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| **Content Area** | Dance | **Grade Level** | High School Fundamental Pathway |
| **Course Name/Course Code** | Beginning Ballet |
| **Standard** | **Fundamental Pathway Grade Level Expectations (GLE)** | **GLE Code** |
| 1. Movement, Technique, and Performance
 | 1. Demonstrate dance movement skills with technical proficiency and kinesthetic body awareness
 | DA09-GR.8-S.1-GLE.1 |
| 1. Anatomical awareness heightens movement potential
 | DA09-GR.8-S.1-GLE.2 |
| 1. Perform with expression and artistry
 | DA09-GR.8-S.1-GLE.3 |
| 1. Understand the components of the performance process
 | DA09-GR.8-S.1-GLE.4 |
| 1. Create, Compose, and Choreograph
 | 1. Utilize choreography principles and practices when creating dance works
 | DA09-GR.8-S.2-GLE.1 |
| 1. Apply the creative process to dance-making
 | DA09-GR.8-S.2-GLE.2 |
| 1. Use meaning, intent, and stimuli to create and develop dance works
 | DA09-GR.8-S.2-GLE.3 |
| 1. Understand form in choreography
 | DA09-GR.8-S.2-GLE.4 |
| 1. Historical and Cultural Context
 | 1. Cultural and historical dance forms and traditions are influenced by the values of the society they represent
 | DA09-GR.8-S.3-GLE.1 |
| 1. Use knowledge of cultural and historical dance forms to translate into performance
 | DA09-GR.8-S.3-GLE.2 |
| 1. Reflect, Connect, and Respond
 | 1. Respond to, reflect upon, and analyze new dance works, reconstructions, and masterpieces
 | DA09-GR.8-S.4-GLE.1 |
| 1. Articulate connections in dance
 | DA09-GR.8-S.4-GLE.2 |
| **Colorado 21st Century Skills****Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently***Information Literacy:** *Untangling the Web***Collaboration:** *Working Together, Learning Together***Self-Direction:** *Own Your Learning***Invention:** *Creating Solutions* | The Colorado Academic Standards for Dance are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four dance standards to illustrate this process-based philosophy. |
| **Unit Titles** | **Length of Unit/Contact Hours** | **Unit Number/Sequence** |
| Basic Ballet Technique & Vocabulary – Barre & Center Exercises | Quarterly/semester/yearly | Instructor Choice |
| Anatomy of Dancers | 2-3 weeks | Instructor Choice |
| History of Ballet | 2-3 weeks | Instructor Choice |
| Ballet Composition | 3-4 weeks | Instructor Choice |

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| **Unit Title** | Basic Ballet Technique & Vocabulary – Barre & Center Exercises | **Length of Unit** | Quarterly/semester/yearly |
| **Focusing Lens(es)** | Structure and Function | **Standards and Grade Level Expectations Addressed in this Unit** | DA09-GR.HSFP-S.1-GLE.1, DA09-GR.HSFP-S.1-GLE.2, DA09-GR.HSFP-S.1-GLE.3DA09-GR.HSFP-S.2-GLE.4DA09-GR.HSFP-S.3-GLE.1, DA09-GR.HSFP-S.3-GLE.2DA09-GR.HSFP-S.4-GLE.1, DA09-GR.HSFP-S.4-GLE.2 |
| **Inquiry Questions (Engaging- Debatable):**  | * How does a dancer’s expression of space/time/energy change as his or her technical abilities increase? (DA09-GR.HSFP-S.1-GLE.3-EO.1) and (DA09-GR.HSFP-S.2-GLE.4-EO.2) and (DA09-GR.HSFP-S.3-GLE.2-EO.1) and (DA09-GR.HSFP-S.4-GLE.1-EO.3)
* How can one describe what structure or form is within a dance work?
* What connections are seen between a historical dance form and the culture in which it was created?
* How could one diagram a dance to explain a movement to another person?
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| **Unit Strands** | Performance TechniqueCreate formHistorical ContextRespond critically |
| **Concepts** | Technique, Line, Space/Time/Energy, Movement, Shape, Execution, Reflection, Order, Relationship |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| The technique of ballet uses one’s body to design line and shape (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.4) and (DA09-GR.HSFP-S.3-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2) | Do your heels stay on the ground in all demi -plies? | Why does technique aid in performance? |
| The movements executed in barre and center floor exercises reflect space/time/energy (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.4) and (DA09-GR.HSFP-S.3-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2) | What is the order of barre and center exercises in a ballet class? | Why are barre exercises placed in a specific order in relationship to space/time/energy? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * Proper barre and center exercises (ex: plie, tendu, degage, ronde de jambe) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.4) and (DA09-GR.HSFP-S.3-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2)
* Basic ballet technique vocabulary (ex: barre, center, releve) (DA09-GR.HSFP-S.1-GLE.1, 2, 3)
* Concepts of musicality in relationship to ballet technique/style (ex: timing of degage) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.4) and (DA09-GR.HSFP-S.3-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2)
* Correct alignment for ballet technique (such as lift and rotation) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.4)
* The order of ballet class and importance of each element (ex. barre, center work, across the floor) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.4) and (DA09-GR.HSFP-S.3-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2)
 | * Demonstrate with skill and accuracy technical proficiency in the performance of ballet (DA09-GR.HSFP-S.1-GLE.1-EO.a)
* Use form to create a dance (DA09-GR.HSFP-S.2-GLE.4-EO.a)
* Research the significant of ballet throughout history to make decisions for performance (DA09-GR.HSFP-S.3-GLE.2-EO.b)
* Analyze and critique one dance work using ballet vocabulary (DA09-GR.HSFP-S.4-GLE.1-EO.a)
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| **Critical Language:** includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”* |
| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *Through the disciplined art of ballet, a dancer will learn to demonstrate movement skills and technical proficiency while performing with expression, analyzing the cultural influence of ballet tradition and using ballet vocabulary to create ballet phrases.*  |
| **Academic Vocabulary:** | Beginning, Middle, End; Transitions, Performance Elements, Facial Expression, Pattern, Motif, Phrase, Style, Alignment, Shape, Line, Communication Through Movement, Musical Nuance, Rhythmical Characteristics, Strength, Flexibility, Artistry |
| **Technical Vocabulary:** | Barre, Plié, Tendu, Degagé, Rond De Jambe, Grande Battement, Frappé, En Croix, Developpé, Adagio, Chassé, Piqué, Passé, Arabesque, Devant, Derriere, À La Seconde, Coupé, Balancé, Sauté, Glissade, Changement, Grande Jeté, Positions Of The Feet, Body Facings |

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| **Unit Title** | Anatomy of Dancers | **Length of Unit** | 2-3 weeks |
| **Focusing Lens(es)** | Structure and Function | **Standards and Grade Level Expectations Addressed in this Unit** | DA09-GR.HSFP-S.1-GLE.1, DA09-GR.HSFP-S.1-GLE.2, DA09-GR.HSFP-S.1-GLE.3DA09-GR.HSFP-S.4-GLE.2 |
| **Inquiry Questions (Engaging- Debatable):**  | * How does maintaining a strong center support arm and leg extension? (DA09-GR.HSFP-S.1-GLE.1,2,3) and (DA09-GR.HSFP-S.4-GLE.2-IQ.1)
* In what ways does a dancer make informed choices about his or her health and wellness that may be different from a non-dancer?
* How does a dancer’s expression of space/time/and energy change as his or her technical abilities increase?
* What is the connection between dance and science?
 |
| **Unit Strands** | Perform correct vocabulary terms for movementsCreate alignmentKinesthetic ContextRespond using anatomical vocabulary |
| **Concepts** | Technique, Law/rules, Order/form, Movement, Variation, Anatomical, Function, Accuracy, Line, Shape, Aesthetic, Interpretation |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Dance movement variations and technical ballet proficiency corresponds directly to kinesthetic and anatomical functions. (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.4-GLE.2) | Is your hip joint in flexion or extension in an arabesque? | What are the aesthetic values of a dancer’s body position? |
| Ballet technique requires interpreting key anatomical elements that allows for ease and accuracy of line and shape. (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.4-GLE.2) | What is the relationship between a dancer’s knee and foot in a demi-plie?  | How does developing strength, flexibility, and endurance through dance contribute to fitness and wellness? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * Correct alignment for a ballet dancer (such as rotation) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.4-GLE.2)
* Basic anatomical elements in relationship to ballet (such as port de bras, tendu, relevé) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.4-GLE.2)
* Anatomical vocabulary (such as bones, muscles, torso) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.4-GLE.2)
* How the actions of muscles and joints work to move a body in space. (ex: muscles move bones) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.4-GLE.2)
 | * Discuss how dance can contribute to fitness, wellness, and a positive self-image. (DA09-GR.HSFP-S.1-GLE.2-EO.a)
* Identify joints used for mobility, and relate anatomy to movement (DA09-GR.HSFP-S.1-GLE.2-EO.b)
* Identify key anatomical elements that contribute to varying dance movements. (DA09-GR.HSFP-S.1-GLE.2-EO.c)
* Develop awareness of center and alignment while efficiently articulating ballet technique. (DA09-GR.HSFP-S.1-GLE.1-EO.c)
* Increase movement vocabulary (DA09-GR.HSFP-S.1-GLE.3-EO.e)
* Create a short dance based on a series of concepts from another academic area. (DA09-GR.HSFP-S.4-GLE.2-EO.b)
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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *Through the disciplined art of ballet, a dancer will learn to demonstrate movement skills and technical proficiency while performing with expression, analyzing the cultural influence of ballet tradition and using ballet vocabulary to create ballet phrases.* |
| **Academic Vocabulary:** | Rotation, Kinesthetic Awareness, Planes, Motion, Control, Release, Kinesiology, Biomechanics, Direction, Actions |
| **Technical Vocabulary:** | Extension, Flexion, Degree, Names of Bones and Muscles, Abduction, Adduction, Joints |

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| **Unit Title** | History of Ballet | **Length of Unit** | 2-3 weeks |
| **Focusing Lens(es)** | Origins | **Standards and Grade Level Expectations Addressed in this Unit** | DA09-GR.HSFP-S.1-GLE.1, DA09-GR.HSFP-S.1-GLE.3DA09-GR.HSFP-S.2-GLE.4DA09-GR.HSFP-S.3-GLE.1, DA09-GR.HSFP-S.3-GLE.2DA09-GR.HSFP-S.4-GLE.1, DA09-GR.HSFP-S.4-GLE.2 |
| **Inquiry Questions (Engaging- Debatable):**  | * How do dance techniques become genres or globally accepted styles? (DA09-GR.HSFP-S.1-GLE.1-IQ.3) and (DA09-GR.HSFP-S.2-GLE.4-IQ.1) and (DA09-GR.HSFP-S.3-GLE.1-IQ.3) and (DA09-GR.HSFP-S.4-GLE.2-IQ.2)
* How would one use a specific choreographic form to create a dance?
* How could a traditional dance be adapted into a contemporary context?
* How is dance a universal language?
 |
| **Unit Strands** | Performance of historical ballet choreographyCreate theme-based dancesHistorical Context of artistic expressionRespond critically by analyzing ballet dance works |
| **Concepts** | Culture, Value, Observation, Tradition, Influence, Change/Transition, Foundation, Technique |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Ballet technique provides foundation for most dance styles. (DA09-GR.HSFP-S.1-GLE.1) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.2) | Ballet was codified in the late 17th century by the courts of King Louis XIV?  | Why has ballet withstood time? |
| Ballet technique evolves over time, but it maintains its traditional structure. (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1) | Choreographers of the 21st century use what technical staples in their dance works?  | How have classical, neo-classical, and contemporary ballet choreographers elevated the art form? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * Important people and ballet works throughout history. (Such as George Balanchine and Swan Lake) (DA09-GR.HSFP-S.1-GLE.1) (DA09-GR.HSFP-S.3-GLE.2) and (DA09-GR.HSFP-S.4-GLE.1)
* Dance (ballet) choreography communicates important ideas and shares new perspectives. (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1)
* Thematic elements of ballet works. (Such as theme and variation (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1)
* Significance of ballet in relationship to other dance forms (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1)
* The progression of ballet technique and performance throughout time. (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1)
 | * Describe the various roles that ballet has played throughout history. (DA09-GR.HSFP-S.3-GLE.1-EO.a)
* Research one ballet work from a historical time period, and incorporate the work in a performance. (DA09-GR.HSFP-S.3-GLE.2-EO.a)
* Research the significant role of dance throughout history to make decisions for performance. (DA09-GR.HSFP-S.4-GLE.2-EO.b)
* Analyze and critique one dance work using ballet vocabulary. (DA09-GR.HSFP-S.4-GLE.1-EO.a)
* Use technology to aid in researching and understanding all aspects of dance. (DA09-GR.HSFP-S.4-GLE.1-EO.c)
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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *Through the disciplined art of ballet a dancer will learn to demonstrate movement skills and technical proficiency while performing with expression, analyzing the cultural influence of ballet tradition and using ballet vocabulary to create ballet phrases* |
| **Academic Vocabulary:** | Origin, Influence, Timeline, Universal, Thematic, Artistic Expression |
| **Technical Vocabulary:** | Classical Ballet, Neo-Classical Ballet, Contemporary Ballet, Movement Terminology, People/Master Works Of Importance, Ballet Themes |

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| **Unit Title** | Ballet Composition | **Length of Unit** | 3-4 weeks |
| **Focusing Lens(es)** | Inspiration for Design | **Standards and Grade Level Expectations Addressed in this Unit** | DA09-GR.HSFP-S.1-GLE.1, DA09-GR.HSFP-S.1-GLE.2, DA09-GR.HSFP-S.1-GLE.3DA09-GR.HSFP-S.2-GLE.1, DA09-GR.HSFP-S.2-GLE.2, DA09-GR.HSFP-S.2-GLE.3,  DA09-GR.HSFP-S.2-GLE.4DA09-GR.HSFP-S.3-GLE.1, DA09-GR.HSFP-S.3-GLE.12DA09-GR.HSFP-S.4-GLE.1, DA09-GR.HSFP-S.4-GLE.2 |
| **Inquiry Questions (Engaging- Debatable):**  | * How does one interpret music as a dancer? (DA09-GR.HSFP-S.1-GLE.3-IQ.2) and (DA09-GR.HSFP-S.2-GLE.2-IQ.3) and (DA09-GR.HSFP-S.3-GLE.1-IQ.3) and (DA09-GR.HSFP-S.4-GLE.2-IQ.4)
* How does one decide what movements to keep and what to cut in a dance work?
* How could a traditional dance be adapted into a contemporary context?
* How is dance a “universal language?”
 |
| **Unit Strands** | Performance to express ideasCreate ballet works by communicating using the bodyBallet Context of compositionRespond with intention |
| **Concepts** | Composition, Style, Expressions, Investigate/Discovery, Shape, Movement, Adaptation, Tradition, Improvisation, Collaboration, Genre, Phrase, Choreography |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| The composition of ballet phrases and works employs the principles and practices of choreography as well as ballet technique. (DA09-GR.HSFP-S.1-GLE.1, 3) and (DA09-GR.HSFP-S.2-GLE.1, 2, 3, 4) and (DA09-GR.HSFP-S.4-GLE.2) | What ballet steps could be used in creating a ballet phrase that travels in a diagonal pattern? | Why might improvisation aid in expanding a dancer’s repertoire when choreographing? |
| Ballet, as the foundation of the creation of communicative dance, works in many dance genres and styles (DA09-GR.HSFP-S.1-GLE.1, 3) and (DA09-GR.HSFP-S.2-GLE.1, 2, 3, 4) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1, 2) | How does using ballet vocabulary help a choreographer communicate their needs to the dancers? | How would the creative process of dance making generate a sense of collaboration amongst different dancers? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * Principles and practices of choreography during the creative process in relationship to ballet technique. (such as logical sequencing of steps) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.1, 2, 3, 4) and (DA09-GR.HSFP-S.4-GLE.1)
* Basic ballet vocabulary (such as plie tendu) (DA09-GR.HSFP-S.1-GLE.1, 2, 3)
* The creative process of dance-making, using meaning and intent. (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.1, 2, 3, 4) and (DA09-GR.HSFP-S.4-GLE.1)
* Communication and collaboration is essential to dance- making. (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.1, 2, 3, 4) and (DA09-GR.HSFP-S.4-GLE.1)
* Structure and form of ballet works. (such as coda, variations) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.1, 2, 3, 4) and (DA09-GR.HSFP-S.4-GLE.1)
 | * Articulate correct vocabulary terms for movements of selected dance styles and genres. (DA09-GR.HSFP-S.1-GLE.1-EO.b)
* Perform with others to express the intent of the choreography. (DA09-GR.HSFP-S.1-GLE.3-EO.d)
* Create, repeat, and perform dance works that demonstrate an effective use of dance elements; have a beginning middle, and an end; and use compositional forms such as theme, variation, canon, and call and response(DA09-GR.HSFP-S.2-GLE.1-EO.a)
* Use the elements of dance (space, time, and energy) to create a dance (DA09-GR.HSFP-S.2-GLE.1-EO.b)
* Apply improvisation, experimentation, use of various stimuli, and manipulation tools to integrate with the choreographic process. (DA09-GR.HSFP-S.2-GLE.1-EO.c)
* Define the meaning of a dance work (DA09-GR.HSFP-S.2-GLE.3-EO.a)
* Create short studies that have unique, captivating beginnings, and develop them through to a logical conclusion. (DA09-GR.HSFP-S.2-GLE.3-EO.c)
* Use the creative process to make a dance (DA09-GR.HSFP-S.2-GLE.2-EO.a)
* Refine and edit movements in dance. (DA09-GR.HSFP-S.2-GLE.2-EO.b)
* Develop a dance work using the concept of beginning, middle, and end. (DA09-GR.HSFP-S.2-GLE.2-EO.c)
* Use form to create a dance (DA09-GR.HSFP-S.2-GLE.4-EO.a)
* Use structured improvisation as a movement form (DA09-GR.HSFP-S.2-GLE.4-EO.e)
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| **Academic Vocabulary:** | Beginning, Middle, End; Transitions, Performance Elements, Pattern, Style, Shape, Line, Musical Nuance, Rhythmical Characteristics, Strength, Flexibility, Artistry, Intent |
| **Technical Vocabulary:** | Classical Ballet, Motif, Phrase, Solo, Duet, Trio, Theme, Variation, Ballet Terminology, High Point, Musicality, Communication Through Movement, Improvisation, Form |