

I LOVE THAT SONG!

BALLETS INSPIRED BY POP MUSIC FROM 1861 TO TODAY



STUDY GUIDE

*Houston Ballet Academy's Station for Music
that Makes You Want to Move!*



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WHAT IS A SENSORY FRIENDLY PERFORMANCE?

A *Sensory Friendly* performance is an Interactive, educational performance by Houston Ballet II and the Houston Ballet Academy pre-professional program at Houston Ballet Center for Dance. Modifications are made to this performance for audiences with neurological differences. This study guide has information and activities for before and after the performance that are intended to extend the learning experience.

WHAT TO EXPECT

Arrival and Departure

Houston Ballet's performance of *My First Ballet: The Nutcracker* will take place at the Margaret Alkek Williams Houston Ballet Center for Dance.



**Margaret Alkek Williams
Houston Ballet Center
for Dance
601 Preston Street
Houston, TX 77002**

LEARNING OUTCOMES

Students who attend the *I Love That Song!* performance and utilize the study guide will be able to:

- Define and describe the role of a **choreographer**;
- Define and describe the role of a **composer**;
- Describe at least one dance from *I Love That Song* in words or pictures

ATTENDING A BALLET PERFORMANCE



Photo by Cameron Durham

Going to see *I Love That Song* is the SAME as going to a movie:

- The lights dim before the performance begins and the theater stays dark during the ballet.
- Audience members are expected to stay quietly in their seats during the performance.
- Audience members may NOT take any pictures or video during the performance. This is distracting to the dancers and other audience member, AND *I Love That Song* is copyrighted artistic material.
- All cell phones and other electronic devices should be powered OFF as soon as you enter the theater.

Going to see *I Love That Song* is DIFFERENT than going to a movie:

- Ballet is performed live. The dancers can see and react to the audience!
- Audience members can show the dancers when they appreciate their performance! If something is funny, you can laugh! If the dancers are doing a great job, then you can clap!
- At the end of the show, the dancers all bow. This is called a **curtain call**. If you really loved the show, you can give the dancers a standing ovation to show that you appreciate their hard work!
- School clothes are appropriate, but some people like to dress up for ballet performances. Just make sure you are comfortable.



Photo by Cameron Durham



I LOVE THAT SONG! CHOREOGRAPHERS

A **choreographer** is the person who makes up the steps that the dancers do in the performance. There are several choreographers for *I Love That Song!* Each of them has his own unique style.



John Neumeier is an American born choreographer who has been the Director of the Hamburg Ballet in Germany since 1973. Neumeier is a ballet choreographer but he always tries to forge new movement ideas even while working within the classical ballet vocabulary. For Neumeier, there is no movement without an emotional impulse. His steps come from a thought from the heart.

His **choreography** for *Yondering* reflects the energy of young people and sometimes even their goofy awkwardness.

"Dancers' instruments are their own bodies, and they create with their bodies beyond what a choreographer has invented...each dancer has to find his way to do it...find his way to make the movement and the feeling valid."

-John Neumeier

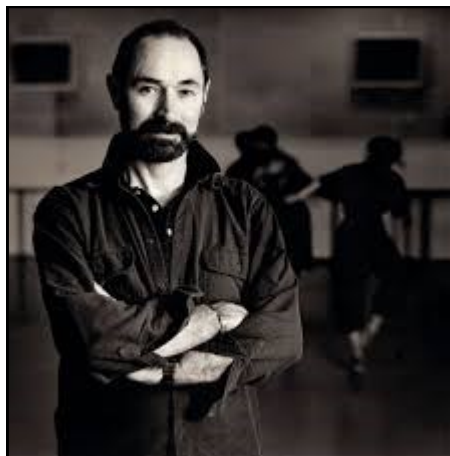


Yondering

Photo: Amitava Sarkar



I LOVE THAT SONG! CHOREOGRAPHERS



Christopher Bruce Christopher Bruce was born in England in 1945 and started studying dance at 11 years old. After studying at the Rambert School Christopher Bruce joined Rambert Ballet in 1963, where he quickly became the leading male dancer. In 1977 Christopher was appointed associate director of the company and was Associate Choreographer from 1979-87, where he created over twenty works for the company. He became resident choreographer for Houston Ballet in 1989.

Rooster is a celebratory work in that it celebrates the sixties and, of course, my youth. Some of the tracks, such as Ruby Tuesday or As Tears Go By, are more reflective but even in these sections I have tried to find humor and a sense of fun.

What I love about dance as an art form is that it doesn't use words to nail down exactly what the piece is about. Every time [the audience comes] to a performance they see something completely different, depending on their mood, and the performance on that particular occasion. Every viewing should be able to take you to another place.

-Christopher Bruce



Oliver Halkowich trained at Miami City Ballet and San Francisco Ballet. In 2001, he began his professional dance career back on the east coast with the Boston Ballet. A year later, he moved to Houston Ballet and is currently a Soloist in the company.

Mr. Halkowich created **Dear Nancy** for the student dancers in Houston Ballet II. It is about young people having a good time and supporting each other, like teammates do and dancers in a ballet company do.

I don't always know the right thing to say. I don't always understand the correct way to act. But when I walk into a dance studio or on to the stage I know what my goal is. And then I have the ability to let go of everything else and listen to the music and enjoy moving to it.

-Oliver Halkowich



I LOVE THAT SONG! CHOREOGRAPHERS



Stanton Welch, acclaimed Australian **choreographer**, became the Artistic Director of Houston Ballet in July 2003. Since his arrival, Mr. Welch has transformed Houston Ballet by raising the level of classical technique, infusing the company with new energy, drive and vision; introducing works by distinguished choreographers to the repertoire; and attracting some of the world's best coaches to Houston to work with the dancers.

Mr. Welch has created over 20 works for Houston Ballet since becoming director, including new versions of *Swan Lake*, *La Bayadère* and *The Rite of Spring*, as well as original ballets such as *Marie* and *Tales of Texas*, which features music by Patsy Cline. He has created works for such prestigious international companies as San Francisco Ballet, American Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet, and Royal Danish Ballet.

Mr. Welch has four ballets in *I Love That Song!*



I LOVE THAT SONG!

COMPOSERS

A **composer** is the person who makes up the music that the dancers move to in the performance. There are many different kinds of composers and songwriters in the show. They each work in a different **genre**.

Song	Composer/Musician	Genre of Music
Molly Do You Love Me? Dancing on the River	Stephen Foster	Minstrel
The Entertainer	Scott Joplin	Ragtime
Stompin' at the Savoy	Chick Webb	Big Band Jazz
Walking After Midnight Stop, Look and Listen	Patsy Cline	Country
Fade Away	The Rolling Stones	Rock and Roll
Michelle She Loves You	Beatles	Rock and Roll (Arranged in the baroque style)
Run-On	Moby	Electric/Pop
Dear Nancy	Edward Sharpe and The Magnetic Zeros	Indie/Funk



I LOVE THAT SONG!

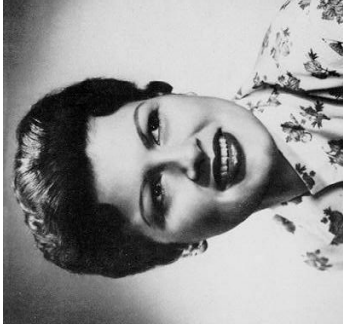
COMPOSERS

Scott Joplin



1902

Patsy Cline



1957

The Beatles



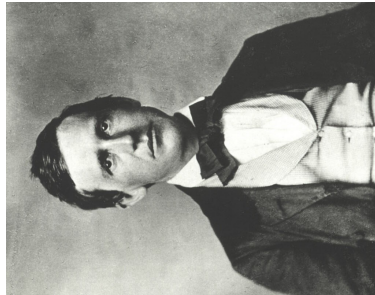
1965

Edward Sharpe and the
Magnetic Zeroes



2012

1861



Stephen Foster

1934



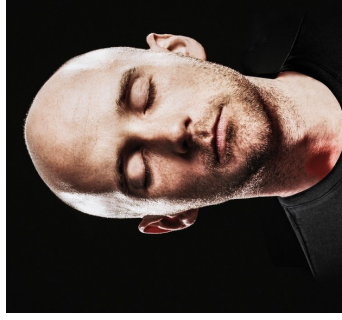
Chick Webb

1964



The Rolling Stones

1999



Moby

THE COMPOSERS



Stephen Foster

An American songwriter primarily known for his parlor and minstrel music.



Scott Joplin

An American composer & pianist who was dubbed "The King of Ragtime."



Patsy Cline

An American country music singer also known for her successful cross over to pop music.



The Rolling Stones

An English rock band formed in London. The band pioneered the gritty, rhythmically driven sound that came to define hard rock

Beatles

An English rock band regarded as the most influential rock band of their era.

Moby

An American DJ, songwriter, photographer, and animal rights activist well known for his electronic music.

Edward Sharpe and The Magnetic Zeros

An American indie folk band whose inspiration came from rock, folk, gospel, and psychedelic music.



WHAT'S A GENRE?

A **genre** is a category of music, literature, or artistic composition.



Minstrel	Based on an array of entertainment traditions ranging from the traveling circus, medicine shows, African syncopated rhythms, and music halls.
Ragtime	Has its origins in African American communities such as St. Louis and is popular for being sheet music for the piano.
Country	A form of US popular music that originated in the Southern US and takes inspirations from blues and folk music.
Rock	Originating from "rock and roll", this genre draws much inspiration from African American blues, rhythm and blues, country, and folk music.
Electric-Pop	This genre places more emphasis on a harder, electronic sound.
Indie-Funk	This genre combines the acoustic guitar melodies of traditional folk music with contemporary instrumentals.
Other genres of music include Hip-Hop, Latin, Jazz, Reggae, Classical, Alternative, Blues, Rap, Techno, Disco, Heavy Metal, Gospel, Pop, and many, many more.	

WHY DO THEY WEAR THAT?

DANCERS' CLOTHING

Dancers, like athletes, have to wear special clothes for both practice and performance.

Class and Rehearsal:

In rehearsal, both boys and girls wear **leotards** and **tights**. Just like football players at the line of scrimmage, dancers need to move fast. It's best not to have lots of clothing in the way to add **friction**. So dancers and many other athletes wear extra tight pants to help them move faster and more clearly.



Team USA Track Outfits



Houston Ballet Academy in class.
Photo: Cameron Durham



U of H football uniform

Performances:

Houston Ballet dancers wear all different kinds of costumes, depending on the ballet they are performing.

In classical ballets, women wear **tutus**, and men wear **tonics**. In the photo at right, the Sugar Plum Fairy is wearing a classical tutu, **pointe shoes** and **tiara**. Her Cavalier is wearing a tunic, tights and ballet slippers. Pointe shoes are satin ballet slippers that have a hard tip that allows female dancers dance on the tips of their toes.



Houston Ballet II Dancers
Photo: Cameron Durham

In **contemporary ballets**, dancers wear all kinds of **costumes**. In the picture at left, the male dancer is wearing tights and ballet slippers, and the female dancer is wearing a leotard, skirt and **pointe shoes**.



Houston Ballet Academy Dancers
Photo: Amitava Sarkar



REFLECTION ACTIVITIES



REFLECTION

FAMILY TRADITIONS

GENRE

Talk to your family about the music they like now and what they listened to growing up.

1. What **genre** of music to **you** like to listen to?
2. What **genre** of music do your **parents** like to listen to?
3. Your **genre** of music do your **grandparents** like to listen to?

Use YouTube, Spotify, the radio, or your family's music collection to listen to an example of these genres of music.

What is the name and composer/singer of the song that is an example of the genre that....

1. **YOU** like to listen to?
2. **YOUR PARENTS** like to listen to?
3. **YOUR GRANDPARENTS** like to listen to?

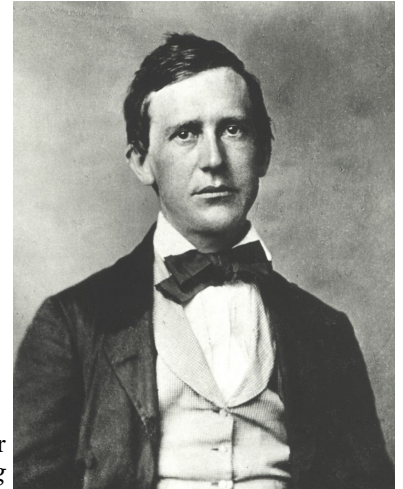


REFLECTION

Teachers, below are questions for your students to *think* about before and during the performance. After the show, have them work alone or with a partner to answer these questions.



Houston Ballet Academy in *Yondering*
Photo: Amitava Sarkar



Stephen Foster
Composer, *Yondering*

The song for the first dance is called “Molly, Do You Love Me”? After watching the dance, what can you **infer** about the answer to the questions? What about the dance makes you think this? In the space below, describe specific examples of the movement and acting to support your opinion.

REFLECTION



Houston Ballet Academy Dancers in *Long and Winding Road*
Photo: Amitava Sarkar



The Beatles in their
Sergeant Pepper's Lonely Hearts Club Band costumes.

In the dances from *Long and Winding Road*, the music is played by an orchestra in the Baroque style, but is **inspired** by the Beatles' songs, *Michelle* and *She Loves You*. How was the costume designer **inspired** by the Beatles costumes shown above? In what ways do the outfits look the same? In what ways are they different? (The girls' costumes are pictured above. What do you remember about the boys' costumes?)

REFLECTION



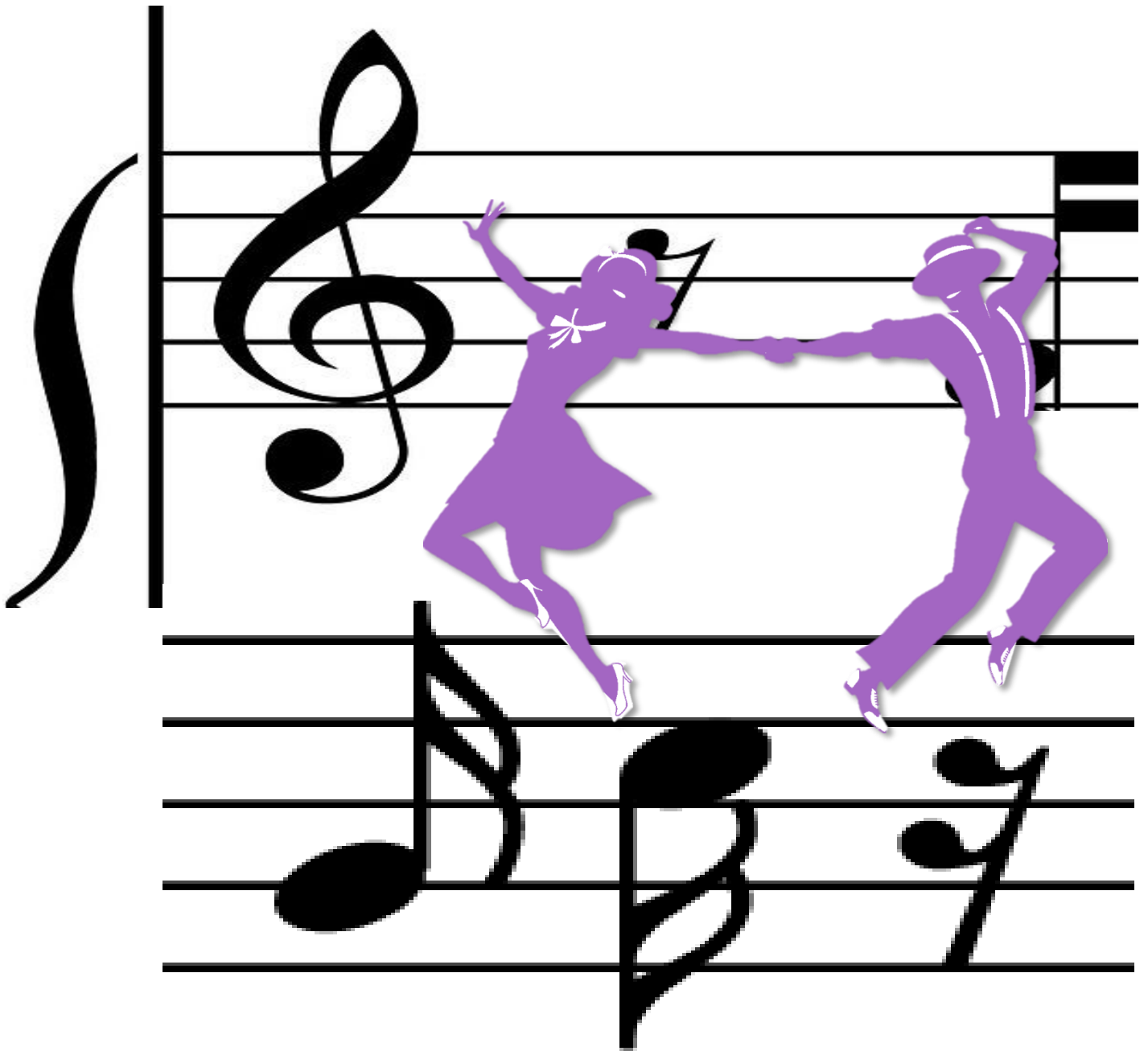
Academy Students in Stanton Welch's *Play*
Photo: Amitava Sarkar

Moby

Inspired by living life in a big city, Stanton Welch choreographed the piece *Play*, where the dancers are seen wearing suits and dancing to the electric pop song, *Run-On* by Moby. What do you think he was trying to say in this dance? How did the song support this **perspective**? How does this relate to you and your life?

YOU TRY IT!

MOVEMENT ACTIVITIES



YOU TRY IT!

MAKING MUSIC MOVE

Activity Summary

Composers and choreographer, musicians and dancers, share lots of vocabulary. In these classroom activities, students will explore musical terms through movement and collaborate to create their own musical dances.

Learning Objectives

By the end of these activities, students will be able to:

- 1) Describe and demonstrate the difference between beat and rhythm;
- 2) Replicate group choreography in **personal space**;
- 3) Improvise independently and safely in **general space**;
- 4) Demonstrate self-control while moving in **personal and general space**;
- 5) Demonstrate teamwork in movement activities.

Activity 1: Beat and Rhythm

- 1) Have students keep a steady, moderate beat by clapping their hands. Explain that this represents a 4/4 meter. Repeat for 3/4 meter by having students slap their thighs for the down beat and clap two times for the upbeats (slap, clap, clap).
- 2) Once the 4/4 beat is steady, divide the class in half. One group maintains the steady beat, while the other creates a rhythm within that beat (e.g. the ta-ta-ti-ti-ta clapping rhythm used to quiet the classroom is done within 4 clapping beats). Have students take turns creating varied rhythms that exist within 4 beats. Can they use more than just their hands? Snapping, stomping, slapping, vocal sounds? This can be done in a call and response format. One student creates a rhythm, the others copy.
- 3) Switch groups. And experiment with the 3/4 meter.

Activity 2: Group Choreography

- 1) Pick a song that you and your students like.
- 2) As a group decide upon moves that match the words, melody, beat and rhythm of the song's chorus. Have this movement remain in **personal space** (i.e. NOT traveling around the room. Encourage many students to contribute to the group choreography.
- 3) During each verse, guide the students to **improvise** through **general space** (i.e. traveling through the room). Their movements should match the words, rhythm, beat, and/or melody of the music. Be sure to call out examples of students who are demonstrating creative choices.
- 4) Every time the chorus returns, the groups stops and repeats their choreography in **personal space**.
- 5) **Extension** Select on word or phrase from each verse that the students can emphasize. This will give their improvisation some unity.



YOU TRY IT!

FANTASTIC FEET

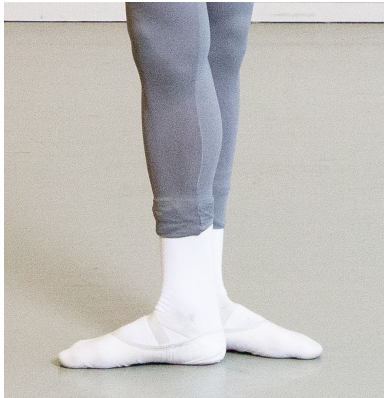
Ballet dancers use 5 positions of the feet when they dance. Their legs are turned out, meaning their toes point to the side instead of the front. Boys and girls use the same positions. Can YOU make all 5 positions?



FIRST POSITION



SECOND POSITION



THIRD POSITION



FOURTH POSITION



FIFTH POSITION



YOU TRY IT! ALL ABOUT ARMS



FIRST POSITION



SECOND POSITION



THIRD POSITION



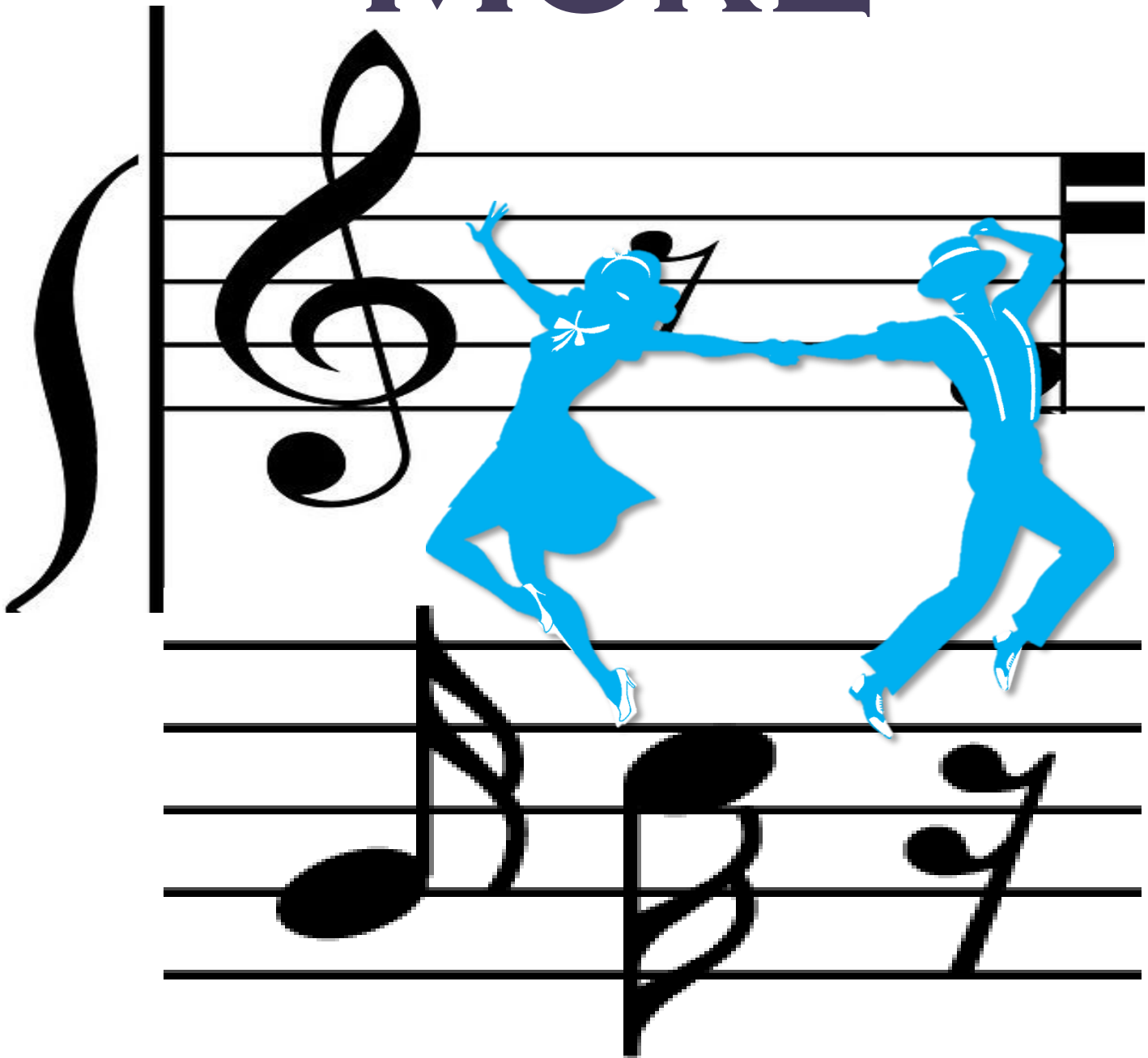
FOURTH POSITION



FIFTH POSITION

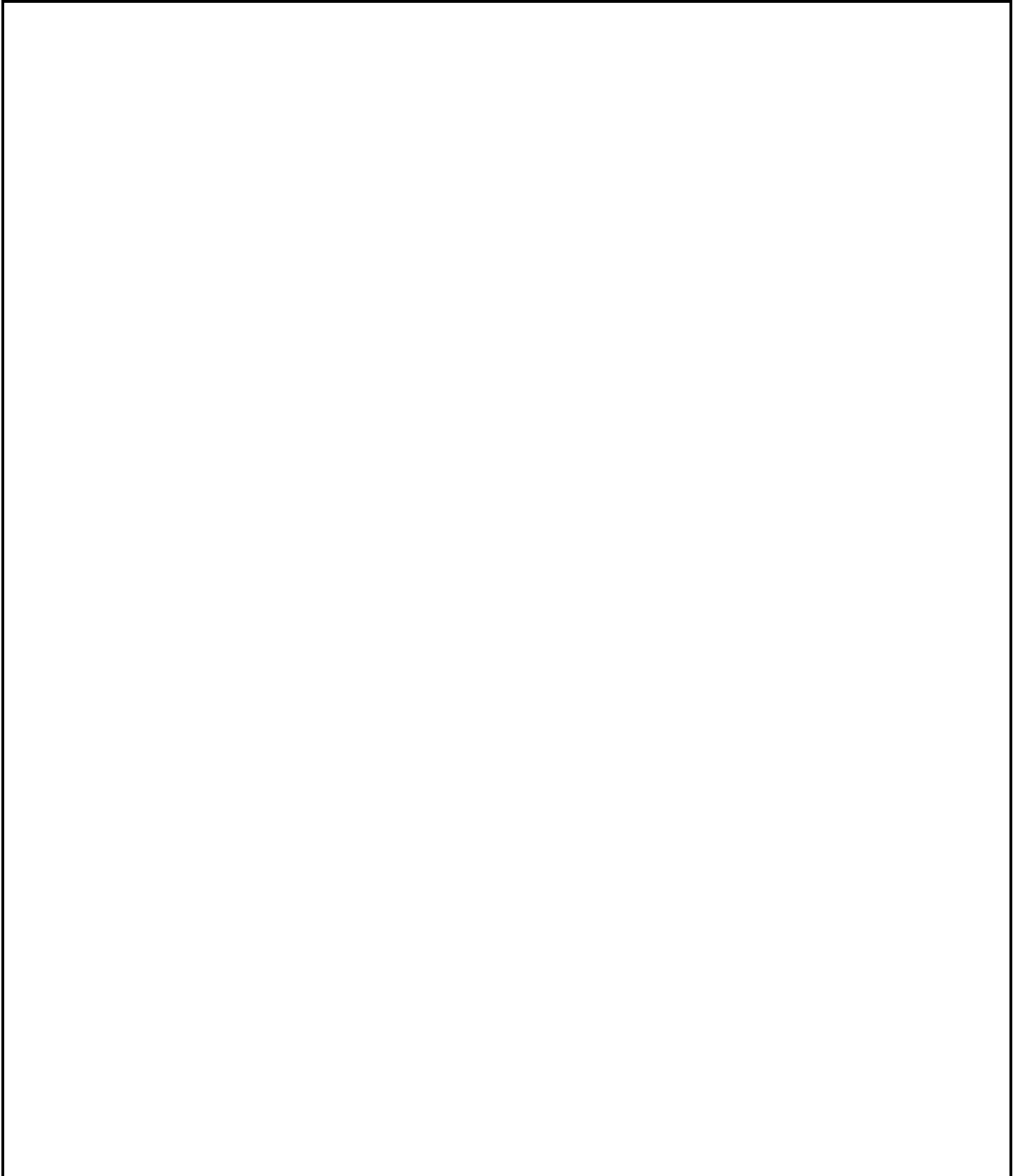
NOW YOU TRY IT! CAN YOU MAKE ALL 5 POSITIONS?

LEARN MORE



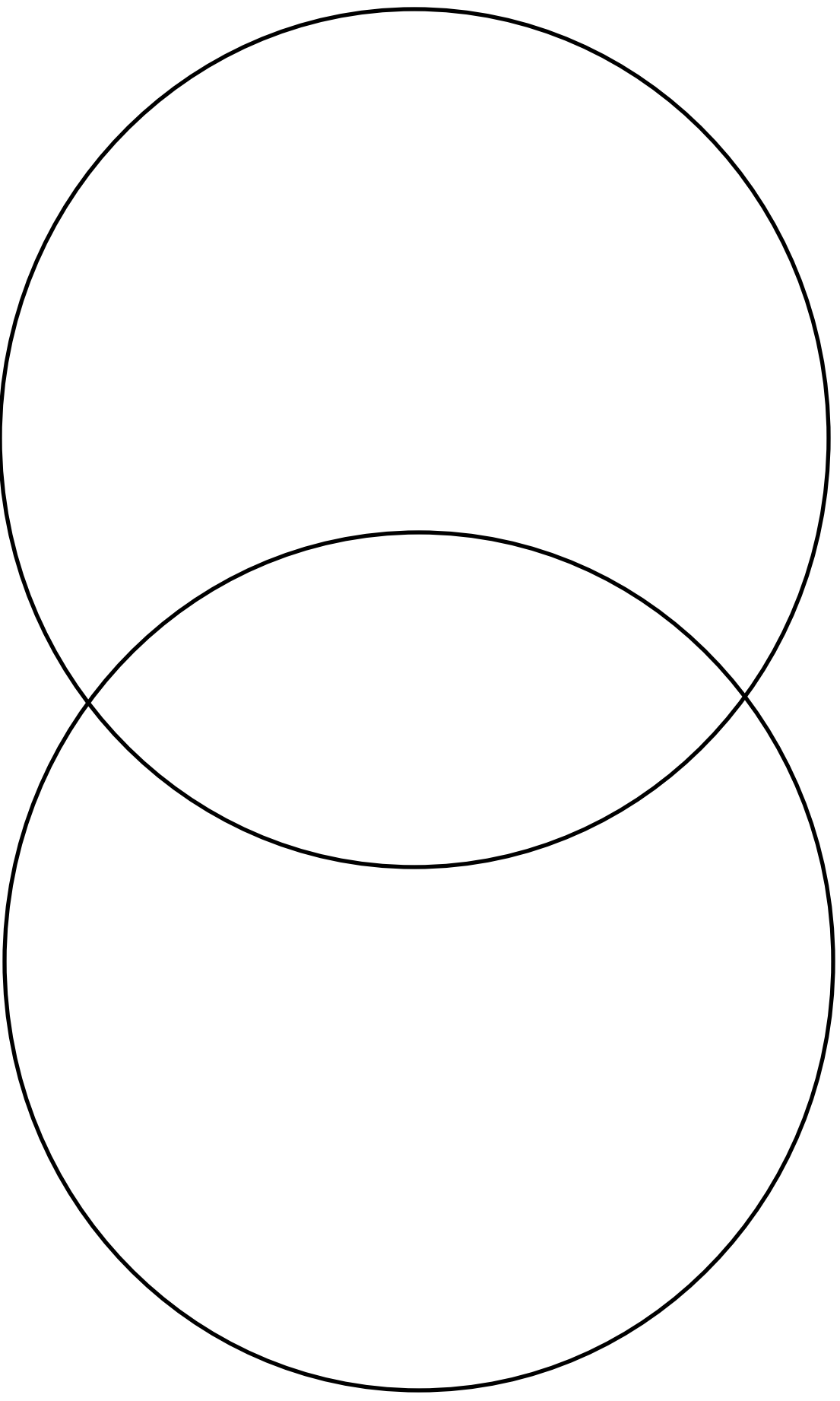
DRAW IT OUT

Draw your favorite part of the *I Love That Song!* performance



COMPARE & CONTRAST

Use the Venn Diagram below to compare and contrast two ballets from *I Love That Song*. What was different about the music, movement, costumes, and lights? What was the same?



HOUSTON BALLET

A BRIEF HISTORY



Houston Ballet Center for Dance Building
Photo: Nic Lehoux

The mission of Houston Ballet is to inspire a lasting love and appreciation for dance through artistic excellence, exhilarating performances, innovative choreography and superb educational programs.

Houston Ballet Foundation was formed in 1955 as an academy for nurturing talented dance students with dreams of professional dancing. In 1969, the professional company was founded and drew upon the strength of the Houston Ballet Academy.

In 1976, Ben Stevenson, former director of the National Ballet of Washington D.C., Principal Dancer and Ballet Master with the London Festival Ballet, was hired and served as Artistic Director until 2003.

Through his exceptional leadership and direction, Houston Ballet developed a broad repertory including both classical and contemporary works as well as an Academy with a first-rate professional training school.

In 1987, the company moved into its new performing home, the magnificent Wortham Theater Center, a facility with which few performing arts houses in the world can compare.

In July 2003, the acclaimed Australian choreographer Stanton Welch assumed the artistic leadership of Houston Ballet, now America's fifth largest ballet company. Mr. Welch has transformed Houston Ballet by raising the level of classical technique and infusing the company with new energy, drive and vision. He continues to introduce new and existing works by distinguished choreographers, and continues to attract some of the world's best coaches to work with the Houston Ballet dancers.

In 2011, Houston Ballet moved into its new home, the Margaret Alkek Williams Center for Dance. With over 70,000 square feet and a bridge connecting it to the Wortham Theater Center, it is the largest facility dedicated to professional dance in North America.

In 2023, Julie Kent joined Stanton Welch as Artistic Director. Ms. Kent had an illustrious career as a Principal Dancer with American Ballet Theatre, dancing many lead roles, including the original cast of Stanton Welch's *Clear*. Ms. Kent served as Artistic Director of the Washington Ballet from 2016-2023.

Today, the Houston Ballet continues to delight and inspire audiences through artistic excellence and innovative choreography.

Want to Learn More?
Scan these QR Codes!



HoustonBallet.org



Wikipedia.org



GLOSSARY

- **Choreographer:** the person who makes up the steps that the dancers do in the performance
- **Composer:** the person who makes up the music that the dancers move to in the performance.
- **Costumes:** What the dancers wear in a ballet.
- **Curtain call:** the bow dancers take at the end of a performance.
- **Genre:** a category of music, literature, or artistic composition.
- **Infer:** to make a logical guess based on facts and observations.
- **Inspire:** to fill someone with confidence and desire to do something.
- **Leotard and Tights:** Practice clothes worn by ballet dancers.
- **Perspective:** a particular attitude toward something; a point of view
- **Pointe shoes:** a ballet shoe with a hard tip worn by women that allows them to dance on the tips of their toes.
- **Tiara:** A small crown that a female dancer wears on her head.
- **Tunic:** A long shirt made of heavy material worn by a male dancer in classical ballets.
- **Tutu:** The costume worn by female dancers in classical ballets. It can be long or short.



Houston Ballet Academy in *Dear Nancy*
Photo: Amitava Sarkar



LEARNING OUTCOMES

Students who attend the *I Love That Song!* performance and utilize the study guide will be able to:

- Define and describe the role of a **choreographer**;
- Define and describe the role of a **composer**;
- Describe at least one dance from *I Love That Song* in words or pictures

TEKS ADDRESSED

§117.112 Foundations: Music Literacy

The student describes and analyzes musical sound.

§117.112 Historical and cultural relevance.

The student examines music in relation to history and cultures.

§117.112 Critical evaluation and response.

The student listens to, responds to, and evaluates music and musical performances.

§117.211. Theatre, Middle School

(5) Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

§114.22. Languages Other Than English Levels I and II

(4) Comparisons. The student develops insight into the nature of language and culture by comparing the student's own language and culture to another.

§117.205. Dance, Middle School

(5) Critical evaluation and response. The student makes informed personal judgments about dance and the meaning and role of dance in society.

§117.306. Dance, High School

(5) Critical evaluation and response. The student makes informed personal judgments about dance and the meaning and role of dance in society.



The following TEKS are addressed during Studio Series performance and/or as a part of the extension activities included in this study guide.

(Please note: The TEKS addressed will vary depending upon the Studio Series attended.)

ENGLISH & LANGUAGE ARTS

Listening/Speaking

KINDER

ELA.K.21A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

ELA.K.21B: Follow, restate, and give oral instructions that involve a series of related sequences of action.

ELA.K.23A: Follow agreed-upon rules for discussion, including taking turns, and speaking one at a time.

GRADE 1

ELA.1.27A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

ELA.1.27B: Follow, restate, and give oral instructions that involve a series of related sequences of action.

ELA.1.29A: Follow agreed-upon rules for discussion, including listening to others, speaking when recognized, and making appropriate contributions.

GRADE 2

ELA.2.28A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

ELA.2.28B: Follow, restate, and give oral instructions that involve a series of related sequences of action.

ELA.2.30A: Follow agreed-upon rules for discussion, including listening to others, speaking when recognized, and making appropriate contributions.

GRADE 3

ELA.3.29A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

ELA.3.29B: Follow, restate, and give oral instructions that involve a series of related sequences of action.

GRADE 4

ELA.4.27A: Listen attentively to speakers, ask relevant questions, and make pertinent comments.

ELA.4.27B: Follow, restate, and give oral instructions that involve a series of related sequences of action.

GRADE 5

ELA.5.27B: Follow, restate, and give oral instructions that include multiple action steps.

Comprehension Skills

KINDER

ELA.K.Fig19E: Retell or act out important events in stories.

ELA.K.Fig19F: Make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence

GRADE 1

ELA.1.Fig19E: Retell or act out important events in stories in logical order.

ELA.1.Fig19F: Make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.



GRADE 2

ELA.2.Fig19E: Retell important events in stories in logical order.

ELA.2.Fig19F: Make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.

GRADE 3

ELA.3.7A: Explain the elements of plot and character as presented through dialogue in scripts that are read, viewed, written, or performed.

ELA.3.8A: Sequence and summarize the plot's main events and explain their influence on future events.

ELA.3.8B: Describe the interaction of characters including their relationships and the changes they undergo.

GRADE 4

ELA.4.3A: Summarize and explain the lesson or message of a work of fiction as its theme.

ELA.4.6A: Sequence and summarize the plot's main events and explain their influence on future events.

ELA.4.5A: Describe the structural elements particular to dramatic literature.

ELA.4.6B: Describe the interaction of characters including their relationships and the changes they undergo.

ELA.4.Fig19E: Summarize information in text, maintaining meaning and logical order.

ELA.4.Fig19F: Make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas and provide textual evidence.

GRADE 5

ELA.5.3A: Compare and contrast the themes or moral lessons of several works of fiction from various cultures.

ELA.5.6A: Describe incidents that advance the story or novel, explaining how each incident gives rise to or foreshadows future events.

ELA.5.6B: Explain the roles and functions of characters in various plots, including their relationships and conflicts.

ELA.5.13B: Interpret factual or quantitative information presented in maps, charts, illustrations, graphs, timelines, tables, and diagrams.

ELA.5.Fig19F: Make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas and provide textual evidence.

Written Composition

GRADE 2

ELA.2.20A: Write persuasive statements about issues that are important to the student for the appropriate audience in the school, home, or local community.

GRADE 3

ELA.3.20A.ii: Create brief compositions that include supporting sentences with simple facts, details, and explanations.

ELA.3.20A.iii: Create brief compositions that contain a concluding statement.



GRADE 4

ELA.4.17: Write about important personal experiences.

ELA.4.18A.i: Create brief compositions that establish a central idea in a topic sentence.

ELA.4.18A.ii: Create brief compositions that include supporting sentences with simple facts, details, and explanations.

ELA.4.19A: Write persuasive essays for appropriate audiences that establish a position and use supporting details.

GRADE 5

ELA.5.17A: Write a personal narrative that conveys thoughts and feelings about an experience.

ELA.5.18A.i: Create multi-paragraph essays to convey information about the topic that present effective introductions and concluding paragraphs.

ELA.5.18A.iii: Create multi-paragraph essays to convey information about the topic that include specific facts, details, and examples in an appropriately organized structure.

ELA.5.19A: Write persuasive essays for appropriate audiences that establish a position and include sound reasoning, detailed and relevant evidence, and consideration of alternatives.

DANCE

KINDER-GRADE 2

DANCE.K–2.3.1: Understand the differences in dances through historical periods.

DANCE.K–2.2b.4: Understand and remember proper performer, audience, and classroom behavior.

DANCE.K–2.3.4: Apply dance concepts to the other content areas.

DANCE.K–2.4.1: Remember, understand, and perform movement sequences or dances communicating and expressing feelings and/or ideas.

DANCE.K–2.4.2: Evaluate and explain the dance content, meanings, or social/cultural context within the dance observed and/or performed.

DANCE.K–2.4.4: Observe and understand the differences of artistic movement choices and its effects on audience.

GRADE 3-GRADE 5

DANCE.3–5.2b.4: Understand and apply proper performer, audience, and classroom behavior.

DANCE.3–5.3.1: Analyze and evaluate the differences in dances through historical periods as communicated through dance movement.

DANCE.3–5.3.4: Understand and apply dance concepts in various media to the other content areas.

DANCE.3–5.4.1: Analyze, evaluate, and perform movement sequences or dances communicating and expressing feelings and/or ideas.

DANCE.3–5.4.2: Evaluate and apply dance content, meanings, or social/cultural context within the dance observed and/or performed.

DANCE.3–5.4.4: Analyze, evaluate, and apply the differences of artistic choices and its effects on audience and/or performer.

MS DANCE I

MS DANCE. 1.1A: demonstrate basic kinesthetic and spatial awareness individually and in groups.

MS DANCE. 1.1D: identify dance movement elements through space, energy, and time.

MS DANCE. 1.3D: understand dances in various media and other content areas.

MS DANCE. 1.4A: define the quality and effectiveness of dance performances while incorporating appropriate etiquette in the classroom and performances.

MS DANCE. 1.4B: identify relationships between dance and other content areas.

MS DANCE. 1.4C: define the content and choreographic structures used by various American choreographers.

MS DANCE. 1.4D: define artistic decisions of personal dance works.



MS DANCE II

- MS DANCE. 2.1A: demonstrate basic kinesthetic and spatial awareness individually and in groups.
- MS DANCE. 2.1D: explore and demonstrate dance movement elements through space, energy, and time.
- MS DANCE. 2.3D: evaluate dance in various media and other content areas.
- MS DANCE. 2.4A: demonstrate the quality and effectiveness of dance performances while incorporating appropriate etiquette in the classroom and performances.
- MS DANCE. 2.4B: interpret relationships between dance other content areas.
- MS DANCE. 2.4C: demonstrate the content and choreographic structures used by various American choreographers.
- MS DANCE. 2.4D: interpret and evaluate artistic decisions of personal dance works.

MS DANCE III

- MS DANCE. 3.1A: demonstrate basic kinesthetic and spatial awareness individually and in groups.
- MS DANCE. 3.1D: develop dance movement elements through space, energy, and time.
- MS DANCE. 3.4A: design and apply criteria for evaluating the quality and effectiveness of dance performances while incorporating appropriate etiquette in the classroom and performances.
- MS DANCE. 3.4B: create relationships between dance and other content areas.
- MS DANCE. 3.4C: compare and contrast the content and choreographic structures used by various American choreographers.
- MS DANCE. 3.4D: interpret, evaluate, and justify artistic decisions of personal dance works.

HS DANCE I

- DANCE.I.1A: Demonstrate basic kinesthetic and spatial awareness individually and in groups.
- DANCE.I.1C: Recognize knowledge of dance genres, styles, and vocabulary.
- DANCE.I.1D: Identify images found in the environment through movement.
- DANCE.I.2Ab: Explore, improvise, and demonstrate original movement during the creative process.
- DANCE.I.4A: Incorporate appropriate movement vocabulary when identifying qualities and discussing meaning of performance or production in dance.
- DANCE.I.4B: Demonstrate appropriate audience behavior and etiquette in the classroom and at performances.
- DANCE.I.4C: Identify relationships between dance and other content areas.

HS DANCE II

- DANCE.II.1A: Demonstrate kinesthetic and spatial awareness individually and in groups.
- DANCE.II.1C: Demonstrate effective knowledge of dance genres, styles, and vocabulary.
- DANCE.III.1C: Compare knowledge and skills of dance genres, styles, and vocabulary.
- DANCE.IV.1C: Demonstrate and evaluate a working knowledge and skills of dance genres, styles and vocabulary.
- DANCE.II.1D: Interpret details in movement in natural and constructed environment.
- DANCE.II.2Ab: Explore, improvise, and perform original movement during the creative process.
- DANCE.I.2Ac: Express ideas and emotions through movement.
- DANCE. II.2Ac: Expand the expression of ideas and emotions through movement.

- DANCE.II.4A: Identify characteristics of a variety of dances.
- DANCE.II.4B: Analyze qualities of performance and proper etiquette in dance.
- DANCE.II.4C: Identify similarities of form and expression in dance and other content areas.

HS DANCE III

- DANCE.III.1A: Analyze kinesthetic and spatial awareness individually and in groups.
- DANCE.III.1D: Differentiate designs and images in natural and constructed environment.
- DANCE.III.2Ab: Experiment, improvise, and perform original movement during the creative process.
- DANCE.III.2Ac: Compare and contrast the expression of ideas and emotions through movement.
- DANCE.III.4A: Compare characteristics and qualities of a variety of dances.
- DANCE.III.4B: Analyze dance from a variety of perspectives such as those of dance critic, performer, choreographer, and audience member.
- DANCE.III.4C: Understand the relationship of dance performance skills and other content areas.

HS DANCE IV

- DANCE.IV.1A: Evaluate kinesthetic and spatial awareness individually and in groups.
- DANCE.IV.1D: Create designs and images found in natural and constructed environment.



- DANCE.IV.2Ac: Evaluate the expression of ideas and emotions through movement.
- DANCE.IV.4A: Evaluate personal dance compositions and the work of others.
- DANCE.IV.4B: Create and reconstruct a choreographic study using varied media and environments.
- DANCE.IV.4C: Create a portfolio based on personal artistic works, performance works, or research.

MUSIC

KINDER

- 3C: Move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement.
- 5B: Identify simple interdisciplinary concepts related to music.
- 6A: Identify and demonstrate appropriate audience behavior during live or recorded performances.
- 6D: Respond verbally or through movement to short musical examples.

GRADE 1

- 3C: Move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement.
- 6A: Identify and demonstrate appropriate audience behavior during live or recorded performances.
- 6D: Respond verbally or through movement to short musical examples.

GRADE 2

- 3C: Move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement.
- 5C: Identify simple interdisciplinary concepts related to music.
- 6A: Begin to practice appropriate audience behavior during live or recorded performances.
- 6D: Respond verbally or through movement to short musical examples.

GRADE 3

- 3C: Move alone or with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together.
- 5C: Identify the relationships between music and interdisciplinary concepts.
- 6A: Exhibit audience etiquette during live and recorded performances.
- 6D: Respond verbally or through movement to short musical examples.

GRADE 4

- 3C: Move alone or with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together.
- 5D: Examine the relationships between music and interdisciplinary concepts.
- 6A: Exhibit audience etiquette during live and recorded performances.
- 6D: Respond verbally or through movement to short musical examples.

GRADE 5

- 3C: Move alone or with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together.
- 5D: Examine the relationships between music and interdisciplinary concepts.
- 6A: Exhibit audience etiquette during live and recorded performances.
- 6D: Respond verbally or through movement to short musical examples.

MS MUSIC I

- MUSIC I.1A: Experience and explore exemplary musical examples using technology and available live performances.
- MUSIC I.5E: Demonstrate appropriate cognitive and kinesthetic responses to music and musical performances.

MS MUSIC II

- MUSIC II.1A: Compare and contrast exemplary musical examples using technology and available live performances.
- MUSIC II.5F: Demonstrate appropriate cognitive and kinesthetic responses to music and musical performances

MS MUSIC III

- MUSIC III.1A: Evaluate exemplary musical examples using technology and available live performances.



MUSIC III.5.F: Demonstrate appropriate cognitive and kinesthetic responses to music and musical performances.

HS MUSIC I

MUSIC I.1A: Experience and explore exemplary musical examples using technology and available live performances.

MUSIC I.5A: Compare and contrast music by genre, style, culture, and historical period.

MUSIC I.5D: Identify and explore the relationship between music and other academic disciplines.

HS MUSIC II

MUSIC II.1A: Compare and contrast exemplary musical examples using technology and available live performances.

MUSIC II.5A: Compare and contrast music by genre, style, culture, and historical period.

HS MUSIC III

MUSIC III.1A: Evaluate exemplary musical examples using technology and available live performances.

MUSIC III.5A: Classify representative examples of music by genre, style, culture, and historical period.

HS MUSIC IV

MUSIC IV.1A: Evaluate exemplary musical examples using technology and available live performances.

MUSIC IV.5A: Discriminate representative examples of music by genre, style, culture, and historical period.

THEATRE

KINDER

K.1B: Explore space using expressive movement.

K.1C: Imitate sounds.

K.1D: Imitate and recreate objects in dramatic play.

K.2A: Demonstrate safe use of movement and voice.

K.2B: Assume roles through imitation and recreation.

K.3D: Cooperate with others in dramatic play.

K.5A: Discuss, practice, and display appropriate audience behavior.

GRADE 1

1.1B: Develop spatial awareness in dramatic play using expressive and rhythmic movement.

1.1C: Imitate actions and sounds.

1.1D: Imitate and create animate and inanimate objects in dramatic play.

1.2A: Demonstrate safe use of movement and voice.

1.2B: Create roles through imitation.

1.3A: Discuss aspects of the environment for use in dramatic play, such as location or climate.

1.3D: Cooperate with others in dramatic play.

1.5A: Discuss practice, and display appropriate audience behavior.

1.5C: Discuss the use of music, creative movement, and visual components in dramatic play.

GRADE 2

2.1B: Expand spatial awareness in dramatic play using expressive and rhythmic movement.

2.1C: Participate in dramatic play using actions, sounds, and dialogue.

2.1D: Role play, imitate and recreate dialogue.

2.2A: Demonstrate safe use of movement and voice.

2.2B: Role play in real life and imaginary situations through narrative pantomime, dramatic play, and story dramatization.

2.3D: Cooperate and interact with others in dramatic play.

2.5A: Discuss, practice, and display appropriate audience behavior.

2.5C: Integrate music, creative movement, and visual components in dramatic play.



GRADE 3

- 3.1B: Create playing space using expressive and rhythmic movement.
- 3.1C: Respond to sounds, music, images, language, and literature using movement.
- 3.1D: Reflect the environment, portray character, and demonstrate actions in classroom dramatizations.
- 3.2A: Demonstrate safe use of movement and voice.
- 3.2B: Participate in a variety of roles in real life or imaginative situations through narrative pantomime, dramatic play, or story dramatization.
- 3.3A: Identify technical theatre elements, such as props, costumes, sound, and visual elements that define character, environment, action and theme.
- 3.3D: Cooperate and interact with others in dramatic play.
- 3.5A: Apply appropriate audience behavior consistently.
- 3.5C: Discuss the use of music, movement, and visual components in dramatic activities and performances.

GRADE 4

- 4.1B: Develop body awareness and spatial perception using rhythmic and expressive movement.
- 4.1C: Respond to sound, music, images, language, and literature with voice and movement and participate in dramatic play using actions, sounds, and dialogue.
- 4.1D: Express emotions and ideas using interpretive movements, sounds, and dialogue.
- 4.2A: Demonstrate safe use of the voice and body.
- 4.2B: Describe characters, their relationships, and their surroundings.
- 4.3A: Describe the appropriate use of props, costumes, sound, and visual elements that define character, environment, action, and theme.
- 4.3D: Interact cooperatively with others in brief dramatizations.
- 4.5A: Apply appropriate audience behavior at formal and informal performances.
- 4.5C: Discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre.

GRADE 5

- 5.1B: Develop body awareness and spatial perceptions using pantomime.
- 5.1C: Respond to sounds, music, images, languages, and literature using movement.
- 5.1D: Express emotions and relate ideas using interpretive and planned movement and dialogue.
- 5.2A: Demonstrate safe use of the voice and body.
- 5.2B: Describe characters, their relationships, and their surroundings in detail.
- 5.3A: Demonstrate character, environment, action, and theme using props, costumes, and visual elements.
- 5.3D: Interact cooperatively with others in dramatizations.
- 5.5A: Analyze and apply appropriate audience behavior at a variety of performances.
- 5.5C: Identify and discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre.

MS THEATRE I

- THEATRE.1.1.B expand body awareness and spatial perceptions using mime;
- THEATRE.1.1.C respond to sounds, music, images, and the written word, incorporating movement;
- THEATRE.1.2.A demonstrate safe use of the voice and body;
- THEATRE.1.5.A identify and apply audience etiquette at all performances;
- THEATRE.1.5.C identify production elements of theatre, film, television, and other media;

MS THEATRE II

- THEATRE.2.5.C demonstrate knowledge of production elements in theatre, film, television, and other media;
- THEATRE.2.1.B develop and apply theatre preparation and warm-up techniques;
- THEATRE.2.1.C create expressive and rhythmic movements
- THEATRE.2.2.A demonstrate safe use of the voice and body
- THEATRE.2.5.A understand and demonstrate appropriate audience etiquette at various types of performances;



MS THEATRE III

THEATRE.3.5.C demonstrate knowledge of production

THEATRE.3. 1.B explore preparation and warm-up techniques

THEATRE.3. 1.C create expressive movement and mime to define space and characters;

THEATRE.3.2.A demonstrate safe use of the voice and body;

THEATRE.3.5.A understand and demonstrate appropriate audience etiquette at various types of live performances;

HS THEATRE I

THEATRE.I.2A: Demonstrate safe use of the voice and body

THEATRE.I.2B: Define creativity as it relates to personal expression

THEATRE.I.5A: Analyze and apply appropriate behavior at various types of live performances

HS THEATRE II

THEATRE.II.2A: Model safe, appropriate techniques to allow for physical, vocal, and emotional expression

THEATRE.II.2B: Explore creativity as it relates to self and ensemble

THEATRE.II.5A: Evaluate and apply appropriate audience etiquette at various types of performances

HS THEATRE II

THEATRE.III.2A: Employ safe, appropriate techniques to allow for physical, vocal, and emotional expression;

THEATRE.III.2B: Creativity as it relates to self and ensemble and its effect on audience;

THEATRE.III.5A: Compare behavior at various types of performances and practice appropriate audience etiquette;

HS THEATRE IV

THEATRE.IV.2A: Model safe, appropriate techniques to allow for physical, vocal, and emotional expression;

THEATRE.IV.2B: Demonstrate creativity as it relates to self and ensemble and its effect on audience;

THEATRE.IV.5A: Evaluate and practice appropriate audience behavior at various types of performances;

Readiness Standards/Aligned Readiness

