



Oklahoma Academic Standards  
**FINE ARTS**  
High School Dance



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# Introduction

The Oklahoma Standards for Fine Arts encompass dance, drama/theatre, music, and visual art. The standards are the result of the contributions of hundreds of fine arts educators, arts administrators, and representatives of higher education, arts organizations, and community members. This document reflects a balanced synthesis of the work of all committee members of the Oklahoma standards for dance, drama/theatre, music, and visual art.

The standards specify what students should know and be able to do as learners in their discipline at the end of each grade level or course. Students have different levels of experience within a discipline so teachers can attend to both grade-level standards and meet the individual needs of students who may be performing at levels above or below grade level. The order of the standards at any grade level is not meant to imply a sequence of topics and should be considered flexible for the organization of any course.

The Oklahoma Standards for dance, drama/theatre, music, and visual art were informed by the National Coalition for Core Arts Standards (NCCAS), the Opportunity-to-Learn Standards for Dance, the Opportunity-to-Learn Standards for Music, the Opportunity-to-Learn Standards for Theatre Education, the Purposes, Principles, and Standards for School Art Programs, and other states' standards documents.

## Standards Overview

The Oklahoma Standards for Fine Arts are designed to support all Oklahoma students to develop and achieve artistic literacy and to promote access and equity in the arts. Study of the arts enrich the quality of life. Dance, drama/theatre, music, and visual art are used by and have shaped every culture and individual on earth. They provide a means for experiencing the world and give form to our innermost thoughts, feelings, and sensibilities. They also give students an opportunity to use metacognitive skills as they plan, monitor, revise, and assess their art work in dance, drama/theatre, music, or visual art.

A well-rounded education addresses the development of all the realms of human behavior—the physical, emotional, social, and intellectual. Neglecting any of the areas weakens all the rest; therefore, Oklahoma students must have access to arts education that includes dance, drama/theatre, music, and visual art. Schools that provide quality arts experiences, based on sequential skill development, supplemented with carefully selected arts resources, can help students cultivate a positive attitude towards themselves and toward learning—an attitude that carries over to their entire education and life. In short, access to arts education prepares students to be creative, persistent, and compassionate adults.

The standards are comprised of four artistic processes:

- Creating/Creative Process
- Performing/Production,
- Connecting/Cultural and Historical Perspectives, and
- Responding/Aesthetic Response and Critique Methodologies.



Each artistic process has a discipline-specific definition found in the discipline overview. The artistic processes branch into anchor standards in each discipline. The anchor standards designate specific learning targets at each grade or learning level.

In **dance, drama/theatre, and visual art**, there are elementary grade level standards through grade eight. At the secondary level in these disciplines, there are three proficiency levels: proficient, advanced, and accomplished. The proficiency levels may apply to high school students at any grade level and prepare students for a career or college life.

The **elementary music standards** extend through grade six. The **ensemble and/or secondary music standards** have five proficiency levels:

- Novice
- Intermediate
- Proficient
- Advanced
- Accomplished

Novice proficiency level is assigned to students who have started specialization and are developing artistic understanding and technique and may participate in performance opportunities as they are able. Intermediate proficiency level is for students who are continuing study in their art form, perhaps at the middle school level. Proficient, advanced, and accomplished may apply to students at any grade level. In a middle or high school class or ensemble, it is expected that the teacher will develop an understanding of their students' proficiency levels and utilize the corresponding level from the standards for each student.



# Reading the Oklahoma Academic Standards for Fine Arts



Artistic Process



Performing (PR)

Grade Level



Second Grade (2)

Standard	Pre-Kindergarten (PK)	Kindergarten (K)	Grade Level	Second Grade (2)
D.PR.1: Develop and refine artistic techniques and work for presentation.	PK.D.PR.1.1 Identify and move body parts and imitate movements upon request.	K.D.PR.1.1 Isolate body parts in relation to other body parts and imitate and recall movements upon request.	1.D.PR.1.1 Imitate movements and spatial arrangements of body parts.	2.D.PR.1.1 Repeat movements with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.
	PK.D.PR.1.2 Imitate basic locomotor and non-locomotor movements.	K.D.PR.1.2 Imitate same-side and cross-body patterning and demonstrate locomotor and non-locomotor movements.	1.D.PR.1.2 Imitate a range of locomotor and non-locomotor movements, body patterning, body shapes, and body pathways.	2.D.PR.1.2 Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences using a variety of levels and body pathways.
	PK.D.PR.1.3 Move in general space and start and stop on cue while maintaining personal space.	K.D.PR.1.3 Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space.	1.D.PR.1.3 Move safely in general space through a range of activities and group formations while maintaining personal space.	2.D.PR.1.3 Utilize spatial awareness to coordinate other levels, directions, and pathway designs.
	PK.D.PR.1.4 Recognize that food provides energy for physical activity.	K.D.PR.1.4 Differentiate between healthy and unhealthy foods and drinks.	1.D.PR.1.4 Discuss the importance of hydration and hydration choices relative to physical activities.	2.D.PR.1.4 Recognize the good health balance of nutrition and physical activity.

Standards



Objectives



# Dance Overview

Dance is essential to the well-rounded education of all students. Dance enables students to outwardly express and create through the medium of physical movement. The essence of dance is to feel, create, compose, interpret, perform, and respond. Dance is the physical expression of an idea developed through a process of research, inquiry, and movement discovery.

A dance education program provides for a student's kinesthetic, spatial, emotional, social, intellectual, creative, and aesthetic development. Students are guided through experiences that are layered in a way that provides them with opportunities to experience and create different ways of doing and organizing movement sequences. These experiences are designed to enrich and broaden the students' awareness of themselves and their world. All students should be provided access to quality dance education that supports college and career preparedness.

The standards are the impetus for Oklahoma dance educators to inspire their students to explore and discover their personal connection to the deep human tradition that is dance. The standards also prepare students for a life-long immersion in the socio-cultural-historical meanings and experience of dancing, as well as the embodied learning and enjoyment that performing, studying, and viewing dance can bring. A glossary for teachers and administrators is provided in **Appendix A: Dance Glossary**. The glossary is not intended for student use; it contains educational terms for those reading the standards.

## Dance Artistic Processes

The dance standards emerge from the artistic processes of performing, creating, responding, and connecting. Each artistic process branches into multiple anchor standards. The anchor standards further divide into objectives, which describe student learning in dance.

### Performing

Dance is an experiential discipline that enables students to outwardly express and create through the medium of physical movement. Students develop and refine artistic techniques and work for presentation. They also select, analyze, and interpret artistic work. Performing helps students convey meaning through dance.

### Creating

Dance is an art form providing students the opportunity to create and compose. Students organize, develop, refine, and complete artistic ideas and work. Creating a dance or a portion of a dance gives students autonomy and self-efficacy in the classroom.

### Responding

Dance students work to understand and evaluate how movement conveys meaning. This process begins with students perceiving and analyzing artistic work. Students then interpret and apply criteria to evaluate the artistic work.

### Connecting

Students connect in dance by relating artistic ideas and work with personal meaning and external context. This is accomplished through synthesizing and relating knowledge and personal experiences to make art. Students also relate artistic works with societal, cultural, and historical context to deepen understanding.



Performing (PR)

High School

Standard	Proficient (I)	Advanced (II)	Accomplished (III)
<b>D.PR.1:</b> Develop and refine artistic techniques and work for presentation.	<b>I.D.PR.1.1</b> Embody technical dance skills (e.g., functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to retain and execute dance choreography.	<b>II.D.PR.1.1</b> Dance with sensibility toward other dancers while executing complex spatial, rhythmic, and dynamic sequences.	<b>III.D.PR.1.1</b> Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self-evaluate performances and discuss and analyze performance ability with others.
	<b>I.D.PR.1.2</b> Articulate performance goals and justify reasons for selecting particular practice strategies. Discuss implementation of the plan and how it supports personal performance goals.	<b>II.D.PR.1.2</b> Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.	<b>III.D.PR.1.2</b> Initiate, plan, and direct rehearsals with attention to technical details. Use a range of rehearsal strategies to achieve performance excellence.
	<b>I.D.PR.1.3</b> Develop a plan for healthy practices in dance activities and everyday life, including nutrition and injury prevention. Discuss implementation of the plan and how it supports personal health goals.	<b>II.D.PR.1.3</b> Apply anatomical principles and healthy practices to a range of technical dance skills. Follow a personal nutrition plan that supports health for everyday life.	<b>III.D.PR.1.3</b> Research healthy and safe practices for dancers and modify personal practice based on findings. Discuss how the research informs personal practice.
<b>D.PR.2:</b> Select, analyze, and interpret artistic work for presentation.	<b>I.D.PR.2.1</b> Develop partner and ensemble skills that enable contrasting level changes through lifts, balances, or other means while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and	<b>II.D.PR.2.1</b> Expand solo, partner, and ensemble skills to greater ranges and skill levels. Execute complex movement sequences with others while maintaining relationships through focus and intention.	<b>III.D.PR.2.1</b> Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use varied focus to clarify movement and intent. Perform in various relationships with other



	through transitions between phrases.		dancers and audience as appropriate to the dance.
	<b>I.D.PR.2.2</b> Use syncopation and accent movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath phrasing with metric and kinesthetic phrasing.	<b>II.D.PR.2.2</b> Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and dynamics as phrasing tools.	<b>III.D.PR.2.2</b> Demonstrate time complexity in phrasing with and without musical accompaniment. Work with and against rhythm of accompaniment or sound environments.
	<b>I.D.PR.2.3</b> Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness and control so that movement phrases demonstrate variances of energy and dynamics.	<b>II.D.PR.2.3</b> Initiate movement phrases by applying energy and dynamics. Vary energy and dynamics over the length of a phrase and transition smoothly out of the phrase and into the next phrase.	<b>III.D.PR.2.3</b> Perform movement sequences expressively within the choreographic intent using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.
<b>D.PR.3:</b> Convey meaning through the presentation of artistic work.	<b>I.D.PR.3.1</b> Demonstrate character-based skills (e.g., commitment, dependability, responsibility, cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal, and performance.	<b>II.D.PR.3.1</b> Demonstrate character-based skills when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance.	<b>III.D.PR.3.1</b> Integrate character-based skills into daily practice and when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance.
	<b>I.D.PR.3.2</b> Accept notes from the choreographer post-performance and apply corrections to future performances.	<b>II.D.PR.3.2</b> Implement performance strategies to reach choreographic intent. Accept and apply feedback from choreographer to future performances.	<b>III.D.PR.3.2</b> Enhance performance using performance practices during a broad repertoire of strategies to achieve choreographic intent.
	<b>I.D.PR.3.3</b> Document the rehearsal and performance process and evaluate methods and strategies,	<b>II.D.PR.3.3</b> Document the rehearsal and performance process by maintaining a record (e.g., journal, video, etc.) and evaluate methods	<b>III.D.PR.3.3</b> Develop a professional portfolio (e.g., resume, head shot) that exhibits fluency in professional



	using dance terminology and production terminology.	and strategies, using dance terminology and production terminology.	dance terminology and production terminology.
	<b>I.D.PR.3.4</b> Evaluate possible designs for the production elements of a performance and select and execute the ideas that would intensify and heighten the artistic intent of the dances.	<b>II.D.PR.3.4</b> Work towards gaining knowledge and understanding of producing dance concerts. Work collaboratively to learn production elements necessary to fulfill the artistic intent of the dance works.	<b>III.D.PR.3.4</b> Work collaboratively to produce dance concerts in a variety of venues and design and organize the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues.

### Creating (CR)

Standard	Proficient (I)	Advanced (II)	Accomplished (III)
<b>D.CR.1:</b> Generate and conceptualize artistic ideas and work.	<b>I.D.CR.1.1</b> Explore a variety of stimuli for generating movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.	<b>II.D.CR.1.1</b> Synthesize content generated from a variety of stimuli to choreograph dance studies or dances using original or codified movement.	<b>III.D.CR.1.1</b> Demonstrate content generated from a variety of stimuli to discover a personal voice with clear artistic intent.
	<b>I.D.CR.1.2</b> Experiment with elements of dance to explore personal movement preferences and strengths. Select movements that challenge skills and build on strengths in an original dance composition.	<b>II.D.CR.1.2</b> Apply personal movement preferences and strengths with the movement vocabulary of several dance forms to choreograph an original dance study. Compare and contrast personal choices to those made by well-known choreographers.	<b>III.D.CR.1.2</b> Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.
<b>D.CR.2:</b> Organize and develop artistic work.	<b>I.D.CR.2.1</b> Design a dance using choreographic devices and structures to support a clear artistic	<b>II.D.CR.2.1</b> Work individually and collaboratively to design and implement a variety of	<b>III.D.CR.2.1</b> Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic



	intent. Explain how the dance structures clarify the artistic intent.	choreographic devices and dance structures.	choices and explain how they are used to intensify the artistic intent.
	<b>I.D.CR.2.2</b> Develop an artistic statement for an original dance study. Discuss how the use of movement elements, choreographic devices, and structures serve to communicate the artistic intent.	<b>II.D.CR.2.2</b> Develop an artistic statement that reflects a personal style for an original dance study. Select and demonstrate movements that support the artistic intent.	<b>III.D.CR.2.2</b> Construct an artistic philosophy that communicates a personal and/or cultural artistic perspective.
<b>D.CR.3: Refine and complete artistic work.</b>	<b>I.D.CR.3.1</b> Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate the impact of choices made in the revision process.	<b>II.D.CR.3.1</b> Clarify the artistic intent of a dance by refining choreographic devices and dance structures. Work collaboratively or independently, using established artistic criteria, self-reflection, and feedback from others. Analyze and evaluate the impact of choices made in the revision process.	<b>III.D.CR.3.1</b> Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and the feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.
	<b>I.D.CR.3.2</b> Demonstrate knowledge of recognized systems used to document a section of a dance (e.g., writing, a form of notation symbols, using media technologies).	<b>II.D.CR.3.2</b> Develop a strategy to record a dance using recognized systems of dance documentation.	<b>III.D.CR.3.2</b> Document a dance using recognized systems of dance documentation.

**Responding (RE)**

Standard	Proficient (I)	Advanced (II)	Accomplished (III)
<b>D.RE.1: Perceive and analyze artistic work.</b>	<b>I.D.RE.1.1</b> Analyze dance works and recognize reoccurring patterns, themes, and qualities of movement that create structure and meaning in a dance.	<b>II.D.RE.1.1</b> Analyze dance works and provide examples of recurring patterns, themes, and qualities of movement and their relationships that create well-structured and meaningful choreography.	<b>III.D.RE.1.1</b> Analyze dance works from a variety of dance genres and styles and explain how recurring patterns, themes, and qualities of movement relate to the artistic intent.



	I.D.RE.1.2 Analyze movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and demonstrate how their differences impact the meaning of the dance. Use genre-specific dance terminology.	II.D.RE.1.2 Analyze and compare movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.	III.D.RE.1.2 Analyze and explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.
<b>D.RE.2: Construct meaningful interpretations of artistic work.</b>	I.D.RE.2.1 Select and compare different dances and discuss their intent and artistic expression. Use genre-specific dance terminology to explain how the relationships among the elements of dance, use of body, dance technique, and context enhance meaning and support artistic intent.	II.D.RE.2.1 Analyze and discuss how the elements of dance, execution of dance movement principles, and context contribute to artistic expression. Use genre-specific dance terminology.	III.D.RE.2.1 Analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre-specific dance terminology.
<b>D.RE.3: Apply criteria to evaluate artistic work.</b>	I.D.RE.3.1 Discuss insights of artistic expression used in a dance. Utilizing evaluative criteria and dance terminology, consider societal values and a range of perspectives. Use genre-specific dance terminology.	II.D.RE.3.1 Compare and contrast two or more dances using evaluative criteria to critique artistic expression. Consider societal values and a range of perspectives. Use genre-specific dance terminology.	III.D.RE.3.1 Define personal artistic preferences to critique a dance. Consider societal and personal values and a range of artistic expression. Discuss perspectives with peers and justify views.

Connecting (CN)

Standard	Proficient (I)	Advanced (II)	Accomplished (III)
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<b>D.CN.1: Synthesize and relate knowledge and personal experiences to make art.</b>	<b>I.CN.1.1</b> Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact interpretation. Provide evidence to support one's analysis.	<b>II.CN.1.1</b> Analyze a dance and research its context. Synthesize information learned and share new ideas about its impact on personal perspective.	<b>III.CN.1.1</b> Review original choreography with respect to its content and context. Reflect and analyze its relationship to personal perspectives and growth.
	<b>I.CN.1.2</b> Conduct research using a variety of resources about a social issue of great interest and use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.	<b>II.CN.1.2</b> Use established research methods to investigate a topic and collaborate to create a piece of choreography based on the topic. Discuss (orally or in writing) the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other situations.	<b>II.CN.1.2</b> Investigate various dance-related careers and college readiness through a variety of research methods and techniques. Select options of most interest. Develop and implement a capstone project that reflects opportunities in dance.
<b>D.CN.2: Relate artistic ideas and works with societal, cultural and historical contexts to deepen understanding</b>	<b>I.CN.2.1</b> Analyze and discuss dances from selected genres, styles and historical periods, including those of Oklahoma Native American tribes and communities. Formulate reasons for the similarities and differences between them in relation to the ideas from which the dances originate.	<b>II.CN.2.1</b> Analyze and discuss dances from selected genres, styles, historical periods, and world dance forms, including those of Oklahoma Native American tribes and communities. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives from which the dances originate.	<b>III.CN.2.1</b> Analyze and discuss dances from selected genres, styles, historical periods, and world dance forms, including those of Oklahoma Native American tribes and communities. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives from which the dances originate. Discuss the impact on one's dance literacy.



## Dance Glossary

**Body Shapes** Movements and static shapes that are curved, straight, open, closed, symmetrical, asymmetrical, etc.

**Body-mind Principles** Concepts explored and/or employed to support mind-body connections (e.g., breathe, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility).

**Body Pathways** Pathway in dance is synonymous to line in visual art: a point that moves through space that can vary in width, length, curvature and direction. In dance, a body part of the entire body can move in a variety of pathways.

**Choreography** (Literally, 'dance writing.')

The creation and composition of dances by arranging or inventing steps, movements and patterns of movement.

**Contrasting Efforts**-To compare or oppose two things so as to show their differences. In dance, two contrasting efforts might be different in energy, space (size, direction, level), design (open/close, symmetrical/asymmetrical) timing (fast/slow, even/uneven).

**Cross-body patterning** Movements that cross the body midline.

**Cross-lateral movement** A body pattern that crosses the vertical mid-line of the body; movement that goes right to left or left to right; a body pattern of connecting body parts along a diagonal pathway through the body's core to the extremities.

**Dance Study** A short dance that is comprised of several dance phrases based on an artistic idea.

**Distal, mid-limb, and central initiations** Movement initiated by body parts situated away from the point of attachment to the body (e.g., fingers, toes), in the middle area of attachment to the body

(e.g., elbows, knees), and next to or nearest the point of attachment to the body (e.g., torso).

**Dynamic** The qualities or characteristics of movement which lend expression and style; also called "efforts," or "energy" (e.g., lyrical, sustained, quick, light, or strong).

**Elements of Dance** The key components of movement; movement of the body using space, time, and energy; often referred to as the elements of movement.

**Energy** The dynamic quality, force, attach, weight, and flow of movement.

**General Space** Spatial orientation that is not focused towards one area of a studio or stage.

**Genre** A broad category of music that may include many different forms, styles and expressions (e.g., Baroque, Romantic, Minimalist, Broadway, Jazz, New Age).

**Improvise** To simultaneously invent and perform movement.

**Locomotor/Non-locomotor Movement** Movements that travel through space or carry weight from one location to another or a movement that a person performs while remaining stationary.



**Meter** In music, the number and length of beats in a measure (e.g., 2/4 equals two quarter notes in a measure and 6/8 equals six eighth notes in a measure).

**Movement Phrase** A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

**Movement Qualities** Expressive components of movement, also called efforts.

**Musical Phrasing** The way a dancer shapes a series of movements within a larger piece using dynamics (e.g., amplitude, attack, movement qualities), especially but not exclusively in coordination with music.

**Notation System** A symbol system for components of movement (e.g., Labanotation, Beauchamp-Feuillet Notation, Eshkol-Wachman, Benesh Notation, etc.).

**Performance Etiquette** Performance values and expected behaviors when rehearsing or performing (e.g., no talking while the dance is in progress, no chewing gum, neat and appropriate appearance, dancers do not call out to audience members who are friends, etc.).

**Personal Space** The area of space directly surrounding one's body extending as far as a person can reach; also called the kinesphere.

**Production Elements** Aspects of performance that produce theatrical effects (e.g., costumes, make-up, sound, lighting, props).

**Proprioception** Internal sensations and awareness of body position and movement.

**Rhythm** The patterning or structuring of time through movement or sound.

**Spatial Pathways** The line through space along which a person moves.

**Static** Standing or fixed in one place; stationary.

**Style** Dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (e.g., Graham technique is a style of Modern Dance; rhythm tap is a style of Percussive Dance; Macedonian folk dance is a style of International Folk dance; Congolese dance is a style of African Dance).

**Tempo/tempi** The pace or speed of a pulse or beat underlying music or movement (plural: tempi or tempo).