIVE OBJECTIVES

These sample objectives represent a way to incorporate a framework subgoal into local dance education curricula.* They are organized to give sample objectives for three qualitatively different learning stages. A local school system choosing to use these illustrative objectives may determine their specific placement and modify them to meet local needs.

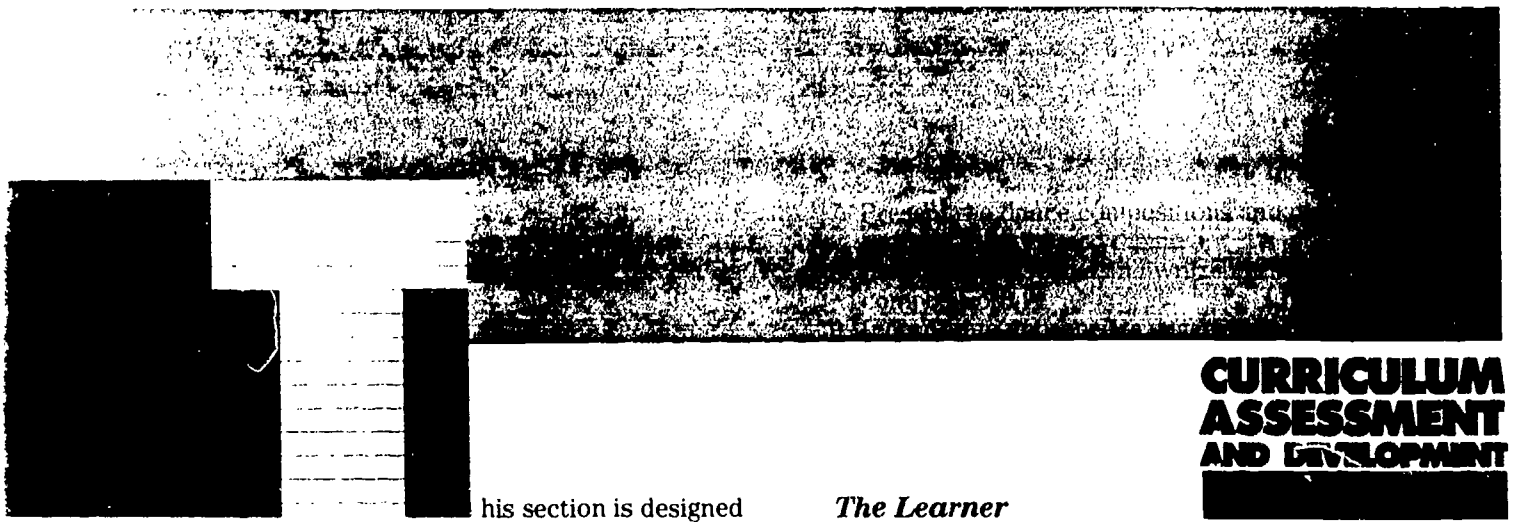
GOAL 4 To develop the ability to make aesthetic judgments through dance experience

SUBGOAL 4.1 Develop the skills, and sensitivity to apply aesthetic criteria to observed choreography and performance.

EXPECTANCIES

STAGE 1	STAGE 2	STAGE 3
4.1.1 Discuss reactions to dance performance.	4.1.2 Learn aesthetic criteria for dance.	4.1.3 Demonstrate a variety of ways of expressing aesthetic judgment.
SAMPLE OBJECTIVES		
• Demonstrate an understanding of the concepts observed in dance performance. • Discuss observed performances in terms of mood or feeling. • Express reasons for satisfaction or dissatisfaction with observed performances.	• Describe the concepts utilized in the creation of a particular dance. • List the aesthetic concepts identified in the observation of a dance performance. • React to a dance composition in terms of aesthetic concepts observed.	• Assess the use of aesthetic concepts in a dance composition. • Compare and contrast the manner in which different choreographers approach similar themes. • Read articles written by dance critics and respond critically to observed performances.

**These objectives are representative of a set of sample objectives for each goal and subgoal that has been prepared and validated under the direction of the Maryland Dance Curricular Framework Task Force. The sample set of validated illustrative objectives may be found in Appendix A.*



CURRICULUM ASSESSMENT AND DEVELOPMENT

This section is designed as a guide for curriculum specialists and teachers as they assess existing curricula and develop new curricula. The material is organized around the four essential components of the written school curriculum: an underlying philosophy, the overall goals of the program, the scope and sequence, and classroom instructional units. Each component is described in terms of its purpose, its specific elements, and how it can be assessed and developed. In addition, an example from an existing curriculum guide is given for each component.

PHILOSOPHY

A philosophy is an explicit statement of the beliefs which should direct all aspects of a school system's curriculum. Developing a statement of philosophy allows educators in a system to reach consensus about the nature of the subject matter as it relates to the instructional program. A clear statement of philosophy, therefore, can aid the school system in developing goals, specifying instructional strategies, and assessing programs.

A comprehensive philosophy should begin by addressing the subject matter, its relationship to society, and its relationship to learners. Based upon a synthesis of these elements, a clear position statement should be developed to direct the structuring of the curriculum.

The Subject Matter

This section should describe the subject matter which is to be taught and the disciplines from which the curriculum should be drawn. It should address the underlying premises and values as well as the investigative strategies and processes inherent in these disciplines.

Society

Society's needs in relation to the subject matter should be of primary importance when planning a program. This section of the philosophy should describe these needs and how they can be met by a comprehensive curriculum.

The Learner

The system's set of beliefs about the needs of students is found here. These needs include those which are influenced by the external demands of society and those which, if met, would lead to personal fulfillment.

The Curricular Statement

The curricular statement is the culminating section of the philosophy. It synthesizes the needs of society and the learner with the subject matter content to produce a rationale for the curriculum.

Developing a Philosophy

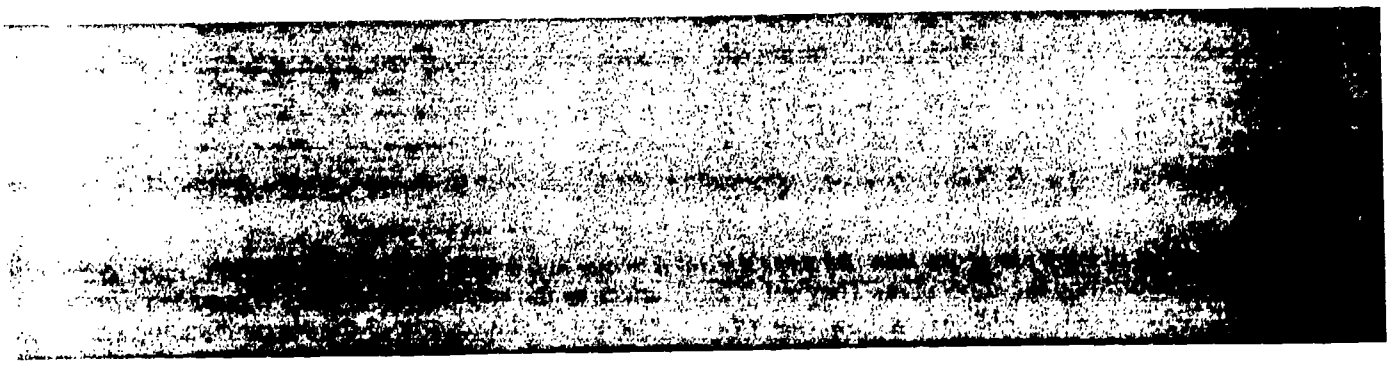
To develop a program philosophy it may be useful to review the explicit philosophies in existence at the local, state, and national levels. Implicit beliefs held by the local community should also be identified and considered. Finally, a system-wide consensus should be reached on the key beliefs outlined in the final product.

Example of a Local Philosophy

THE NATURE OF DANCE

Dance is a form of communication that illuminates human experience through a movement vocabulary. It is the fine art that uses the body as an expressive instrument to explore human existence and to celebrate life. Expression through dance is influenced by cultural context, stylistic evolution, and personal inspiration.

Space, time, form, and energy are the basic elements through which meaning is created in dance. Dance engages the emotions and intellect as movement responses are organized into patterns. Because it is a creative art, dance requires the application of aesthetic discrimination by its practitioners. Participation in a broad range of dance experiences enables participants to develop a sensitive awareness and understanding of the aesthetic qualities of the movement environment.



DANCE AND SOCIETY

Throughout history dance has been part of the life of all cultures and societies and has provided a vehicle for responding to a variety of environmental stimuli. It is believed that because the body is used as the expressive instrument, dance expression preceded the development of other fine arts forms.

Dance is a source of enjoyment and a medium for creative expression. Frequently it is a cooperative experience engaging individuals in a range of human endeavors from those of purely artistic pursuit to those having a recreational or therapeutic focus. Primitive peoples danced to ensure the success of the hunt and the growth of crops, for religious expression, and for healing sickness. In contemporary societies, dance continues to be a vehicle for interpreting shared existence and enhancing the individual's sense of community.

A comprehensive dance education program provides opportunities for the learner to encounter dance expressions of human kind across time and to explore the relationships of personal space to social space. It provides a climate in which the learner can become more sensitive to the environment, explore relationships and ideas, develop positive internal feelings, and experience self-fulfillment.

DANCE AND THE LEARNER

Dance education contributes to the development of aesthetic sensitivity and provides experiences through which students can fulfill a variety of intellectual, personal, and social needs. To foster the learner's response to dance, the instructional program nurtures and promotes development of a sensitivity to the kinesthetic environment, exploration of ideas and values, and development of positive feelings about self and others.

The joy of movement begins with the first breath of life and continues throughout life. At the elementary level, dance experiences are exploratory. A movement vocabulary is developed as the learner explores the elements of dance through improvisational and guided discovery experiences. With maturation, the student's increased abilities enable the acquisition of more complex knowledge, skills, and concepts leading to competent understanding of dance.

Dance experiences for all students should heighten their aesthetic and kinesthetic sensitivities to the art form and lead to an understanding and appreciation of the human body as an expressive instrument. Dance is a performing art. Students who demonstrate unique potential should be identified, encouraged, and challenged to continue exploring the range of expressive possibilities available through dance.

THE DANCE CURRICULUM

A comprehensive dance curriculum provides the student with a foundation for developing a life-long relationship with dance expression. The curriculum is structured by scope and sequence and reflects the nature of dance, the place of dance in society, and the needs of individual learners. The curriculum provides dance learning experiences that account for student interests and abilities and that promote growth in understanding the qualities of dance.

Within the curriculum, opportunities for both individual and group experiences are necessary to enhance the acquisition of a movement vocabulary and to develop skills in improvisation, composition, and performance. The curriculum must also provide opportunities for students to develop a sense of the relevancy of dance to human experience through the study of its many forms and to determine the aesthetic value of dance through the application of specific criteria.

GOALS

Goals are broad generalized statements derived from the philosophy which determine the curriculum. They set the direction of the program by identifying those learner outcomes which are to be achieved through the program.

Since program goals are so broad, subgoals may be used to define the major areas covered by each goal. Additional levels of behavior statements may be written to further specify the expected behaviors within each subgoal.

Developing Goals

Goals should be developed from, and thus reflect, the system's philosophy. The chosen set of goals should, at minimum, incorporate all of the goals and subgoals from the state while addressing the specific needs of the community and special populations of children.

Example of a Local Set of Goals

The following comparison shows how a local set of goals have incorporated the required state dance goals:

A LOCAL SET OF GOALS	STATE DANCE EDUCATION GOALS
Students will:	
1. Develop movements fundamental to different styles of dance.	Goal 1
2. Develop dance perception and performance.	Goal 1
3. Promote dance as an essential part of history, culture, and human experience.	Goal 2
4. Foster creativity of movement as a means of expression and communication.	Goal 3
5. Develop the capacity for aesthetic and critical growth and response.	Goal 4
6. Promote dance as a lifelong pursuit.	Goal 4

SCOPE AND SEQUENCE

A scope and sequence is a picture of the entire curriculum from the school system level. It provides a broad overview of the content of the curriculum and illustrates the sequencing of the material from kindergarten through the twelfth grade.

In any scope and sequence it is important that certain key elements be presented for each unit or course; the title or topic, a narrative describing the goals and subgoals to be taught, and the placement of the unit or course within the school program.

Developing and Assessing a Scope and Sequence

The first step for developing a new scope and sequence, or modifying an existing one, is to review the current curriculum. It may be helpful to answer the following series of questions about the current scope and sequence.

1. Are the topics covered adequate to meet the desired scope of the program?
2. Is the content, as well as its placement, appropriate for the developmental levels of the various types of learners?
3. Is each of the system's goals incorporated into the current scope?
4. Does the sequence follow a logical order and allow for recycling of material when appropriate?

The answers to these questions should be examined and recommendations made for needed changes in the scope and sequence. Once this needs assessment has been completed, the scope and sequence should be revised to reflect the newly developed philosophy and goals.

Example from a Local Sequence

There are a variety of ways a sequence could be structured and still meet the recognized needs of a system. Maryland school systems use several to represent major topical areas in dance education programs. The following example presents curricular topics for Grades K–3, 4–6, and 7–12. Each topic identified is described in relation to the goals of the Maryland dance curricular framework.

LOCAL SEQUENCE

GRADE	TOPICS	STATE SUBGOALS										
		1.1	1.2	1.3	2.1	2.2	2.3	3.1	3.2	3.3	4.1	4.2
K-3	Creative Movement	X	X	X		X		X	X		X	
	Folk and Ethnic Dances	X	X	X	X	X	X				X	
	Dance History		X	X	X	X						
	Novelty Dances	X		X	X	X						
	Dance Performance	X		X	X	X	X			X		
	Physiology									X		
	Square Dancing	X	X	X	X	X					X	
4-6	Creative Movement	X	X	X		X			X		X	X
	Folk and Ethnic Dances	X	X	X	X	X					X	X
	Dance History	X	X	X	X	X						
	Novelty Dances	X	X	X	X	X						
	Dance Performance	X	X	X	X					X		
	Physiology									X		
	Square Dancing	X	X	X	X	X						
	Dance Theory	X	X	X							X	X
7-12	Ballet	X	X	X	X	X						
	Ballroom Dancing	X	X	X	X	X						
	Choreography	X	X	X	X	X		X	X			
	Court Dancing	X		X		X						
	Creative Movement										X	X
	Critique										X	X
	Folk and Ethnic Dances	X	X	X	X	X						
	Dance History	X	X	X	X	X	X					
	Improvisation	X	X	X	X			X	X	X		
	Jazz	X	X	X	X	X						
	Modern Dance	X	X	X	X	X						
	Dance Performance	X	X	X	X	X				X		
	Physiology	X		X	X	X				X		
	Square Dancing	X	X	X	X	X						
	Theatrical Dance	X	X	X	X	X						
	Dance Theory	X	X	X	X	X	X			X		

Example from a Local Scope

The scope of each course or unit of study is described through a narrative and listing of the goals and subgoals covered. Though two systems may teach the same sequence (that is, the same topic at the same grade level), the scope of that course or unit of study may be very different. The following is an example of a local system scope for three courses at differing levels during the high school years.

Level 1

Dance at the entry level of high school focuses on placement and alignment, positions of the feet, port de bras, proper use of the floor, beginning technique for a variety of dance forms, and dance flexibility and strength. At this time, the student begins to make judgments about the value of dance; therefore, dance history, physiology, dance theory, beginning choreography, dance vocabulary, and dance criticism are emphasized.

The student will:

- Demonstrate movement sequences that reflect a variety of dance techniques.
- Differentiate among a variety of dance forms, including ballet, modern, jazz, tap, folk, social, square, and theatre.
- Read articles written by dance critics and respond critically to observed performances.
- Identify and describe the use of aesthetic concepts in selected dance sequences.

Level 1 dance during the high school years addresses the following state subgoals:
1.1, 1.2, 1.3
2.1, 2.2, 2.3
3.1, 3.2, 3.3
4.1, 4.2

Level 2

The 2nd level high school dance program focuses on dance as an art form and as a means of expression and communication. Emphasis is placed on developing proficiency in several forms of dance. The study of history, physiology, dance theory, choreography, dance vocabulary, and dance critique are continued at a more advanced level as technical and creative aspects of performance are introduced. Dance as a performing art is emphasized and opportunities are provided for the student to perform personal works and the works of others for various audiences.

The student will:

- Identify and demonstrate transitional techniques that structure movement sequences.
- Combine and manipulate movement patterns to create specific effects.
- Analyze movement sequences in observed choreographed dances.
- Compare how choreographers approach similar themes.

Level 2 dance during the high school years addresses the following state subgoals:
1.1, 1.2, 1.3
2.1, 2.2, 2.3
3.1, 3.2, 3.3
4.1, 4.2

Level 3

The 3rd level high school dance program focuses on expression and communication through dance as a performing art. Development of technical proficiency is emphasized, and the student differentiates among the forms of dance, dancers, and choreographers. The student discerns visually correct dance techniques as works that emphasize advanced choreographic techniques are performed and works performed by others are critiqued.

Student-oriented performance projects, including technical and creative aspects of performance, occur at this level.

The student will:

- Demonstrate how meaning is conveyed through dance.
- Describe the roles of dance in final form.
- Choreograph and present a dance in final form.
- Assess the use of aesthetic concepts in selected dance compositions.

Level 3 dance during the high school years addresses the following state subgoals:
1.1, 1.2, 1.3
2.1, 2.2, 2.3
3.1, 3.2, 3.3
4.1, 4.2

Example of a Local Match with State Dance Education Goals

To assess local programs it is helpful to complete a match between goals established by the local system or the state and the goals implicit in the current scope and sequence. The following is an example of such a match for Level 1, K–5.

A K–5 Dance Education Match with the State Dance Education Goals

GOAL 1: ***To develop the ability to perceive, perform, and respond to dance***

SUBGOALS	GRADE LEVELS 1	2	3	4	5
1.1 Develop perceptual skills essential for dance experience.	X	X	X	X	X
• design activities which will enhance body awareness	I	R	M	E	E
• incorporate locomotor and nonlocomotor skills	I	R	M	E	E
• provide opportunities for students to practice observation skills		I	R	M	E
1.2 Develop an understanding of dance as a response to experiences and the environment.	X	X	X	X	X
• stimulate discussions based on individual experiences	I	R	M	M	E
• encourage students to create individual movement patterns	I	R	M	E	E
• have students express individual experiences through original dance routines		I	R	M	
1.3 Develop an understanding of the language of dance.	X	X	X	X	X
• include activities which focus upon spatial relationships	I	R	R	M	E
• incorporate a variety of dances	I	I	I	I	I
• provide opportunities to use assessment skills		I	R	M	M

GOAL 2: ***To develop an understanding of dance as an essential component of history and human experience***

SUBGOALS	GRADE LEVELS 1	2	3	4	5
2.1 Develop the ability to recognize dance as a form of individual and cultural expression.	X	X	X	X	X
• explain the social traditions upon which the dances are based	I	I	R	M	E
• facilitate discussion groups which focus on acceptance of individual differences		I	R	M	E
• encourage student research on various cultures			I	R	M
2.2 Develop an understanding of dance philosophies and styles.	X	X	X	X	X
• have students perform a variety of dances	I	I	I	I	I
• provide opportunities for students to view performances which depict different styles of dance	I	I	I	R	M
• help students to analyze specific styles through class discussions				I	R
2.3 Develop an understanding of the relationship of dance to the other fine arts and other forms of human expression.	X	X	X	X	X
• expose students to a variety of musical styles	I	I	I	I	I
• invite theatrical groups to perform	I	I	I	I	I
• select art forms for students to analyze			I	R	R

Key: E—Extend R—Review
I—Introduce X—Teach
M—Maintain

GOAL 3: *To develop the ability to perform and to organize dance ideas and movements creatively*

SUBGOALS	GRADE LEVELS 1	2	3	4	5
3.1 Develop the ability to improvise dance.	X	X	X	X	X
• integrate sensory motor activities	I	I	R	M	M
• encourage creative expression	I	I	R	M	M
• have students perform personalized movement patterns	I	R	R	M	E
3.2 Develop the ability to design and effect dance ideas, themes, and compositions.	X	X	X	X	X
• plan movement maps with students to provide visual models		I	I	R	M
• help students to create movement patterns and sequences	I	I	R	R	M
• ask students to design individualized routines			I	R	M
3.3 Develop performance competencies.	X	X	X	X	X
• choreograph small group routines with students		I	I	R	M
• enable students to perform class routines	I	R	M	M	E
• provide opportunities for students to attend public performances	I	I	I	I	I

GOAL 4: *To develop the ability to make aesthetic judgements through dance experience*

SUBGOALS	GRADE LEVELS 1	2	3	4	5
4.1 Develop the skills and sensitivity to apply aesthetic criteria to observed choreography and performance	X	X	X	X	X
• discuss acceptable audience responses	I	I	R	M	M
• have students identify and study appropriate audience behavior	I	I	R	M	M
• provide experiences which allow students to apply audience skills	I	I	R	M	M
4.2 Develop the skills and sensitivity to apply aesthetic criteria to one's choreography and performance	X	X	X	X	X
• encourage constructive student responses	I	R	M	M	M
• have students responsibly critique their own performances		I	I	R	M
• encourage students to utilize suggestions to improve performance				I	R

Key: E—Extend R—Review
I—Introduce X—Teach
M—Maintain

INSTRUCTIONAL UNITS

An instructional unit describes how a topic at a particular grade level is to be taught. It is a guide for teachers to use in working with their students.

An instructional unit consists of several important elements:

—the title or topic to be covered,
—a narrative or outline describing the content to be covered,
—a set of objectives derived from the goals and subgoals and defining the scope of the unit or course,
—the activities necessary to reach the objectives,
—a list of resources, equipment, and supplies,
—a description of the evaluation procedures needed to determine whether or not the objectives have been met.

How Are Instructional Units Developed?

The first step in the development process is to examine the existing instructional units. It may be helpful to ask a series of questions about the units:

1. Do the objectives build toward designated goals and subgoals and do they cover the scope of the topic?
2. Is the content, including skills, adequate enough to cover the topic and is it current?
3. Are the activities adequate for reaching the objectives and are they appropriate for the learner?
4. Is the sequence of learning activities within the uni logical?
5. Are the resources listed adequate for the activities?
6. Does the evaluation relate directly to the stated objectives?

After this needs assessment is completed, a series of decisions must be made. First, is it possible simply to revise the existing units? Second, if this is not possible, are there available units from an outside source that could be adapted to meet the identified needs? Third, if no such program is available, how can new units be developed locally to improve the curriculum?

Once these questions have been answered, it may be helpful to pilot any resulting curriculum changes. The evaluation of such a pilot can be useful in further refining the new curriculum.

Example of an Instructional Unit

REPRESENTATIONAL EGYPTIAN DANCE GRADE: SIX

UNIT DESCRIPTION

Dance, throughout history, has taken many forms and has had a variety of purposes. In this unit, students will explore dance as it may have existed in ancient Egyptian times, and they will use dance as a means of expressing various aspects of Egyptian life. Photographs of reliefs, wall paintings, tomb drawings, carvings, and other artifacts as well as pictorial accounts of Egyptian life will be used as the basis for the created dances. The four areas of life to be represented are; the flooding of the Nile, skillful dancing girls, funeral of a dead king, and the priests and priestesses.

Students will have the opportunity to create dances from an historical perspective while focusing on transitions, the positions of the students to one another (formations), and the qualities of movement (sustained percussive, vibratory, collapse, and pendular).

UNIT GOALS

The following state dance goals and subgoals are addressed in the unit:
1.1, 1.2, 1.3
2.1, 2.3
3.1, 3.2, 3.3
4.1., 4.2

UNIT OBJECTIVES

By the end of this unit the students will be able to:

1. Discuss the four selected areas of Egyptian life in terms of movement.
2. Represent the drawings and figures of Egyptian life with the movements and shapes of their own bodies.
3. Individually compare the movements created to represent the four areas of Egyptian life in terms of the varying qualities of movement (sustained, percussive, suspended, vibratory, collapse, and pendular) used in the dances.
4. Demonstrate an awareness of the importance of transition by selecting appropriate movements to connect the photographed tableau shapes.
5. In a group, choreograph a representational dance study of one of the four areas using the photographs as the basis for content.
6. Identify and support the selection of the position of the students in relation to one another (formations) which enhance the dance composition.
7. As a group, select recorded music or rhythmic accompaniment suitable for the dance composition.
8. Demonstrate respect for the ideas of others by attempting suggested ideas or movements.
9. Refine and incorporate agreed upon changes after presenting the dance study.

VOCABULARY
accompaniment
choreography
dance composition
formations
qualities of movement
transition

UNIT PREREQUISITE EXPERIENCES
Demonstrated abilities in:
locomotor movements
nonlocomotor (axial) movements
improvising shapes
qualities of movement
The dance experiences would be heightened if the students were concurrently studying Egypt in the classroom.

UNIT LEARNING MATERIALS
Reproduced photographs of artifacts or pictorial accounts of Egyptian life
Written examples of group formations
Selected audio resources
Record player
Video recorder, tape, camera, and monitor (optional)

SAMPLE LEARNING STRATEGIES
1. After perusing the available material, discuss in a group what life might have been like as an individual in that aspect of Egyptian life. Share what the everyday experiences might have been.
2. Analyze the body positions found in photographs and recreate them through body movements.
3. Discuss the purpose of transitions and what makes them successful or unsuccessful. Demonstrate both types in relation to the reproduced positions. As a group, select the transitions to incorporate into the dance.
4. While executing the reproduced positions and the transitions in a group, experiment with a variety of formations. Select those formations which enhance the movement and theme of the dance. Individually, observe the formations of the group and suggest changes if appropriate.
5. Listen to selected recorded music. Discuss the positive and/or negative effects that recorded music has on the composition. Explore other forms of rhythmic accompaniment.
6. In a group, choreograph a dance which represents one of the four aspects of Egyptian life. Select movements which are most representational of that particular theme.
7. Present the dance compositions and discuss how each represents the stated theme.
8. Participate in verbal and written critiques of each composition.
9. Incorporate appropriate suggestions for revision considering all phases of the dance composition.

SAMPLE ASSESSMENT TASKS
1. Write an evaluation of the learning experience in terms of how the movements and accompaniment were or were not selected, group work, and the finished dance composition.
2. Verbally identify the transitional moves, formations of the group, and the varying qualities of another group's composition.
3. Complete a self-evaluation check list which rates contributions to the various aspects of the group endeavor.

SELECTED RESOURCES
A Coloring Book of Ancient Egypt. Bellerophon Books, 36 Anacapa Street, Santa Barbara, California 93101.
Ancient Egypt. Modern Knowledge Library. A Chanticleer Press Edition.
Adshead, Janet and June Layson. *Dance History.* London: Dance Books Ltd., 1983, pp. 178–207.
Hammond, Sandra Noll. *Ballet Basics.* 2nd ed. Palo Alto, California: National Press Books, 1984.
Haskell, Arnold. *The Wonderful World of Dance.* New York: Doubleday and Company, Inc., 1969, pp. 21–24.
Kirstein, Lincoln. *Dance. A Short History of Classic Theatrical Dancing.* New York: Dance Horizons, 1969, pp. 15–16.
Kraus, Richard. *History of the Dance in Art and Education.* 2nd ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1981.
National Geographic Society Magazine. December, 1961; May, 1969; November, 1970; and December, 1982.
Sherbon, Elizabeth. *On the Count of One: Modern Educational Methods.* 3rd ed. Palo Alto, California: Mayfield Publishing Co., 1982.
Sorrell, Walter. *The Dance Through the Ages.* New York: Grosset and Dunlap, 1967.

SELECTED AUDIO RECORDING
The Sound Track Album "Spartacus." Music composed and conducted by Alex North, MCA Records—1534.

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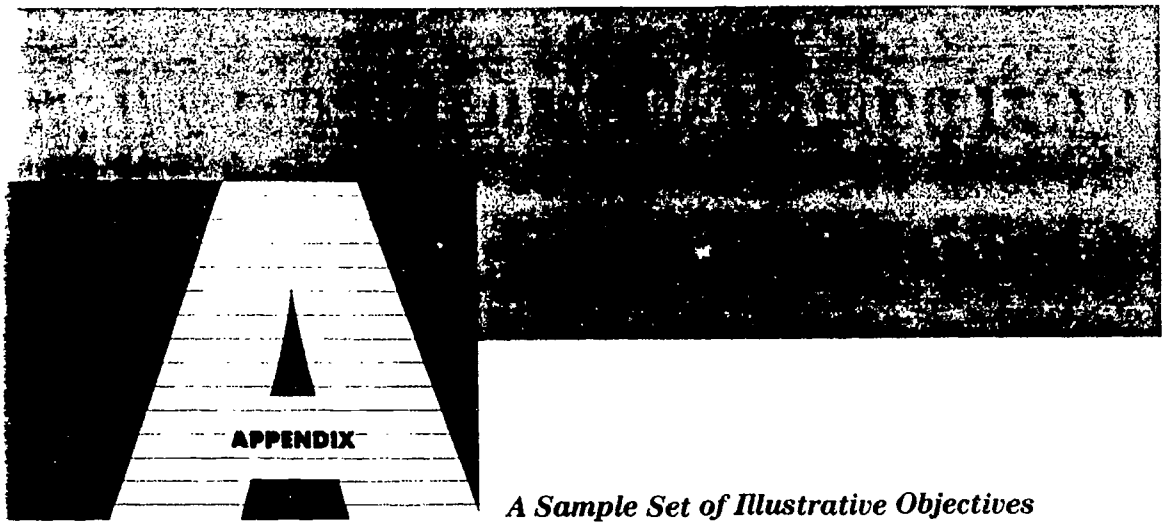


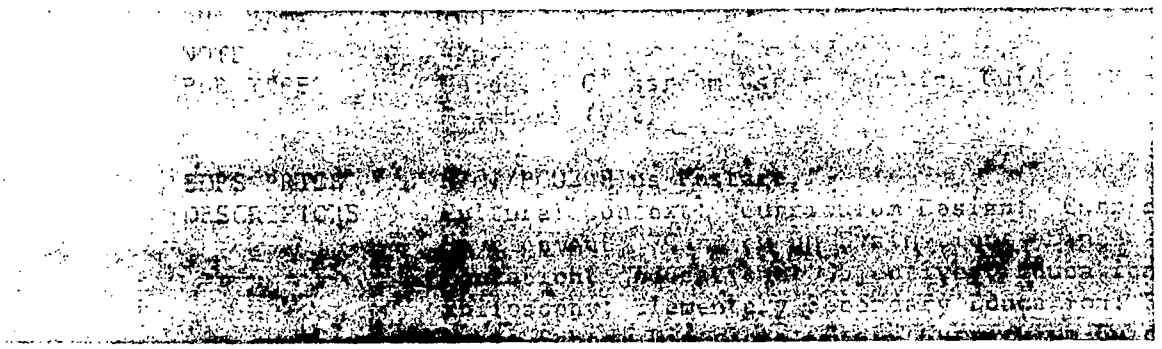
APPENDIX

A Sample Set of Illustrative Objectives

SUBGOAL	LEVEL 1
1.1	• Identify patterns and motifs common to natural and human made forms. • Compare characteristics of natural and human made forms. • Explore movement using line, color, and form.
1.2	• Represent ideas, objects, and feelings through movement. • Explore and discuss a variety of ways in which ideas, objects, and feelings may be interpreted. • Identify ideas, objects, and feelings that may be represented through dance movements.
1.3	• Explore movement skills. • Demonstrate an understanding of placement and alignment. • Explore the relationship of music to dance.
2.1	• Recognize that throughout history, people used dance as a part of rituals and ceremonies. • Become aware that throughout history, dance has been a form of social expression. • Recognize that throughout history, dance was used as a form of entertainment.
2.2	• Become aware of how dancers and choreographers stylize their movements. • Become aware of differences in dance forms. • Become aware of differences between dancers by the form in which they create.
2.3	• Explore elements common to dance and other forms of human expression. • Identify similarities in art forms. • Explore ways to combine elements of various art forms.
3.1	• Explore inherent body movements and natural rhythmic patterns. • Execute movement responses to rhythmic stimuli. • Identify and recognize individual ways of thinking, imaging, feeling, and responding within the movement spectrum.
3.2	• Identify compositional principles. • Identify ways to develop a composition. • Identify and demonstrate the creative use of selected material.
3.3	• Learn to execute movement sequences. • Rehearse movement sequences. • Perform movement sequences.

4.1	• Demonstrate an understanding of the concepts observed in dance performance. • Discuss observed performances in terms of mood or feeling. • Express reasons for satisfaction or dissatisfaction with observed performance.
4.2	• Discuss one's work with others. • Express reasons for satisfaction or dissatisfaction with one's work. • Demonstrate willingness to adjust choreography in response to suggestions from others.

SUBGOAL	LEVEL 2
1.1	• Identify differing ways that the environment is perceived. • Recognize how sensory experiences can be communicated through dance. • Identify ways that sensory experiences and form are manipulated to create mood or feelings in dance.
1.2	• Combine images, sounds, and experiences in a variety of ways. • Manipulate images and experiences to affect a variety of themes. • Select images, sounds, and experiences to develop specific themes.
1.3	• Practice using basic dance elements in combinations. • Experiment with gesture, imagery, shape, level, direction, and isolations. • Execute progressions from the simple to the complex.
2.1	• Understand the influences that different cultures have on the dance performed at that time. • Cite instances where dance styles reflect societal changes. • Identify ways in which choreographers have reflected societal changes in their work.
2.2	• Learn to identify stylized dance movements in choreography. • Learn to compare styles of ballet, modern dance, jazz, tap, folk, social, square, and theatre dance. • Learn to distinguish among choreographers and dancers who use different dance forms.
2.3	• Compare expression in dance with expression in other art forms. • Identify and demonstrate ways in which dance may be interrelated with other disciplines. • Explore a variety of themes through different art forms.



3.1	• Identify movements that express abstractions, a specific idea, or a variety of ideas. • Identify movements as stored images and perceptions. • Select and organize spontaneous movements in a particular order.
3.2	• Explore a variety of methods for organizing a composition. • Fuse the elements of composition as they relate to a theme or an idea. • Identify organizational relationships in a choreographed piece.
3.3	• Combine movement sequences into dances. • Learn to identify and practice various aspects of stage performance such as spacing and projection. • Refine and perform dances incorporating various aspects of performance.
4.1	• Describe the concepts utilized in the creation of a particular dance piece. • List the aesthetic concepts identified in the observation of a dance performance. • React to a dance composition in terms of aesthetic concepts observed.
4.2	• Identify ideas and feelings expressed in one's dance piece. • Assess one's work in terms of specific aesthetic criteria. • Identify specific areas of a work that were not perceived as intended.

SUBGOAL	LEVEL 3
1.1	• Practice using sensory information as a stimulus for movement. • Demonstrate how using various senses changes movement. • Demonstrate how sensory experiences and form are used in dance to communicate.
1.2	• Describe the aspects of a dance that convey its meaning. • Interpret the meaning of different dances. • Discuss a variety of dance interpretations and the basis for these interpretations.
1.3	• Demonstrate created movement patterns. • Experiment with degrees of energy in dance. • Demonstrate transitional materials and techniques that structure sequences.
2.1	• Practice determining what role dance has played in specific times and places. • Practice comparing the accomplishments of choreographers and dancers. • Compare the accomplishments of choreographers in various cultures.

2.2
- Practice analyzing ways in which dancers and choreographers stylize their movements.
- Practice analyzing and distinguishing among ballet, modern dance, jazz, tap, folk, social, square, and theatre dance.
- Practice analyzing the differences among choreographers and dancers in various dance forms.

2.3
- Analyze and discuss the integration of other disciplines and forms of expression with dance.
- Select and demonstrate ways in which similar themes can be developed through two or more art forms.
- Demonstrate ways in which a theme can be developed by combining elements of two or more art forms.

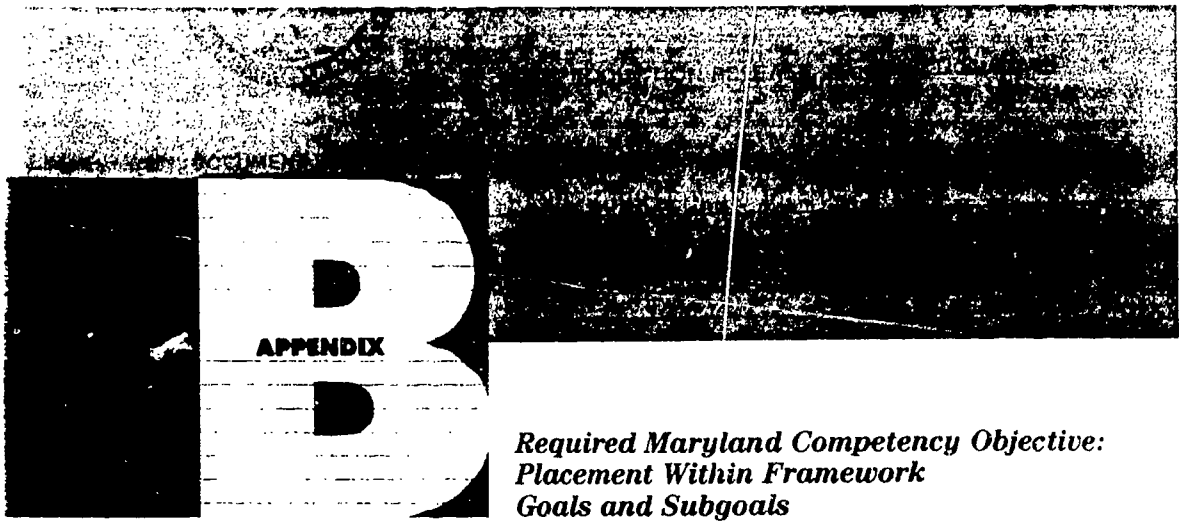
3.1
- Identify ways to refine movement.
- Identify ways to apply interpretations to situations for a better understanding of nonverbal expression.
- Analyze spontaneous movements as they relate to a theme.

3.2
- Identify elements in a composition that relate to a theme.
- Analyze the effective use of movement in selected works.
- Assess the use of accompaniment in a choreographed piece.

3.3
- Explore lighting techniques, make-up, and costuming.
- Integrate aspects of stage production with dance.
- Present a dance in its final form.

4.1
- Assess the use of aesthetic concepts in a dance composition.
- Compare and contrast the manner in which different choreographers approach similar themes.
- Read articles written by dance critics and respond critically to observed performances.

4.2
- Adjust choreography in response to suggestions.
- Assess one's choreographic work and adjust to meet perceived aesthetic criteria.
- Accept the constructive recommendations of others and restructure own choreography accordingly.



APPENDIX B

Required Maryland Competency Objective: Placement Within Framework Goals and Subgoals

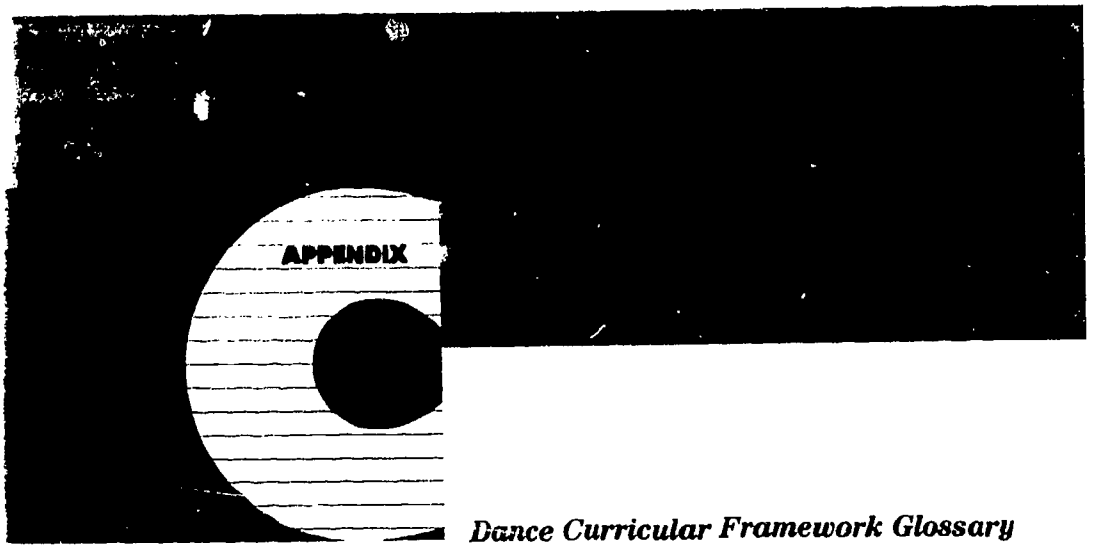
The State Board of Education requires each Maryland school system to "provide a comprehensive program in the arts . . . in accordance with guidelines established by the State Department of Education." (COMAR 13A.04.07.01.A) In Grades K–8, the instructional program shall encompass the following objective from the Arts/Physical Education section of the *Declared Competencies Index:*

5.2.1.3 Participate in introductory performing arts activities

The expected outcomes of programs in dance related to the competency and objective set forth in COMAR 13A.03.01.04 are described in "The Arts/Physical Education Program Requirements," State Department of Education, Project Basic Office, Resource Paper 12, 1981.

The required program outcomes addressed for dance in "The Arts/Physical Education Program Requirements" are described below in relation to the framework subgoals that subsume their content.

EXPECTED OUTCOMES	FRAMEWORK SUBGOALS
Movement and rhythmic skills	1.1, 1.3, 2.2, 3.1, 3.2, 3.3, 4.2
The use of the body as a communication tool	1.1, 1.2, 2.1, 3.1, 3.2, 3.3, 4.1, 4.2
An understanding and appreciation of various dance forms	1.2, 2.1, 2.2, 2.3, 4:1, 4.2
Audience behaviors and responsibilities	1.2, 2.1, 2.2, 2.3, 3.1, 4.1



Dance Curricular Framework Glossary

Aesthetic Qualities or experiences derived from or based upon the senses and how they are affected or stimulated

Aesthetic Criteria Standards used for assessing the effectiveness of a dance (These may include the quality of the physical perception, emotional makeup of the reviewer, and the context in which a particular dance is being experienced.)

Aesthetic Judgments Assessment and decision-making about the adequacy of dance expression or impression (These are relative, never absolute, and depend upon the character of the dance experience, needs of the viewer, and the environment.)

Choreography The process of creating dance

Composition The structure and organization of elements within a dance

Dance Structured rhythmic, movement in space and time resulting in communication of an idea, mood, feeling, or situation

Dance Elements Basic ingredients of dance expression including time, space, force, and shape

Forms of Dance Common terminology to clarify specific types of dance technique, such as: ballet, jazz, folk, modern, ballroom, ethnic, and tap

Improvisation Spontaneous exploration of dance movement

Kinesthetic Sense That sense through which position and movement of body parts can be perceived and directed in and through space

Movement Change in the position, place, or location of the body or some of its parts

Language of Dance Movement and dance vocabularies

Movement Vocabulary The various movements, positions, steps, and nonlocomotor combinations used for visual communication

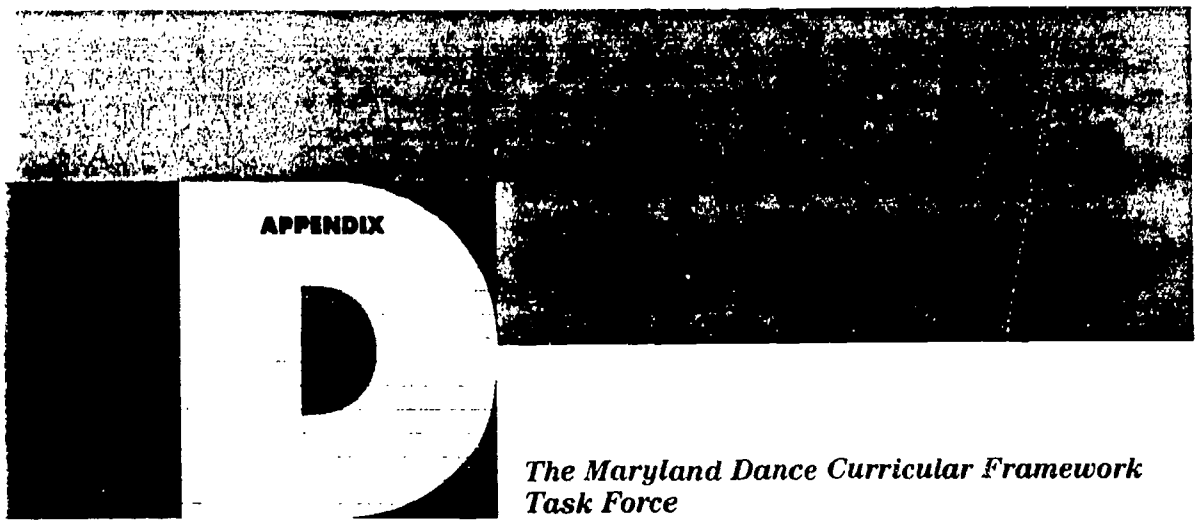
Dance Vocabulary The technical, historical, cultural, and aesthetic terms used to describe dance

Performance Execution of movements

Performance Competencies The skills for performing dance including development of technical proficiency, clarity of shape and form, use of time, space, and energy

Style A manner of individualizing expression that communicates the personality and characteristics of the artist, school, or group

Technique Codified movements



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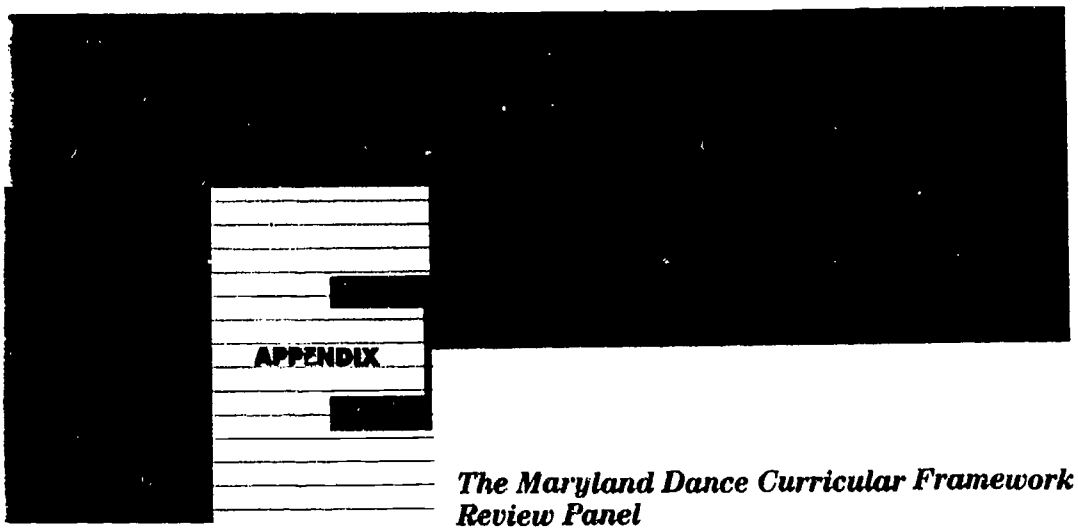
Note: Positions indicated are those held at the time of initial service on the task force or review panels.



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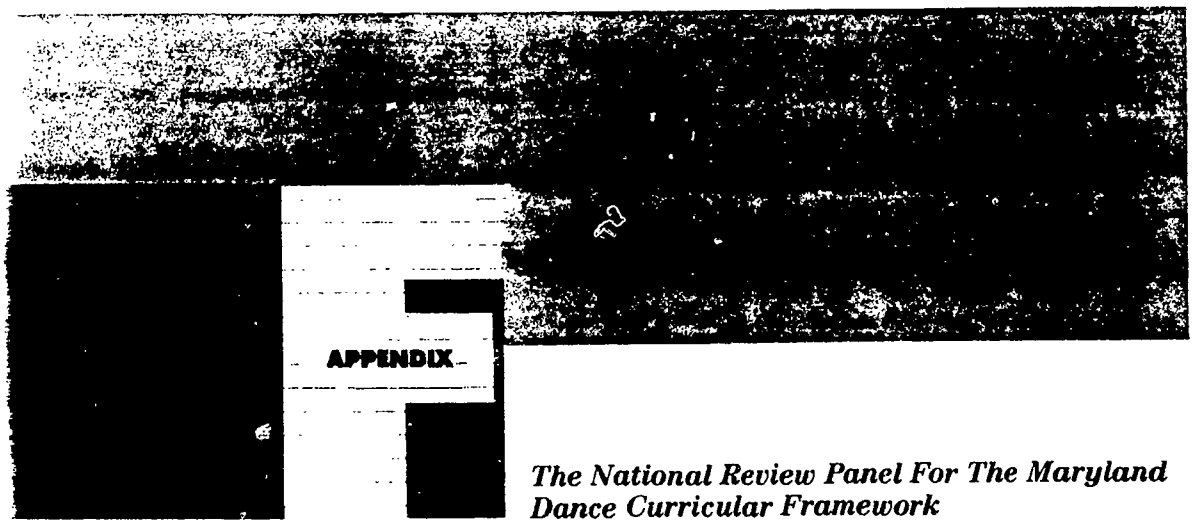

APPENDIX

The National Review Panel For The Maryland Dance Curricular Framework

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