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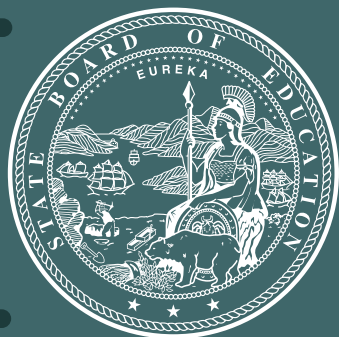
Arts Education

FRAMEWORK

FOR CALIFORNIA PUBLIC SCHOOLS
TRANSITIONAL KINDERGARTEN
THROUGH GRADE TWELVE

Dance ■ Media Arts ■ Music ■ Theatre ■ Visual Arts

Chapter 3
Dance



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Chapter 3: Dance

“To dance is to be out of yourself. Larger, more beautiful, more powerful. ... This is power, it is glory on earth and it is yours for the taking.”

—Agnes de Mille, dancer and choreographer

Introduction to Dance

Why Dance?

Dance is an embodied way of knowing and understanding one’s self, others, and the world. As dance pioneer Martha Graham said, “Dance is the hidden language of the soul.” As such, dance provides unique and unparalleled ways of knowing and expressing. Dance education in California’s public schools enriches students’ lives by providing challenging, engaging, personally fulfilling, accessible, diverse, and creative learning experiences. The study of dance develops lifelong creative and artistically literate individuals. Dance enables the individual to actualize abstract ideas, express feelings, and inquire into and investigate how to solve problems.

Students become artistically literate in dance by creating dance, responding to dance, performing dance, and connecting to dance. The *California Arts Standards* in dance articulate learning expectations that support students’ development of artistic literacy by illustrating the actual processes in which dancers engage as creative individuals. A sequential, standards-based education in dance, delivered throughout the TK–12 years, allows students to become increasingly fluent in dance as they engage in the creative practices of dance and benefit from opportunities to perform and respond to dance. Students connect, synthesize, and combine dance knowledge and personal experiences with disciplined practice in ways that deepen their understanding of the world as inquisitive self-motivated lifelong learners.

Prekindergarten versus Transitional Kindergarten

The *Arts Framework* provides guidance for implementation of the prekindergarten (PK) arts standards which are intended for California’s local educational agencies (LEAs) to apply to transitional kindergarten (TK). As such, in the *Arts Framework*, PK standards are referred to as TK standards. When planning arts education lessons, teachers of PK should use the California Preschool Learning Foundations documents developed by the California Department of Education, which address arts development of children of approximately four years of age. For more information, see chapter two, “The Instructional Cycle.”

The arts standards for dance articulate learning expectations that support students’ development of artistic literacy by illustrating the actual processes in which dancers engage in as creative individuals. The arts standards articulate the lifelong goals for all students in all of the arts disciplines. These lifelong goals are identified in the following categories:

- The Arts as Communication
- The Arts as a Creative Personal Realization
- The Arts as Culture, History, and Connectors
- The Arts as Means to Well-Being
- The Arts as Community Engagement
- The Arts as Profession

Dance as Communication

Dance-literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform works that express and communicate their own ideas. They analyze and interpret the artistic communication of others. Dancers know how to use a myriad of inspirational starting points to create and perform pieces. Dancers use choreographic devices to demonstrate fluency and personal voice in designing and composing original works. They experiment and take risks to discover personal voice to communicate artistic intent.

Dance as a Creative Personal Realization

Dance-literate citizens develop a lifelong passion towards their discipline. They seek out opportunities to continue honing their craft, using dance as a means to express themselves. Their artistic competence results in creating, performing, and responding to dance throughout adulthood.

Dance as Culture, History, and Connectors

Dance-literate citizens relate ideas and works with societal, cultural, and historical contexts from varied historical periods and cultures to deepen understanding. They actively seek

and appreciate diverse forms and genres of dance. They understand the enduring quality and significance of these diverse forms and genres of dance. They seek to understand relationships of different genres. Dancers cultivate habits of searching for and identifying patterns and relationships between dance and other knowledge.

Dance as Means to Well-Being

Dance-literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through their participation in dance. They understand and employ safe, healthful practices using appropriate warm up strategies, nutrition, and injury prevention. They engage with others in dance environments in creative, positive, and collaborative ways with respect to self as well as the beliefs, culture, gender, and ethnic backgrounds of others.

Dance as Community Engagement

Dance-literate citizens seek and support dance from a variety of cultures, societies, historical periods, communities, and perspectives in a variety of settings including informal, formal, and social. They engage in dance by participating, watching, and discussing various forms and genres using dance terminology. They continue the legacy of dance by engaging local, state, national, and global communities, as well as future generations in dance. Dancers advocate for and practice inclusivity promoting the idea that “dance is for everyone.” They promote dance as an art, cultural connection, enjoyment, and education.

Dance as Profession

Dance-literate citizens appreciate the value of dance as a profession by supporting, engaging, and funding dance. Dancers with ongoing interests may pursue a career in dance, thereby enriching local, state, national, and global communities and economies. They understand the vast career options in dance and may choose a career related to dance and seek out various avenues to present knowledge and understanding.

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Dance Standards TK–12

“Creativity is a habit, and the best creativity is the result of good work habits.”

—Twyla Tharp, dancer and choreographer

The dance standards are designed to create a progression of student learning in dance while developing each student’s autonomy, technical dance skills, and personal artistic voice. An understanding of the dance standards, their structure, purposes, and relationships between the structural elements of the dance standards is necessary to support effective TK–12 instructional design.

The Structure of the Dance Standards

The dance standards are comprised of four artistic processes, overarching anchor standards, related enduring understandings and essential questions, process components, and student performance standards. The artistic processes and anchor standards are common to all disciplines, while the enduring understandings, essential questions, process components, and student performance standards are distinct to dance.

Using the elements of the dance standards to design instruction helps students achieve the performance standards. Teachers use essential questions to guide students through process components leading to enduring understandings, which are connected to anchor standards that are shared across five disciplines. Throughout the process dance students are creating, performing, responding, and connecting. Teachers can begin to design their instruction from any entry point within the artistic processes to facilitate students’ development as dance-literate individuals.

Anchor Standards

The dance standards include two types of standards: the anchor standards, which are the same for all arts disciplines and for all grade levels; and the student performance standards, which are specific to dance and to each grade level or proficiency level.

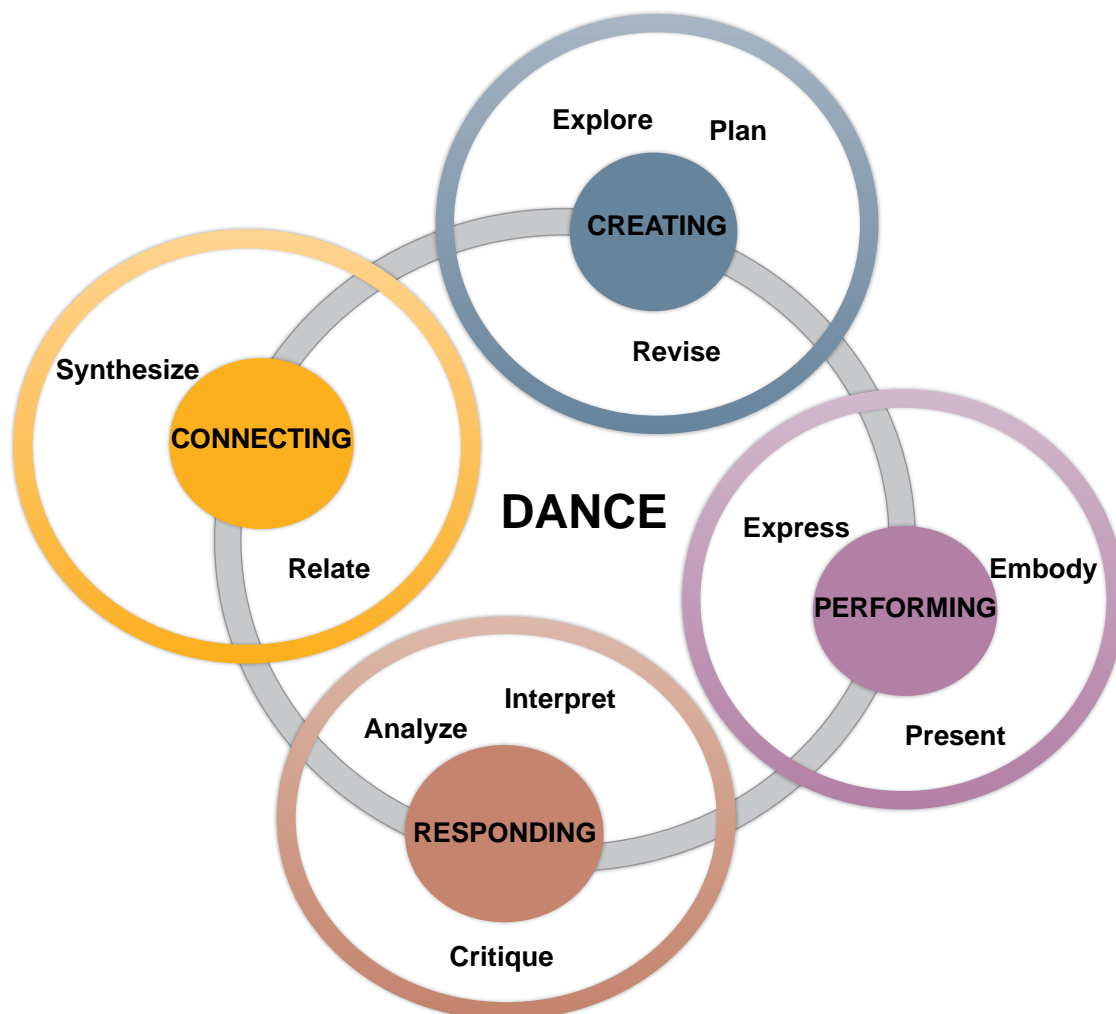
The anchor standards articulate the generalized outcomes of students’ TK–12 learning, shared by all five arts disciplines. The anchor standards are not the discipline-specific student performance standards, but serve to provide the overarching outcomes within dance each year.

Artistic Processes in Dance

The dance standards identify four artistic processes: Creating, Performing, Responding, and Connecting. In the *Creating* process, students conceive and develop new dance ideas and work. Students learn and gain the ability to communicate and create using the unique academic and technical languages of dance. In the *Performing* process, students realize dance ideas and work through interpretation and presentation. This process requires students to share their work with others—to make their learning public—as an intrinsic element of dance. In the *Responding* process, students understand and evaluate how dance conveys meaning to themselves as a dancer and to the viewer or audience throughout time. In the *Connecting* process, students relate dance ideas and work with personal meaning and external context.

It is vital to understand that the four artistic processes and their related process components within the standards offer students multiple entry points into all aspects of dance (figure 3.1). Instructional design that begins with and flows through one or more of the artistic processes within a unit of study can promote student development, deepen student understanding, and facilitate student engagement.

Figure 3.1: Artistic Processes and Process Components for Dance



The structure of the dance standards enables students to demonstrate their dance knowledge and critical thinking and develop the depth of their understanding as they grow in the artistic processes. Teachers can create a balanced instructional approach by engaging students first in an artistic process, then build in one or more of the remaining processes. Teachers can also engage students in multiple processes simultaneously to support learning through working and creating authentically in dance. The combination and delivery of the processes is guided by the teacher’s intended learning outcomes. Well-designed instruction, including assessment, supports students in progressing through the grade and proficiency levels and in demonstrating, in multiple ways, what they know and are able to do. Throughout a grade-level span or proficiency level, instruction would address all artistic processes providing a balanced approach to the course.

Process Components in Dance

Another structural element of the dance standards are the process components. They are aligned to the four artistic processes. The process components are operational verbs that define the behaviors and artistic practices that students engage in as they work through the artistic processes. The process components provide a path for students to flow through *Creating, Performing, Responding, and Connecting* within dance, but are not linear or prescriptive actions. Rather they are fluid and dynamic guideposts throughout the dance-making process; a student can and should enter and reenter the process at varying points depending on the circumstance(s) or purpose(s). Similarly, all process components do not require completion each time the student engages in the process. Students’ ability to carry out the process components enables them to work in and through the process independently. The process components for dance are as follows:

Table 3.1: Process Components for Dance

Creating	Performing	Responding	Connecting
Explore	Express	Analyze	Synthesize
Plan	Embody	Interpret	Relate
Revise	Present	Critique	

The process components, combined with the enduring understandings and essential questions, promote student discovery and development of their own movement sensibilities and abilities as they mature in dance. Teachers planning instruction can use the process components to direct student-based inquiries. Instruction that fosters student inquiry in dance requires design that builds students’ creative capacities as well as their dance academic knowledge and technical skills. Effective instructional activities provide students with opportunities to actualize the process component verbs, and include opportunities in dance to explore, express, embody, present, interpret, and critique.

Student Performance Standards in Dance

The student performance standards translate the anchor standards into explicit, measurable learning goals in dance for each grade level, proficiency level, or high school course level. They identify the action, behavior, thinking, understanding, and skill that a student must do to demonstrate achievement.

Performance standards are the end-of-the-year or end-of-course expectations for learning and development. The standards describe what a student needs to do as an *outcome* of learning specific content and developing skills, rather than identifying the specific content and skills for instruction. The content and pedagogy are determined by the teacher as a way to prepare and equip students to demonstrate proficiency in the standards. Students need substantial practice related to the performance standards throughout the year to demonstrate increasing development and movement toward independence.

Student Performance Standards Grade Levels and Proficiency Levels

The student performance standards are written by grade level for prekindergarten through eighth grade in dance (PK–8). The standards articulate, for PK–8, the grade-by-grade student achievement in dance.

Secondary education includes three proficiency levels of standards that articulate student achievement in dance and build upon the foundations of a PK–8 dance education. As students work through and develop in dance throughout high school, they progress through the proficiency levels. The *Proficient* level generally applies to the year one and two high school student. The *Accomplished* level generally applies to the year three and four high school student. The *Advanced* level is an additional proficiency level for students working at a level beyond the typical four-year high school student. Advanced students may study dance outside of the school and engage in dance as an amateur, semi-professional, or professional. Advanced standards may also apply to students in Advanced Placement (AP) courses and/or work in collaboration with International Baccalaureate (IB) courses.

The following table describes the three levels of dance proficiency in high school.

Table 3.2: Dance Student Performance Standards Proficiency Levels

High School Proficient	High School Accomplished	High School Advanced
<p>A level of achievement attainable by most students who complete a high-school level course in dance (or equivalent) beyond the foundation of quality PK–8 instruction.</p>	<p>A level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the Proficient level.</p>	<p>A level and scope of achievement that significantly exceeds the Accomplished level. Achievement at this level is indisputably rigorous and substantially expands students’ knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.</p>
<p>Students at the Proficient level are able to:</p> <ul style="list-style-type: none"> ■ use foundational technical and expressive skills and understandings in dance necessary to solve assigned problems or prepare assigned repertoire for presentation; ■ make appropriate choices with some support; ■ be prepared for active engagement in their community; ■ understand dance as important form of personal realization and well-being; and ■ make connections between dance, history, culture, and other learning. 	<p>Students at the Accomplished level are— with minimal assistance— able to:</p> <ul style="list-style-type: none"> ■ identify or solve dance problems based on their interests or for a particular purpose; ■ conduct research to inform artistic decisions; ■ create and refine dance performances that demonstrate technical proficiency, personal communication, and expression; ■ use dance for personal realization and well-being; and ■ participate in dance beyond the school environment. 	<p>Students at the Advanced level are able to:</p> <ul style="list-style-type: none"> ■ independently identify challenging dance problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions; ■ use dance as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college-level work; ■ exploit their personal strengths and apply strategies to overcome personal challenges as dance learners; and ■ take a leadership role in dance within and beyond the school environment.

The student performance standards are designed for students to progress through the grade levels and proficiency levels demonstrating what they know and are able to do. The student performance standards become more specific and multifaceted in their depth and rigor as students progress. Proficiency levels are student dependent and should be applied by teachers with an appropriate understanding of the student. For example, a seventh-grade student may have gaps in their dance understanding or skill development, and as a result may need to practice and master lower grade level standards prior to working toward the seventh-grade standards. Similarly, another seventh-grade student may progress quickly and move toward the eighth-grade standards before the end of the year. Teachers should use assessments to inform the specific needs of individual students.

Enduring Understandings and Essential Questions in Dance

The dance standards include enduring understandings and essential questions to help teachers and students organize the information, skills, and experiences within artistic processes, and allow full exploration of the dimensions of dance learning. Enduring understandings and essential questions address the big ideas central to the discipline of dance. Organizing learning and thinking around big ideas promotes the activation of prior knowledge and student ability to grasp new information and skills, and builds student capacity to transfer information and skills to other contexts. When teachers implement and maintain strategies to build metacognition, students can construct their own meaning and understanding.

The enduring understandings and essential questions in the standards provide guidance in the potential types of understandings and questions teachers may develop when designing units and lessons. They are examples of the types of open-ended inquiries teachers may pose and the lasting understanding students may reach in response. The enduring understandings and essential questions are not the only aspects students may explore, nor are they prescriptive mandates for teachers. As examples, they are designed to clarify the intentions and goals of the standards.

Examples of enduring understandings and essential questions for dance can be seen in the following tables. For the complete set of all enduring understandings and essential questions, see the *Arts Standards*.

Table 3.3: Artistic Process—Creating

Enduring Understanding	Essential Question
Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression (from Anchor Standard 1).	Where do choreographers get ideas for dances?

Table 3.4: Artistic Process—Performing

Enduring Understanding	Essential Question
Space, time, and energy are basic elements of dance (from Anchor Standard 4).	How do dancers work with space, time, and energy to communicate artistic expression?

Table 3.5: Artistic Process—Responding

Enduring Understanding	Essential Question
Dance is perceived and analyzed to comprehend its meaning (from Anchor Standard 7).	How is a dance understood?

Table 3.6: Artistic Process—Connecting

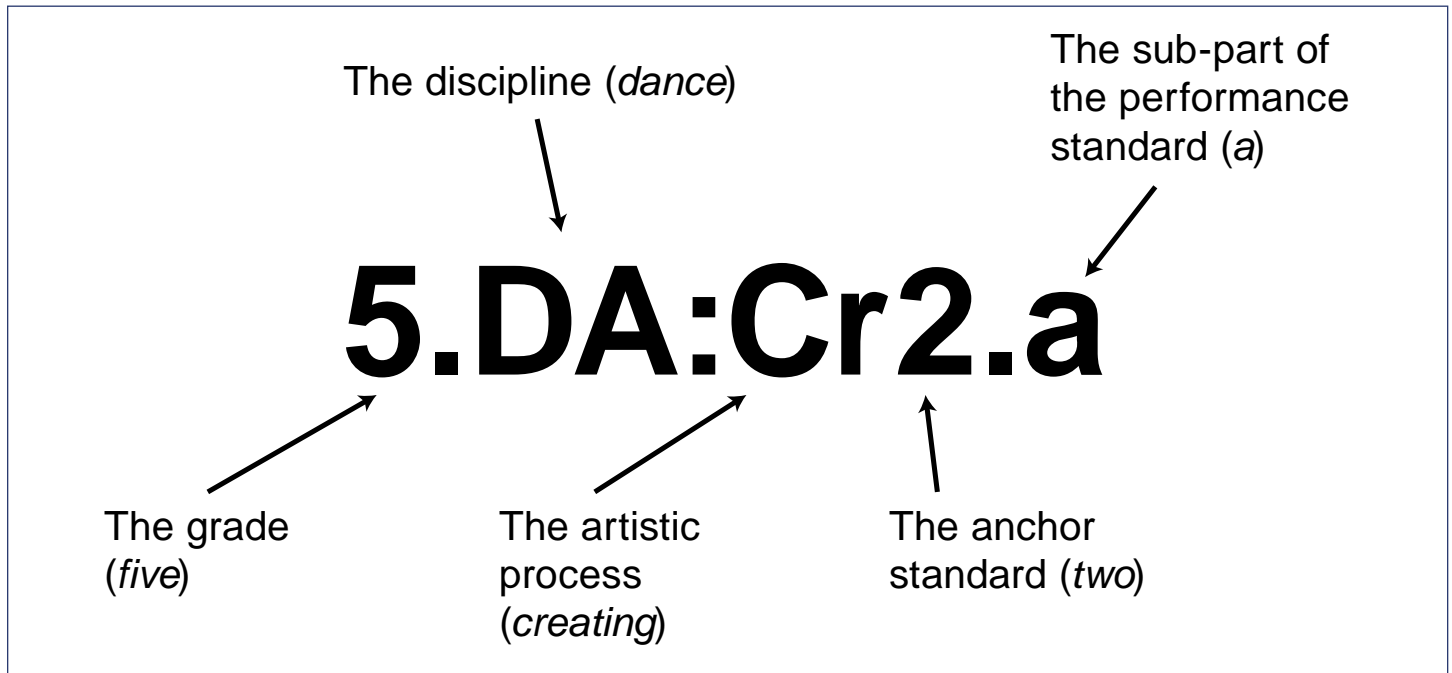
Enduring Understanding	Essential Question
As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning (from Anchor Standard 10).	How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Additional discussion of the enduring understandings and essential questions is found in chapter two, “The Instructional Cycle.”

Coding of the Standards

An agreed-upon system for coding allows educators to reference the performance standards more efficiently when planning lessons and units of study. The coding system of the performance standards is illustrated in figure 3.2 and described below. The full code is located at the top of each column of the performance standards.

Figure 3.2: Coding of the California Dance Standards



The order of coding for the standards is provided below with the codes indicated in parentheses:

1. The **grade level** appears first and is divided into these categories: Prekindergarten (PK); Kindergarten (K); grade levels 1–8 (1, 2, 3, 4, 5, 6, 7, and 8); and the three proficiency levels for high school, which are Proficient (Prof), Accomplished (Acc) and Advanced (Adv).
2. The **artistic disciplines** appear second: Dance (DA)
3. The **artistic processes** appear third: Creating (Cr); Performing (Pr); Responding (Re); and Connecting (Cn).
4. The **anchor standards** appear fourth. When an anchor standard has more than one set of enduring understandings, essential questions, and process components, numbers directly after the anchor standard indicate which set is provided (e.g., 1, 2).
5. The **sub-part of the performance standard** appears last. These sub-parts describe different aspects of the same standard.

Mastery of the Standards

The *California Arts Standards* for dance articulate the need for students to develop autonomy, technical and artistic skills, and personal artistic voice. They encompass the artistic processes of Creating, Performing, Responding, and Connecting to develop artistic literacy. The four processes—with their related process components, enduring understandings, essential questions, and student performance standards—intersect with and complement one another and offer students multiple entry points into all aspects of dance. Student mastery of the performance standards across all four of the artistic processes and through each of the grade levels and/or proficiency bands should be a goal. To accomplish this, students need ample and sequential learning opportunities in dance to create, perform, respond, and connect throughout their school career.

Mastery of the standards also requires students to reflect on their development and growth as they practice and refine their work over time. The process of reflecting provides options for students to self-regulate their own learning as they engage in their classroom experiences, and is a fundamental component in the Universal Design for Learning (UDL) guidelines (CAST 2018). When students develop skills to self-regulate, they can assess their own growth and gain the self-discipline and resilience necessary for learning dance. These self-reflective skills and habits learned through dance education can transfer to other areas of their lives.

Grade Level Band TK–2

“You have to dance unencumbered. There’s no other way to move. The idea of dance is freedom. It is not exclusiveness, it’s inclusiveness.”

—Judith Jamison, dancer and choreographer (Bryant 2009)

In transitional kindergarten through grade level two, movement is an integral aspect of the learning process. Young children are active and inquisitive, acquiring information through their senses and through their physical exploration. Dance provides opportunities for young students to creatively express feelings and ideas informed by their imagination and real lives.

Creating TK–2

In the Creating process, students develop a range of strategies for exploring and improvising movement with teacher guidance. Students learn to observe and perceive concepts, movements, and patterns in new ways, and to analyze the many possibilities in stillness and movement. As students at this age are whole-body movers who tend toward perpetual motion, balancing and holding stillness are significant learning accomplishments. Students explore the elements of dance through multisensory experiences, such as hearing, seeing, saying, and doing. Students discover ways to change movements in small and large ways. A teacher may guide students to practice starting and stopping their locomotor movements with musical cues. Students learn the elements of movement such as space, time, and force and can apply these elements one at a time when called upon.

A teacher might arrange students in a large circle to practice with nonlocomotor movements (e.g., stretching their bodies from their arms to their toes, bending their knees, or twisting their torso). As students demonstrate the ability to choose and change movement to match musical cues, the teacher may then increase the complexity of stimuli. The teacher may select objects that provide differences in weight (e.g., one is heavy and one light), and provide prompts for students to move with different weight (e.g., move with heaviness or move with lightness). Over time, students practice different ways to improvise or create movement that has contrasting qualities.

Table 3.7: Sample Performance Standards for PK–2 Creating 1

PK.DA.Cr1	K.DA.Cr1	1.DA.Cr1	2.DA.Cr1
a. Respond in movement to a variety of sensory stimuli (e.g., music/sound, visual, tactile).	a. Respond in movement to a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance).	a. Explore movement inspired by a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source.	a. Explore movement inspired by a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.

Performing TK–2

Students begin to replicate movements with accuracy, remember sequences, and connect movements together. Students learn basic anatomical principles and dance skills that are foundational to many styles of dance, such as bending knees before and after jumps, stretching arms in different directions, and using the spine as one travels across space or on the floor. Students may begin this practice by walking around the space, starting and

stopping, cued by the music. Students repeat with other locomotor movements (e.g., hop, jump, glide) as the teacher plays music for various amounts of time. As they hear the music, students demonstrate movement. When the music stops, the students freeze. An inclusive, noncompetitive freeze dance game is a structure a teacher could use in a variety of group settings. Students progress to be able to match their movements to the changes in the music. For example, in the sections of the music with a strong beat, students move with strong force (e.g., burst, chop), and move with light force (e.g., floating, gliding) to lighter, softer sections of the music. Students learn to observe and perceive concepts, movements, and patterns in new ways, and to analyze the many possibilities in stillness and movement. Over time, students come to understand beginning compositional principles such as sequencing and structuring.

Table 3.8: Sample Performance Standards for PK–2 Performing 4

PK.DA:Pr4	K.DA:Pr4	1.DA:Pr4	2.DA:Pr4
a. Identify and demonstrate directions for moving the body in general space (e.g., forward, backwards, sideways, up, down, and turning) and finding and returning to a place in space .	a. Make still and moving body shapes that show lines (e.g., straight, bent, and curved), change levels, and vary in size (large/small). Join with others to make a formation and work with others to change its dimension. Find and return to a place in space .	a. Demonstrate locomotor and nonlocomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zigzagged pathways individually and with others. Find and return to place in space .	a. Demonstrate clear directionality and intent when performing locomotor and nonlocomotor movements that change body shapes, facings, and pathways in space . Identify symmetrical and asymmetrical body shapes and examine relationships between body parts.

Responding TK–2

Students can identify the basic components of a dance when observing how a dance is using space (levels, directions, pathways), relationships (solo, duet, group), and choreographic forms (partner dances, circle dances, or storytelling dances). Students practice viewing dance performance—the elements that are observed and the qualities of movement—connecting what they see in the dance performance to what they have been practicing in their own movement. A teacher may prompt students by saying, “Try to move one leg up high in different ways just as the dancer we saw did,” or, “Try to keep your knees bent and move your arms in quick circular patterns just as the dancer we saw did. Do it your own way until the music stops.”

Table 3.9: Sample Performance Standards for PK–2 Responding 7

PK.DA:Re7	K.DA:Re7	1.DA:Re7	2.DA:Re7
a. Identify a movement in a dance by repeating it.	a. Find a movement that repeats in a dance.	a. Find a movement that repeats in a dance to make a pattern.	a. Find movements in a dance that develop a pattern.

Connecting TK–2

Students explore how movement connects to emotions. A teacher may guide students to express emotions, exploring a variety of means using facial expressions, how they stand, what they do with their arms, how they walk, and how they make a frozen shape. Focusing on a few emotions at a time (e.g., happy, tired, angry, scared) students explore how the body can communicate and embody emotions (e.g., movements might be done larger or smaller, more flowing and freer or bound, and with a smile or scowl, to represent happiness or anger).

Table 3.10: Sample Performance Standards for PK–2 Connecting 10

PK.DA:Cn10	K.DA:Cn10	1.DA:Cn10	2.DA:Cn10
a. Recognize an emotion expressed in dance movement that is watched or performed.	a. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.	a. Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.	a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.

The following vignette provides a glimpse of student learning at the second-grade level, but could be adapted for TK, kindergarten, or first grade with increased scaffolding and support. In this example, students explore, and practice combining shapes and pathways and engage in a freeze dance structure.



Vignette: Meaning in Movement—Second Grade

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Process Component: Explore

Performance Standard: 2.DA.Cr1 a. Explore movement inspired by a variety of **stimuli** (e.g., music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time and energy to communicate artistic expression?

Process Component: Express

Performance Standard: 2.DA.Pr4 a. Demonstrate clear directionality and intent when performing **locomotor** and **nonlocomotor** movements that change body shapes, facings, and pathways in **space**. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts.

Students have learned various locomotor movements and pathways and also have prior learning in making shapes with the body. Students are now learning to use a work of art (e.g., photograph, painting) to inspire shapes and use locomotive movements as connectors between three shapes to create the beginning, middle, and end of a dance.

The teacher shows students a detailed painting or photograph or work of art. The teacher directs students to look at and study the image for one minute quietly to themselves. The teacher leads students in a discussion, asking students what they see. The teacher asks open-ended questions such as:

- “What shapes do you see in this image?”
- “What movement do you see, or what movement does the image make you think of?”
- “Do you think we can make a dance about a work of art?”

- “Do you think there are any ideas in this artwork that could help a dance choreographer make up shapes or movements for a dance?”

The teacher guides the discussion to help students see how the “story” of the image, the objects, colors, lines, and movement in the image can be inspiration for dance movement.

The teacher reminds students of previously learned concepts: symmetry and asymmetry. The teacher points out symmetrical and asymmetrical objects in the artwork to clarify the difference. The students look around the room and find other objects and examples of symmetry and asymmetry. The teacher guides students in transferring the concepts of symmetry and asymmetry into their bodies, by making shapes with their bodies that are symmetrical and shapes with their bodies that are asymmetrical.

The teacher asks students to make an asymmetrical shape with their entire body, including their eyes/focus, that reminds them of one part of the artwork. The teacher encourages students to make different shapes from that of their neighbors if they can, to reinforce the value of creative, divergent thinking. Students struggling to make shapes look to those around them for ideas. This asymmetrical shape can be called the *beginning* or *first shape* of the dance. The teacher asks students to practice several times.

The teacher asks students to create an *ending* or *last shape* that is similar to the beginning asymmetrical shape but facing a different direction, or on a different level changing the relationship of the dancer to the floor. For example, one student takes a beginning shape that is an upright standing twisted shape and changes it into an ending shape that is the same shape but lying down on the floor.

The teacher asks the students to now find a symmetrical shape in the artwork and translate that shape into a body shape to become the middle shape of the dance. Students practice it, while the teacher encourages divergent choices, different levels, and facings.

The teacher has students walk freely through the space and then calls out “first shape” or “middle shape” or “last shape” to check their memorization of all three. The teacher reminds students to keep their shapes consistent each time; the beginning shape is the same shape each time, the middle shape is the same each time, and so forth.

The teacher tells the students that they are now going to include locomotor movement with their shapes. The teacher asks students to improvise a *slow* locomotor movement choosing pathways inspired by the artwork. The teacher asks them to repeat the same locomotor movement, but this time find a way to do it *quickly*. The teacher repeats this process encouraging the students to try various locomotor movements. The teacher plays a drum or handheld sound maker at two different speeds and carefully observes students’ response to the quick or slow tempo. The

objective is to keep the locomotor or travelling movements essentially the same but at different tempos (speed). The teacher provides feedback to individuals and to the class as students move.

The teacher then guides students in assembling the dance by incorporating all of the parts. Dancers are asked to make a sequence that incorporates these components: the three shapes they created—one at the beginning, one in the middle, and one at the end—that has a facing change or level change and incorporates quick and slow traveling movements; dancers choose which shapes they want to place at the beginning, middle, and end; and they choose when they travel quickly or slowly.

The teacher plays music that has different tempos (speeds) guiding students in the practice of their dance. The teacher continually monitors, checking for memorization of the three shapes and that they can do a traveling movement with two tempos (speeds).

Once students have memorized their dance sequence, the teacher introduces the freeze dance structure in which students “freeze” when the music stops. The teacher first guides students to freeze, stopping the music in the same place each time, during their middle shape. The teacher repeats this until the students are consistent in their freeze. Once students are comfortable with the freeze the teacher asks them to now stop their action whenever the music stops, and the teacher changes this moment each time—sometimes during the middle shape, and sometimes during the traveling segments. This increases the complexity as it may challenge the students’ balance, but it also develops coordination and encourages the discovery of random, unplanned balances.

To reinforce the concepts of shape, locomotor movement, and body parts and direction, when they are “frozen,” the teacher calls on students randomly. The teacher asks them to notice if they stopped in a symmetrical or asymmetrical shape, or to describe what direction of the room they are facing, or what direction they were traveling when they stopped, or what body parts are in contact with the floor, or which body parts are straight, bent, or curved. Then, the teacher asks students to do their final freeze in their final asymmetrical shape and “hold ...”—students freeze, holding their shape for a few seconds without changing their muscles or their focus (where their eyes are looking).

The teacher returns to the artwork. The teacher guides students in a reflection, posing the question, “What details in the artwork did you find or chose that inspired your dance?” Students respond in writing using the following sentence frames:

- In the artwork there is ... This inspired my first shape where I ...
- In the artwork there is ... This inspired my middle shape where I ...
- In the artwork there is ... This inspired my end shape where I ...

“The truest expression of a people is in its dance and in its music. Bodies never lie.”

—Agnes de Mille, dancer and choreographer

In grade levels three through five, students become increasingly aware and observant of the world around them. They are capable of complex patterns of logic, able to analyze and define people, activities, situations, and events. They enjoy inventing, creating, and working collaboratively. By grade levels three through five, students have developed a sharper sense of their bodies’ movement capabilities and can apply a range of strategies for exploring and improvising movement with teacher guidance.

Creating 3–5

Students learn to observe and analyze creative possibilities such as how props, levels, energy, time, and space can be used in different ways. A teacher may guide students to listen and discuss elements of a musical selection. Considering the quality of sounds they hear, the teacher engages students in visualization exercises to explore what images the sounds evoke in their minds. The students explore how props and movement help communicate the picture of the music or feeling in a dance. Students show more control when working with stillness and can replicate a great deal of detail in practiced shapes. They gain sophistication in ways of moving and can track more details, such as where the back, head, focus, hands, and feet are supposed to be in relationship to each other.

Table 3.11: Sample Performance Standards for 3–5 Creating 2

3.DA:Cr2	4.DA:Cr2	5.DA:Cr2
a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures.	a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.	a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.

Performing 3–5

Students learn to revise choreography based on feedback and new innovative ideas. Students continue to explore the elements of movement and can apply these different elements one at a time or in a combination. Students begin to replicate movements with more accuracy, remember sequences, and connect more movements together. Students deepen understanding in compositional principles such as sequencing and structuring. Students deepen their understanding of anatomical principles and dance skills that are foundational to many styles of dance such as coordinated whole body movements and stylistic details.

Table 3.12: Sample Performance Standards for 3–5 Performing 5

3.DA:Pr5	4.DA:Pr5	5.DA:Pr5
a. Replicate body shapes, movement characteristics , and movement patterns in a dance sequence with awareness of body alignment and core support.	a. Demonstrate technical dance skills (e.g., alignment, coordination, balance, core support) and movement characteristics when replicating and recalling patterns and sequences of locomotor and nonlocomotor movements.	a. Recall and execute a series of dance phrases using technical dance skills (e.g., alignment , coordination, balance, core support, clarity of movement).

Responding 3–5

Students can identify the basic components of a dance when observing how a dance is using space, relationships, and choreographic forms. Students may observe two different dance genres and with the guidance of the teacher, discuss the similarities and differences found within the two different genres. The students learn, practice, and demonstrate movement vocabulary specific to dance genres. Students discuss the similarities and differences and apply them in physical movement, exploring different movements from different genres, individually and as an ensemble.

Table 3.13: Sample Performance Standards for 3–5 Responding 8

3.DA:Re8	4.DA:Re8	5.DA:Re8
Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology .	Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology .	Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology .

Connecting 3–5

Students explore the relationship between dance and society, developing an understanding of how specific genres communicate the ideas and perspectives of the culture, society, and time period in which it emerged. Students explore genre and style, asking questions and researching key aspects of dance movements and the ideas they communicate. Students deepen their exploration of themes and how movements relate to points of view and experiences.

Table 3.14: Sample Performance Standards for 3–5 Connecting 11

3.DA:Cn11	4.DA:Cn11	5.DA:Cn11
Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.	Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.	Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.

The following vignette provides a glimpse of student learning in the fourth-grade level, but could be adapted for third grade with increased scaffolding and support or fifth grade with increased rigor and complexity. In this example, students explore dance in the cultural context in which it emerged.



Vignette: Dance in Cultural Context—Fourth Grade

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

Process Component: Express

Performance Standard: 4.DA:Pr4 c. Analyze and refine phrases by incorporating a greater range of **energy** and dynamic changes to heighten the effect of their intent.

CONNECTING—Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Process Component: Relate

Performance Standard: 4.DA:Cn11 a. Select and describe movements in a specific **genre** or **style** and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.

The teacher selects specific dances for students to explore, aiming for dances that students may or may not be familiar with through popular culture or through family and community contexts (e.g., dances from the 1980s: “The Robocop,” “The Cabbage Patch,” “The Running Man,” or “The Roger Rabbit”). The teacher selects appropriate music tracks and music videos that could accompany the selected dances (e.g., “Rockit,” recorded by Herbie Hancock, or “U Can’t Touch This,” performed by MC Hammer).

The teacher initiates a discussion with the students, asking them to share and discuss dances that they know, like to do, and what is currently popular. The teacher guides the discussion further to explore what they already know about hip-hop or street dance as a dance genre, in terms of movement quality, origins, and musical style. As students brainstorm and volunteer information, the teacher charts the student responses.

Linking back to prior learning, the teacher reviews a movement chart that identifies movement characteristics and vocabulary. Using a graphic organizer, and the guidance of the teacher, students engage with each movement listed on the chart. The teacher demonstrates the movement for the students to observe. Students analyze the demonstrated movement according to the characteristics listed on the movement chart to identify movement qualities across body, time, space, and relationship. The teacher guides discussion of this analysis asking, “When you observe ‘The Running Man,’ what do you notice about the movement quality?”

Students learn and practice the movement, repeat it with feedback to improve accuracy. Students record notes about how many attempts they make until they are able to master the movement.

The teacher also guides students through a research process in which the class explores the 1980s and the context of the dance (e.g., “The Robocop”) to gain greater understanding about the cultural and historical context of the physical movement.

Students discuss and share the research they find. This research culminates in a class discussion responding to the prompt, “What does this movement tell us about the time period from which it came?”

The following vignette provides an example of student learning at the fifth-grade level, but could be adapted for third or fourth grade with scaffolding and support. In this example, students explore establishing criteria for dance and analyze the dance performances based on the established criteria.



Vignette: Evaluating Dance Performance—Fifth Grade

RESPONDING—Anchor Standard 9: Apply criteria to evaluate artistic work

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures

Essential Question: What criteria are used to evaluate dance?

Process Component: Critique

Performance Standard: 5.DA:Re9 Demonstrate and discuss the characteristics of dance that make a dance artistic and meaningful. Relate them to the **elements of dance** in **genres, styles, or cultural movement practices**. Use **basic dance terminology** to describe characteristics of the dance.

The teacher initiates a discussion of how dance in everyday life reflects the culture and time period in which it originated. The teacher asks students to think of times and places where they experience dance (e.g., weddings, birthdays, ceremonies). The teacher leads the students in a brainstorm of common purposes for various dances (e.g., celebrations, spiritual rituals or events, events in daily life, historical events of the community). The teacher supports the students’ brainstorm by adding additional ideas they do not consider.

The teacher informs students that they are going to be looking at a variety of cultural dances. As they study these dances, they will make observations noting characteristics they perceive in the dances. Then they will explore what the characteristics of these dances reveal about the cultures in which these dances emerge. The teacher continues, “From what you have learned, let’s set up the criteria you will use as you observe the dances. What do we look for in the performance of a dance? What details or characteristics can we perceive?” As the students respond, the teacher ensures students include dance concepts they have previously learned and use appropriate dance vocabulary. The teacher guides the students to create a list of characteristics or

criteria to observe. As the class discusses and determines each criterion, they list each on a graphic organizer. The criteria of dance movement concepts (with appropriate learned vocabulary) may include:

- Formation: What formation do the dancers make (side-by-side, facing each other, in a circle, in a line, etc.)?
- Physical Proximity: How close or far apart are the dancers? Do the dancers touch? If so, how?
- Gestures: What gestures do the dancers make? Are they timed or repeated in specific ways? Do they appear to be suggestive or symbolic?
- Locomotor Movement: What locomotor movements do the dancers make? Is there a pattern? If so, what is it? Is it timed? If so, how? Is it repeated? If so, how?
- Pathways: What pathways do the dancers make? How would you describe the pathways?
- Tempo: What tempo does the dance take (e.g., fast, slow, changing)?
- Facial Expressions: What facial expressions do you observe on the faces of the dancers (e.g., smiling, somber)?

The teacher plays a video of a dances from the nineteenth and twentieth centuries: the polka (Bohemia/Czech Republic), the waltz (Germany), the hora (Israel), and the pata pata (South Africa). While watching the dances, students record their observations on their graphic organizer. The teacher allows time for students to confer with a peer to compare observations. Students add to their observations based on this comparison. The teacher also shows the videos multiple times, as needed, for students to “closely read” the dance.

The teacher leads the students in a whole class discussion, sharing their observations and, as a class, they synthesize their observations. The teacher asks students to consider what these observations say about the culture in which the dances occur. For example, the students notice that in the waltz, the dancers were hardly touching and were facing each other with a full body-width distance between the dancers. The teacher asks students to infer what this distance between the dancers may suggest about the culture. Students consider their observations and in pairs discuss inferences. The students record their inferences on their graphic organizer.

The teacher provides students with grade-appropriate research articles that discuss the purpose and intention of the dances to provide students information about the cultural contexts. The class jigsaws the reading of these articles in which small groups

are assigned a specific dance, read the article pertaining to their assigned dance, and share notes within the small reading group on what they have discovered about the cultural context of the dance.

When all groups have synthesized their reading notes, they share with the whole class the cultural context of the dance. The teacher leads the students in a comparison of their initial inference—what the details they observed indicate about the culture—to the evidence they found in the research. The teacher guides students to draw conclusions and understanding of the dance, its characteristics, and how these characteristics convey the cultural purpose of the dance. Students conclude by writing in their journals what they have discovered and observed about these cultural dances.

Grade Level Band 6–8

“You can start late. Look different. Be uncertain.
And still succeed.”

—Misty Copeland, dancer

In grade levels six through eight, students are examining social behaviors and their relationship to the world on a deeper level and developing a self-identity with which they feel comfortable. The evolving emotions and rapid physical changes of the age group present challenges and opportunities for skill development and expression in dance. Students in grade levels six through eight develop, select, and can apply a range of strategies for exploring and improvising.

Creating 6–8

Students observe and analyze creative possibilities and see the connection between the need to develop flexibility, balance, strength, and coordination to accomplish the movement imagined. Students have fuller bodily control in motion and stillness, and are aware of more anatomical details and alignment principles.

Table 3.15: Sample Performance Standards for 6–8 Creating 3

6.DA:Cr3	7.DA:Cr3	8.DA:Cr3
a. Revise dance compositions using collaboratively developed artistic criteria . Document the revisions. Explain reasons for revisions and how choices made relate to artistic criteria .	a. Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and feedback of others. Explain reasons for choices and how they clarify artistic intent .	a. Revise choreography collaboratively or independently based on artistic criteria , self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent .

Performing 6–8

Students learn to revise choreography based on feedback. The elements of movement have become incorporated in everything they do and they are swift to respond to an element that is called out by the teacher. Movement sequences and formations of dancers can become more complex. They can quickly solve creative problems in dance and also enjoy a blend of technique, improvisation, and choreography. Students learn to develop and refine artistic techniques and works. Acquisition of skills and technique takes time, repetition, feedback, and willingness to improve. The teacher may engage the class in a discussion of why practice and refinement in dance is essential, saying, “Developing a work takes multiple drafts, and the ability to accept constructive feedback along with the willingness to let go various aspects of previous drafts. Refining, therefore, has much to do with admitting that you are not there yet.” Students practice and exhibit dance techniques, such as functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, and flexibility/range of motion. The teacher facilitates the learning of new skills or sharing of new performance preparation methods, injury prevention, and performance techniques such as projection and use of a stage space, so that students can achieve a greater level of professionalism in their own works.

Table 3.16: Sample Performance Standards for 6–8 Performing 6

6.DA:Pr6	7.DA:Pr6	8.DA:Pr6
<p>a. Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal, and performance. After the performance, accept notes from choreographer and make corrections as needed and apply to future performances.</p>	<p>a. Recommend changes to and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal, and performance. Maintain journal documenting these efforts. After the performance, accept notes from choreographer and apply corrections to future performances.</p>	<p>a. Demonstrate leadership qualities (e.g. commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal, and performance. After the performance, accept notes from choreographer and apply corrections to future performances. Document efforts and create a plan for ongoing improvements.</p>

Responding 6–8

Students can analyze how using space, relationships, and choreographic forms creates a desired effect and can revise works for new outcomes. They develop awareness of new sensations, connections, and feel that they have better focus to achieve their technical goals with more clarity. They are able to describe movement in terms of weight shifts or frame choreography or technical sequences in terms of their growing flexibility or range of motion. Students respond to artistic work by analyzing its components through comparing and contrasting, noticing patterns. They can also recognize how the elements of dance are used throughout different genres, styles, or cultural movement practices. Students may analyze a single dance work, comparing its varied components, or may look at multiple works to find similarities and differences across different works of art. Students observe the visual components of dance performances, ranging from the surrounding setting, architecture, and sets/lights/costumes/props to the dancers and movement itself, hearing any aural components, and, if live, noticing other factors of the environment that contribute to the effect of the piece.

Table 3.17: Sample Performance Standards for 6–8 Responding 9

6.DA:Re9	7.DA:Re9	8.DA:Re9
Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and develop artistic criteria to critique the dance using genre-specific dance terminology .	Compare artistic intent , content, and context from dances to examine the characteristics of genre, style, or cultural movement practice . Based on the comparison, refine artistic criteria using genre-specific dance terminology .	Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression . Use genre-specific dance terminology .

Connecting 6–8

Students recognize how dance is strengthening, expressive, and dynamic; their sense of self is affirmed by dance and they are eager to show their skills to others. Students examine how each person has individual preferences. The teacher may show a video of a cultural dance and have students observe and describe the movement characteristics or qualities seen and heard throughout the video. Students discuss the similarities and differences between the cultural dance movements and their own movement preferences. Teachers may provide students opportunities to research examples of choreography (through online videos or from classmates) in a genre they prefer to demonstrate the similarities and differences of their movement preferences to the various cultural dances.

Table 3.18: Sample Performance Standards for 6–8 Connecting 10

6.DA:Cn10	7.DA:Cn10	8.DA:Cn10
a. Observe the movement characteristics or qualities observed in a specific dance genre . Describe differences and similarities about what was observed to one’s attitudes and movement preferences.	a. Compare and contrast the movement characteristics or qualities found in a variety of dance genres . Discuss how the movement characteristics or qualities differ from one’s own movement characteristics or qualities and how different perspectives are communicated.	a. Relate connections found between different dances and discuss the relevance of the connections to the development of one’s personal perspectives.

The following snapshot provides a glimpse of student learning at the sixth-grade level, which could be adapted for seventh or eighth grade with increased rigor and complexity. In this example, students choreograph a dance phrase that incorporates the choreographic devices of unity, contrast, and variety.



CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreograph?

Performance Standard: 6.DA:Cr2 a. Explore choreographic devices and dance structures to develop a **dance study** that supports an **artistic intent**. Explain the goal or purpose of the dance.

The teacher leads the students in a review of previously introduced concepts of unity, contrast, and variety. The teacher asks the students to define each choreographic device.

In groups of four or five students, the teacher distributes two paper bags or envelopes to each group. One bag or envelope includes six or seven pieces of paper with one of the following choreographic devices written on them: unity, contrast, and variety. In the other bag or envelope, eight pieces of paper should include the following Laban Effort qualities: wring, press, flick, dab, glide, float, punch, and slash, written on each piece. Each group selects one paper out of the unity, variety, and contrast bag/envelope and two papers from the effort actions bag/envelope. The teacher then directs the groups of students to choreograph a 32-count phrase illustrating that choreographic device using the two Laban Effort actions as their artistic intention.

Laban Effort or Laban Movement

Laban movement action/quality refers to Laban's Efforts. There are eight types of efforts that are found during action: dabbing, flicking, floating, gliding, pressing, slashing, thrusting, and wringing (Laban and Lawrence 1974). The action/quality produces a feeling or a sensation for the dancer executing the action as well as for anyone viewing a movement.

The teacher distributes a Choreographic Devices Checklist and reviews it with all of the students. Then the teacher allows 20 minutes for the groups of students to work. The teacher walks around to help those groups of students as they work to coach and assist students as needed.

The teacher selects and plays music for the group of students to practice dance. The groups of students rehearse their phrases with the music a few times. The teacher asks students to review and apply the checklist to their work.

Each group of students performs for the class, and the audience watches to determine which choreographic device (unity, contrast, or variety) was used and how the effort action was used as an artistic intention. As needed, the teacher provides feedback to the students for areas of improvement.

Choreographic Devices Checklist:

- Demonstrates a variety of level, space and direction changes
- Artistic intention is clearly present in all aspects of choreography
- Clear beginning, middle, and end
- Choreography is performed with focus
- Choreography is 32 counts in length

The following snapshot provides a glimpse of student learning at the seventh-grade level. In this discussion, students explore body-use strategies, practices that support dance activities, and collaborate with peers to refine dances for performance.



Snapshot: Refining Technique—Seventh Grade

PERFORMING—Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Dancers use the mind–body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

Process Component: Embody

Performance Standards: 7.DA:Pr5 a. Apply **body-use** strategies to accommodate physical maturational development to **technical dance skills** (e.g., **functional alignment**, coordination, balance, core support, **kinesthetic awareness**, clarity of movement, weight shifts, and flexibility/range of motion). b. Utilize healthful practices and sound nutrition in dance activities and everyday life. Discuss benefits of practices and how choices enhance performance.

A seventh-grade dance student determines that they want to improve the height of their jumps. The teacher guides the student through individual assessment, noting the practices that are effective and those that are inefficient, suggesting new placement and muscle engagement. The student attempts to apply ideas the teacher shared about alignment, potential energy, and dynamics to the act of jumping. The teacher

and the student observe that the jumps are improving. The student also notices how their increased power in jumps helps them achieve powerful jumps not only in dance class but also in any physical activity calling for elevation.

To further the improvement of the jumps, the student does research on healthful practices and sound nutrition for dancers. The student creates a journal of the practices they already engage in, list practices would like to adopt, and records daily habits and progress. The teacher supports this application of healthy practices checking the journal entries periodically to provide the student feedback and alternatives in choice-making regarding sleep, food, and hydration habits.

The following vignette provides a glimpse of student learning at the eighth-grade level. In this example, students explore patterns of movement and artistic intent and examine how the elements of dance can be used to support this intent.



Vignette: Looking for Artistic Intent—Eighth Grade

RESPONDING—Anchor Standard 7: Perceive and analyze artistic work

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question: How is a dance understood?

Process Component: Analyze

Performance Standards: 8.DA:Re7 a. Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of **artistic intent**. b. Explain how the **elements of dance** are used in a variety of **genres, styles, or cultural movement practices** to communicate intent. Use **genre-specific dance terminology**.

The teacher invites a choreographer from a local dance company to share with students a new work they just finished making. The choreographer shares that their intention with this latest dance was to work with a diverse group of differently abled movers to create a dance about the problem of isolation and loneliness being experienced in today's world. The choreographer explains the style, the reasons behind the work, what motivated it, and what they would like it to express.

Following this visit by the choreographer, the teacher asks students to make a list of three ideas or emotions or effects that they understand to be the intentions of the choreographer. One student writes: "The choreographer seems to want to have a very sad beginning, show connection in the middle between people, and end with a very happy feeling of not being alone." A second student writes: "The choreographer seems to want people to be impressed with all of the different kinds of movements that are

possible with differently abled performers, and it seems he wants us to relate to the feeling of being lonely at the beginning, then become more at peace with solitude at the end.” A third student writes: “The choreographer seems to want to make a dance that shows off what you can do in a wheelchair and then have everyone not be angry.” The teacher recognizes that this last response demonstrates an interpretation of the choreographer’s intent that may have some inaccuracies, but still has value as a first response.

The teacher provides feedback to the students, asking some of them to refine their short statements of understanding the choreographer’s intent. The third student receives more support and is given an opportunity to review a video recording from the in-person visit. The third student revises the initial description to more accurately describe the choreographer’s goals and the actual explanation of the dance.

The teacher takes the class to the performance of the work. Prior to the start of the performance, the teacher instructs the students in what observations they should record as they watch the performance. During the performance students are to list all of the dance elements they recognize. The students are to record any observed choreographic devices: recurring patterns, formations, dynamics, key motifs, etc. The students record these observations using appropriate dance vocabulary.

After the performance, the teacher facilitates a discussion of the observation notes the students recorded during the performance. One student recalls the movements that stayed the same throughout the dance, and contrasts this with movements that were different in the various sections of the dance. Another student observed recurring bigger patterns of movement in space and noticed repetition in the use of stage space: “For example, the dancers always started from one corner of the stage and moved in a circular pathway until they exited.” Another student noticed that when people were partnered with one another, there was always the same order of movements—a push, a pull, and then some lifts followed by circling around each other to say goodbye. Another student saw formations in the work and noticed when people were in lines or in a square, or in rather random groupings, close together, or scattered through space.

The dance teacher then models the analysis process. The teacher recalls that the choreographer said they wanted to show how lonely a person can feel if they think they are different from others. The teacher shares with the students the observations the teacher recorded during the dance performance. The teacher models how they connect their observations of the performance to what the choreographer shared in the visit.

Students work in pairs to analyze and justify their analysis with an explanation that ties together the movement elements or patterns observed with their understanding of the choreographer’s intentions.

High School Proficient

**“I do not try to dance better than anyone else.
I only try to dance better than myself.”**

—Mikhail Baryshnikov, dancer and choreographer

Creating High School Proficient

Students in high school in the proficient level develop, select, and can apply a range of strategies for exploring and improvising, as an individual and as an ensemble, in ways that challenge their technical ability and expressive qualities. Students adapt to and apply new movements from multiple styles. Students experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance study or dance. For example, a teacher may guide students in creating a dance study using the ABA form, where A includes the student’s favorite or most comfortable shapes and movement sequence, and B includes less familiar or contrasting shapes and movement sequence.

Performing High School Proficient

Students develop the flexibility, balance, strength, and coordination needed to accomplish the movement imagined. They can identify areas of challenge and ask questions that aid in their progress, understanding the process of revision strengthens their dances. Students may also gravitate toward a specialization in a personally compelling style. They make their dances dynamic by drawing upon different dance elements for different purposes. For example, students may explore the percussive beats found within the music, any string or wind accents, as well as vocals (if using a song with lyrics). Students may improvise movements to match the accents found within the different instruments or vocals used. Students may have the opportunity to explore the one piece of music changing the syncopation and accent movements to two different aspects of the accompaniment. Students increase the capacity for speed, control, balance, flexibility, and strength required to accomplish increasingly sophisticated movements. Students can also collaboratively or individually solve creative problems in dance creating formations in dance sequences that show inventiveness and a great awareness of strategic use of stage space.

Responding High School Proficient

Students select and compare dances, examining the intent and artistic expression. Students recognize how the relationships among the elements of dance, use of body, dance technique, dance structure, and context enhance the meaning and support the artistic expression of dance, exploring these insights using evaluative criteria. They analyze

compelling creative possibilities and use dance terminology with their peers and refer to anatomy and alignment principles.

Connecting High School Proficient

Proficient students connect dance with progressively sophisticated ideas from the world and consider various cultural, social, and new dance forms as well as concert dance forms. They are able to explain how the perspectives expressed by a choreographer may impact their own interpretation, using evidence to support their analysis. Students collaboratively identify dance related questions or problems and through research, students analyze and apply information gathered to create a group dance and discuss how the dance communicates new perspectives or realizations.

The following snapshot provides a glimpse of student learning at the proficient level. In this example, students explore a variety of stimuli as a source for creating movement.



Snapshot: A Variety of Stimuli—High School Proficient

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Process Component: Explore

Performance Standard: Prof.DA.Cr.1 a. Explore a variety of **stimuli** for sourcing movement to develop an improvisational or choreographed **dance study** and analyze the process and the relationship between the **stimuli** and the movement.

Students begin by using sounds they hear in and around the dance studio as inspiration for new movement ideas. The teacher asks students to choose three and list their qualities, then try to describe their overall texture in words. Students create three movement phrases that capture three different textures of sound. For example, one student recognizes the sound of air passing through a doorframe, a car going by, and someone talking.

Students demonstrate how they found a way to physicalize the quality or texture of that sound. The teacher prompts students in a discussion of whether the phrase had any expressive potential for those viewing it that seemed to go beyond the quality of the sound, encouraging students to support their thinking with textual evidence from the demonstration. Through the discussion, students explore whether a story, feeling, or idea emerged from just moving and capturing, in movement, the qualities of three random sounds.

High School Accomplished

Creating High School Accomplished

Students at the accomplished level in high school can select from a variety of strategies that allow for exploring and improvising. They also work effectively as an individual mover or in an ensemble, in ways that challenge their technical abilities and expressive qualities. They utilize dance elements as needed for their expression. They are willing to synthesize styles that create compelling hybrids and understand the work needed to develop further flexibility, balance, strength, and coordination. They create interesting formations and start to develop more options regarding the use of the stage or performing space.

Performing High School Accomplished

Students begin to develop a clear understanding of the different adaptations needed to achieve different styles. Students learn to ask questions that aid in their progress and learn that critique leads to revision and strengthens their dances. They respond to coaching on specifics of speed, control, balance, flexibility, and strength needed to accomplish increasingly sophisticated movements.

Responding High School Accomplished

Students analyze dance works, examining examples of recurring patterns of movement and their relationships that create structure and meaning in dance. They explore and analyze how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent within a cultural context. They use dance terminology with their peers, refer to anatomy and alignment principles, and collaboratively or individually solve creative problems in dance with guidance.

Connecting High School Accomplished

High school students connect dance with more complex ideas from the world, connecting their own experiences to that of various cultural, social, and new dance forms as well as concert dance forms. They also begin to narrow down the styles they want to pursue and commit more time to becoming advanced in one or two.

The following vignette provides an example of student learning at the accomplished level as well as the CCSS Literacy Standards for grade levels eleven and twelve (Common Core State Standards Initiative 2010). In this example, students research dances of a specific historical and cultural period and reflect upon the impact in contemporary choreography.



Vignette: Dance in the Context of Time Period—High School Accomplished

CONNECTING—Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Process Component: Synthesize

Performance Standard: Acc.DA.Cn.10 a. Analyze a dance that is related to content learned in other subjects and research its context. Synthesize information learned and share new ideas about its impact on one's perspective.

CCSS.ELA-Literacy.W.11-12.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-Literacy.W.11-12.8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

The teacher initiates an analysis of marathon dancing and the Charleston by engaging students in a Know-Wonder-Learn (KWL) chart of the historical significances of the 1920s and 1930s. Students write what they want to know about dancing found during this time period, what they wonder about, and later will revisit this chart to write what they learned throughout this study. The teacher encourages students to consider and recall learning from other courses, such as social science, history, English, and/or theatre courses that have engaged the students in studying the time period of the 1920s and 1930s. Students share their ideas on the KWL chart with partners, adding ideas that surface in these conversations. The teacher engages the whole class in discussion, considering what they want to know about marathon dancing and the Charleston, as well as any wonderings they have. The teacher charts the responses from the K and W columns for the whole class. The L column will be saved for the conclusion of their research, allowing time for students to synthesize the information and then share new ideas about its impact.

The teacher introduces and demonstrates choreography around the Charleston and the concept of marathon dancing. The teacher elects to teach them the dances first, prior to their research, and then reteach the dances once they acquire knowledge so that students can feel the movement qualities and listen to the music of the time period before they read the historical significance.

The teacher then guides students through the research process in which students read articles and other research sources (e.g., dance databases, video clips, interviews, etc.) centered on the history of the 1920s and 1930s. As students investigate dance works found within the time period, students are encouraged to pay attention to symbolism behind movements and the ways in which history reflects itself throughout movement. Students look for and track the trends they see within the 1920s and 1930s that may have led to the creation of the Charleston and marathon dancing.

At the end of each research segment, the teacher provides students with an “exit ticket” to reflect on and share what they are discovering in their research. The exit tickets include prompts from the following:

- What cultural trends or characteristics of the 1920s and 1930s do you see reflected in today’s cultural trends or characteristics?
- What cultural trends or characteristics of the 1920s and 1930s are significantly different from the cultural trends and characteristics you see today?
- How is the research informing your perspective of the movement and history of the 1920s and 1930s?
- What are some ways dance conveyed meaning in the 1920s and 1930s that may be similar or different than today?
- What moves found within the Charleston or marathon dancing do you see in today’s choreography?

The teacher provides students an opportunity to present their findings, encouraging students to choose how they would like to prepare the presentation and the specific content of their presentation in order to build students’ intrinsic motivation for learning. Therefore, students may choose to work independently, in pairs, or in groups of three or four. They may also select which dance style to research: marathon dancing or the Charleston.

The teacher guides the students through synthesizing the information they learned, sharing new ideas about its impact on one’s perspective, and creating meaning from the research. The teacher provides multiple options for how students may present the research and their conclusions from the research. Students elect to present their knowledge in formats such as: a digital presentation, a scene or role play that is acted out, a speech, an interview, an essay, spoken word, or a blend of a dance performance and any of the above.

Following the presentations, the students engage in a final reflection, completing the L column of the KWL chart to reflect and summarize what they have learned about these dances of a specific historical period.

High School Advanced

Creating High School Advanced

Students at the advanced level in high school have developed and can apply a wide range of strategies for exploring and improvising, as an individual and as an ensemble, in ways that challenge their technical ability and expressive qualities. They make their dances dynamic by drawing upon different dance elements for different purposes. Formations show inventiveness and a great awareness of strategic use of stage space.

Performing High School Advanced

Students adapt to and apply new movements from multiple styles. They analyze compelling creative possibilities and work to develop the flexibility, balance, strength, and coordination needed to accomplish the movement imagined. Students can identify areas of challenge and ask questions that aid in their progress, understanding the process of revision strengthens their dances. Their speed, control, balance, flexibility, and strength required to accomplish increasingly sophisticated movements accelerates.

Responding High School Advanced

Students define their personal artistic preferences to critique dance, considering societal and personal values, and a range of artistic expression. They can analyze and interpret how the elements of dance, dance structure, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices, using dance terminology with their peers. They refer to anatomy and alignment principles, and collaboratively or individually solve creative problems in dance.

Connecting High School Advanced

Students immerse themselves in various cultural, social, and new dance forms as well as concert dance forms, but may also gravitate toward a specialization in a personally compelling style. They connect dance with progressively sophisticated ideas from the world. Students reflect on and review original choreography developed over time with respect to its content and context and its relationship to personal perspectives, analyzing the variables that contributed to changes in their personal growth. They also investigate various dance related careers through a variety of research methods and techniques.

The following vignette provides an example of student learning at the advanced level. In this example, students collaboratively create a dance work with a specific artistic intent.



Vignette: Clarifying Artistic Intent—High School Advanced

CREATING—Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

Process Component: Revise

Performance Standards: Adv.DA.Cr.3 a. Clarify the **artistic intent** of a dance by manipulating and refining **choreographic devices, dance structures, and artistic criteria** using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.

RESPONDING—Anchor Standard 9: Apply criteria to evaluate artistic work

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

Process Component: Critique

Performance Standard: Adv.DA:Re9 Define personal artistic preferences to critique dance. Consider societal and personal values, and a range of **artistic expression**. Discuss perspectives with peers and justify views.

CONNECTING—Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Process Component: Synthesize

Performance Standard: Adv.DA:Cn10 a. Review original choreography developed over time with respect to its content and context and its relationship to personal perspectives. Reflect on and analyze the variables that contributed to changes in one's personal growth.

The teacher begins by guiding students through researching the concepts of “mosaic” and “community.” The teacher puts students into small choreography groups and asks students to discuss how these two ideas can be combined to create an original piece of choreography. The students collaboratively write an artistic statement that will help guide the development of the piece.

The teacher guides students through improvisation exercises to explore movement that expresses the student’s personal voice and communicates the artistic intent identified by the group. The teacher encourages students to take risks while improvising to extend beyond their personal movement preferences and seek out unexpected solutions. Students record the outcomes of this exploration and effort in a journal entry, justifying their choreographic choices by explaining how they addressed the artistic intent as defined by the artistic statement drafted by the choreography group.

The teacher asks students to collaboratively compose a group dance incorporating the movements/phrases generated by the individuals of the group during the improvisation exercises. As a group, the students explore a variety of choreographic devices and dance structures that support the artist intent as noted in the artistic statement. The group documents the draft piece in a video recording.

The teacher pairs groups for feedback. Each group shares the artistic statement with their partner group and shows their video-recorded draft pieces. The groups provide observations from the video recording and discuss ways in which the artistic intent was clear or unclear. The paired groups discuss possible revisions.

The students then collaborate further in their choreography groups to revise and refine their choreography by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and the feedback they received from their partner group. The students document the revised piece in a rehearsal video.

The teacher shows the class two recorded pieces of choreography of different styles and genre by professional choreographers. The teacher facilitates a whole-class discussion and analysis focusing on how recurring patterns of movement and their relationships create well-structured and meaningful choreography.

The teacher has the students go back to their choreography groups, where the students view their rehearsal video. The teacher asks students to discuss what they observe and analyze how the dance reflects their artistic statement/intent, reminding them to use genre-based terminology in discussions and writing. The students synthesize their discussion and analysis in writing to reflect on the new understandings about their choreography that have been revealed through the analysis of the professional pieces. Students then share their reflections with their peers and justify their perspectives.

Assessment of Student Learning in Dance

“If words were adequate to describe fully what the dance can do, there would be no reason for all the mighty muscular effort, the discomfort, the sweat, and the splendors of that art.”

—José Limón, dancer and choreographer

Assessment is a process of collecting and analyzing data to measure student growth and learning before, during, and after instruction. The assessment of student learning involves describing, collecting, recording, scoring, and interpreting information about what students know and are able to do. A complete assessment of student learning should include multiple measures through a variety of formats developmentally appropriate for the student.

Assessment must be formative and summative to be effective. Assessment is most effective when

- it is provided on a regular, ongoing basis;
- it is seen as an opportunity to promote learning rather than as a final judgment;
- it shows learners their strengths; and
- it provides information to redirect efforts, make plans, and establish future learning goals.

Authentic assessment is an effective method for assessing understanding, skills and the ability to engage in the artistic processes. This type of assessment happens in real time, as the student demonstrates the knowledge and skill and engages in the process—such as a student improvising a dance sequence, performing in a specific dance genre or style, interpreting the artistic intent of a dance performance, or comparing the similarities of two different cultural dances. Authentic assessment provides students the opportunity to demonstrate their understanding through the genuine application of the knowledge and skills necessary to engage in each of the artistic processes: Creating, Performing, Responding, and Connecting.

Assessment tools can take many forms, such as selected response, open response, portfolios, open ended, performance, performance criteria, criterion referenced, performance/authentic assessment, analytical, and holistic scoring rubrics. Chapter two, “The Instructional Cycle,” provides further guidance on assessment and scoring tools. Assessments can be project based or designed as performance tasks to showcase student originality and creativity.

Embedding student writing opportunities into an instructional plan is a way to access student voice and learning in a way that can be meaningful for teachers and students.

Writing samples are a means to capture the metacognitive experience of the dance student in their learning process. For example, students' response to a prompt that asks them for a summary of their learning, including an assessment of their ability, and their internal emotional experience of their learning provides insight into their learning process that is not observable. When students think about their own learning and capture it in writing, students and teachers deepen their understanding of the learning taking place. Revisiting written responses over time can also be valuable in teaching students the value of grit—the tendency to sustain interest in and effort toward very long-term goals—as it relates to learning (Duckworth et al. 2007).

Summative Assessments

Summative assessments in dance are used to measure student learning and skill acquisition at the conclusion of an instructional period which may be the end of an instructional unit, a lesson series, a production, or a season. Summative assessments provide the opportunity for students to demonstrate that they have achieved the dance learning objective(s) within a given instructional period. In dance, summative assessments can be powerful motivators for student achievement. Performance-based summative assessments allow for authentic demonstrations of dance learning. Performance and performance assessment should build to allow students to become comfortable with performing in front of others gradually over time.

Written summative assessments provide rich opportunity for ensuring that students have acquired dance academic language and knowledge and can apply it in meaningful ways. With the emphasis on problem solving in many of California's standards, high school students at all proficiency levels can apply their knowledge of dance to creatively solve a real-world problem. Using a prompt such as, "Develop a plan to stage a one-hour performance at a local venue including a theme, choreographic intentions for the work to be presented, budget, rehearsal schedule, and costuming plan," will inform students' creative problem-solving abilities.

Assessment scoring tools such as rubrics can be helpful for monitoring development of skills such as leaps, turns, and jumps. Checklists are a quick way to keep track of which movements or standards students has mastered. A rubric can also be used to measure growth over time with an emphasis on mastery. The results of an assessment scored by a rubric can identify additional support a student needs for mastery of skill development. For elementary students in the primary grades, a simple rubric with pictures can help students receive feedback on their dancing, regardless of their reading abilities. Students' written work about dance may include pictures instead of or in addition to writing.

It is important that success criteria be shared and clearly articulated for students throughout instruction and practice so that students have a clear understanding of the learning that will be assessed and expectations for achievement. Rubrics and scoring tools for performance-based assessments can communicate success criteria to students and

also to parents and guardians. Rubrics and other scoring tools can also be employed to provide opportunity for students to practice metacognition and reflection. Teachers can guide students on how to self-assess their learning based on the rubric and then review the student self-assessment to open a dialogue about similarities and differences between the teacher’s evaluation and the student’s evaluation.

The following snapshot is a sample rubric for Performing Standard 4 at the fourth-grade level.



Snapshot: Sample Fourth-Grade Rubric for Performing Standard 4

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

Process Component: Express

Performance Standard: 4.DA:Pr4 b. Recognize and respond to tempo changes as they occur in dance and music.

Tempo	In Progress: <i>You are learning how to move to the tempo</i>	Approaching: <i>You can move to the tempo some of the time</i>	Met: <i>You can move to the tempo consistently</i>
Fast	In Progress	Approaching	Met
Slow	In Progress	Approaching	Met
Medium	In Progress	Approaching	Met

The following snapshot is a sample summative assessment for Creating Standard 1 at the high school proficient level.



Snapshot: Sample Proficient Summative Assessment

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Process Component: Explore

Performing Standard: Prof.DA.Cr1 Experiment with the elements of dance to explore personal movement preferences and strengths and select movements that challenge skills and build on strengths in an original dance study or dance.

Summative Assessment: In small groups, create a movement study using the elements of dance to demonstrate/depict an environment or situation. The movement study must

- have a clear beginning, middle, and end;
- use a variety of movements (shapes, levels, patterns/pathways, locomotor movement, and gestures);
- incorporate a variation in time/tempo (demonstrating knowledge of base tempo, double-time, and half-time);
- use dynamic range of motion, force, weight to help develop/articulate the given environment or situation; and
- use choreographic principles: change of direction, change of facing, formations, entrances/exits, cannon, retrograde, deconstruction, ABA, etc.

The following is a sample rubric at the high school advanced level.

Table 3.19: Sample Rubric for High School Advanced

Criteria	Accomplished 4	Approaching 3	Developing 2	Emerging 1
Use of theme: “This is Me”	<p>“This is Me” personal quality is clearly creative through movement. Strong support and justification are given verbally (video) and in writing (dance outline). Creativity is clear, showing inventiveness of movement and idea/theme.</p>	<p>“This is Me” personal quality is developed with clarity through creative and inventive movement. Justification is clearly given verbally, outline was attempted, the theme or idea well expressed.</p>	<p>“This is Me” personal quality is partially developed movement but may not be clear. Justification is given verbally, outline was attempted. Creativity and inventiveness are attempted.</p>	<p>“This is Me” personal quality is expressed only in literal body movement. Creativity and inventiveness are lacking. Justification of idea/theme is basically expressed.</p>
Length of Piece	<p>Study is more than 60 seconds in length.</p>	<p>Study is 60 seconds in length.</p>	<p>Study is 46–59 seconds in length.</p>	<p>Study is 30 seconds in length.</p>
Use of Dance Elements	<p>Use of dance concepts: time, space, and energy are fully expanded; all three elements are clearly expressed. The study utilizes a minimum of three items within each element.</p>	<p>Use of time, space, and energy concepts are not fully expanded, but all three elements are expressed in some nature within the study, utilizing a minimum of two items within each element.</p>	<p>Use of time, space, and energy concepts are not fully expanded, but two elements are expressed in some nature within the study, utilizing a minimum of two items within each element.</p>	<p>Dance study has a basic use of the elements. One item used in each area, one element is observed as being clearly defined over the others.</p>

Table 3.19: Sample Rubric for High School Advanced *(continued)*

Criteria	Accomplished 4	Approaching 3	Developing 2	Emerging 1
Emotional Variation	Strong mood or feeling invoked via body and facial expression, audience clearly understands and interprets mood and can describe the expressive elements used by the dancer.	Body expression may lack some clarity, but the intent is still conveyed to the audience, usually via strong facial expression. Audience can identify a feeling.	Body expression shows intent; however, emotion may be unclear. Audience can identify a feeling.	Body and facial expression are lacking. Audience has a difficult time making an emotional connection or identifying the mood of the study.
Flow and Transition	Use of locomotor and axial movement is balanced. Clear and definitive beginning, middle, and end, with smooth transitions connecting each section. Form and/or style is clear.	Use of locomotor and axial movement is balanced. Most transitions are well planned; beginning, middle, and end may be clear. Form and/or style is not clear.	Use of locomotor and axial movement is somewhat balanced. Beginning, middle, and end may be clear. Transitions are weak, disrupting flow of movement.	Study lacks a strong beginning, middle, or end; axial and locomotor movement is not balanced, or one is used predominantly over the other. Transitions are weak, disrupting flow of movement.

Formative Assessment

Informal and formal formative assessment practices support student learning and provide teachers with information to inform their teaching. Diagnostic assessment, as a type of formative assessment, occurs before instruction begins to inform the teacher of students' prior knowledge and appropriate starting points for instruction. Observing students as they practice is ongoing formative assessment that is authentic to learning in dance and critical to embed in the instructional plan. Teacher, student, and peer observation during a lesson allows the classroom teacher the opportunity to elicit evidence of learning and provide immediate feedback. For example, when teaching a time step, after providing direct instruction, students can independently practice alone or with a partner (for peer observation) while the teacher circulates and observes. This provides the teacher the opportunity to identify who needs additional support and who is mastering the step. The

teacher can then redirect struggling students to ensure that all students keep moving towards the learning goal—mastery of the time step.

Performance-based formative assessments can happen in the moment, during a dance class, or following a small group performance. Performance-based formative assessments are a demonstration of learning, such as the demonstration of a movement phrase or a dance technique. Formative assessments provide in-the-moment feedback for the dancer and provide an opportunity to reinforce the skill or concept for observing dancers. These assessments measure student progress and can ensure misunderstandings and misapplications are addressed and rectified.

Assessment should develop sequentially, connecting and building on related concepts. Frequent formative assessments should occur throughout units of instruction to monitor progress and lead to a final summative assessment. To ensure deeper learning, dance teachers may consider how projects and performances are strategically coordinated with assessments so that students may continue to practice and demonstrate what they have learned.

Eliciting student input about their learning process can provide teachers with opportunities to engage in meaningful discussions about learning and mastery. Self-assessments, in writing or in conversation, in which students discuss what they have learned, what they have mastered, and areas in which they are still developing, provide valuable feedback to the teacher to inform next steps for instruction.

Critique and Feedback

Responding to dance through critique and feedback is an expectation of students in a well-rounded standards-based dance education. Responding to dance is one of the four artistic processes of the *California Arts Standards*. Feedback should provide a balanced, nonbiased view of the dancer's current progress and encourage the student to set challenging but reachable goals. Feedback should be balanced with opportunities for improvement and a focus on what is working as opposed to what is not working.

To provide their peers with oral and written feedback that is clear and nonbiased, students need to learn and practice how to critique. Teachers facilitate this by modeling appropriate and constructive approaches to provide feedback, such as addressing what is “noticed” about student work as opposed to what is perceived to be “wrong” with the work. For example, one such approach is for teachers to use questioning to help students identify strengths and weaknesses. A teacher may say, “I noticed you tend to lean to one side when lifting the leg. Why do you think that is happening?” Learning in dance deepens when teachers provide students intentional opportunities to review their own progress and the progress of their peers in a variety of ways and craft constructive, informed responses.

There is a tendency in critical response to merely call out how the artist made choices that are different from what the responder would have made (Lerman and Borstel 2003). Instead, the response process should center responses on the motivation and

meaning for the artist, which is revealed when the observers/responders provide the artist “statements of meaning” articulating what the observer/responder found meaningful in the work (Lerman and Borstel 2003). This initial response is deepened through inquiry by the both the artist and observers/responders, and finally explored with shared opinions of the observers/responders provided with permission to the artist (Lerman and Borstel 2003). Lerman and Borstel emphasize that “... when defensiveness starts, learning stops,” and therefore, feedback processes must focus on the artwork itself and how it is communicating, rather than focus on the artist’s feelings (2003).

When we start by naming the fact that the work has meaning at all, and offer options for responding to that meaning, we broaden the lens by which responders can experience and comment. The new phrasing encourages responders to be more specific by enabling them to name their experience and affords artists a different way of accepting that information. The whole dialogue becomes less about the individual psychology and more about the power of art. (Lerman and Borstel 2003)

Technology can help elevate the quality of assessment feedback. Students should have the opportunity to be evaluated by peers, be able to view their work on video footage, and self-evaluate themselves in and out of class. Capturing progress on video can be valuable for both individual and group self-assessment in the rehearsal process. For example, students may view and create notes on a video to offer suggestions on how to refine technical accuracy and heighten body awareness. Utilizing online classrooms to post class footage and assigning students to view this footage to analyze their work and the work of their peers can provide powerful opportunities for student growth. Setting goals and smart targets should be a part of each self-evaluation and students should be able to reference their goals during the term.

A variety of applications and web-based tools are suitable for this purpose in a dance classroom. When choosing a program or platform, teachers should consider whether and how the program allows them to layer feedback, alter video to slow-motion to identify technical areas to improve, and export to classroom portals for student viewing and collaboration.

Establishing a culture of feedback requires a safe learning environment. Dance students need to know they can trust their teacher and that their teacher has their best interests at heart. Helping students to understand that critique and feedback are valuable while not personal is a subtle and important distinction. As dance is an activity centered within the body, one’s vulnerability is revealed (for new dancers especially) which can be a source of trepidation, especially among dancers who feel competitive with each other. It is important to develop student understanding that feedback about technical performance, when given in a kind manner, is a sign of respect from a teacher. Teachers who ground feedback in genuine interest in student growth over time will earn the respect of students. Taking the time to work individually with a student is also a means to provide support in a respectful manner to clarify their understanding of movement.

Creating norms for critique is essential. One norming approach is to layer feedback in the form of a statement that includes one thing that a student did well and one thing that a student can do to improve when observing a demonstration of movement may be advisable, especially when students are first learning how to give and receive feedback. Approaching feedback from a balanced perspective can help build trust between teachers to students and students to students, and can also alleviate concerns about critique existing simply as negative criticism. As students grow in their confidence, reinforcing and expanding critique norms builds the process into the culture of the classroom.

Another valuable approach in fostering a positive culture in the classroom is to teach students to say “thank you” when receiving critique. Just as an audience applauds a dancer as a sign of appreciation for the effort and performance, so too the dancer thanks observers for the critique as a sign of appreciation for the insight provided. For example, following a dance performance or rehearsal, a teacher may guide students in a discussion of observations and response to the performance. Throughout this discussion the dancer(s) listen to the observations of their classmates and teacher. At the end of the discussion, the dancers respond to the feedback by saying, “Thank you for this feedback, I am going to now consider” This type of protocol reinforces to all involved that critique is meant to help a student grow and improve. It reinforces that feedback, when provided in a respectful way, is valuable for the growth of everyone participating—the dancer and the observer.

Methods of Assessment

There are many methods to assess learning in dance. The methods range from simple to complex and from low tech to high tech. Teachers in dance have a wide range of methods that can provide insight on student learning for themselves, their students, and others. Whatever methods are used, teachers should ensure that the methods are free from bias, provide constructive feedback to promote learning, illustrate to learners their strengths, and establish future learning goals. The following subsections describe three of the assessment methods.

Check for Understanding

Teachers and students can develop multiple simple check-for-understanding methods. One is establishing hand signals that students can use to indicate their confidence in understanding aspects of concepts, skills, or understanding, which provides feedback to teachers and students alike. These signals provide a quick visual indication of student confidence in learning before moving on in the instruction. Teachers can also give students a prompt to respond to on a small piece of paper to informally assess understanding.

Self-reflection

Self-reflections written in response to intentional or open-ended prompts can be an effective method of assessment. Self-reflection is a tenet of social and emotional learning and is a skill that can be taught and practiced. When implemented early in dance instruction, it can increase students' ability to build a mindset of constant improvement when creating, performing, and responding to dance. Self-reflection can provide important evidence and immediate feedback to the teacher and/or student regarding the progress toward the intended learning. Self-reflection may be done in conversation between teachers to students and students to students. Self-reflections do not have to take a lot of time, and can be as simple as allowing students to reflect on their performance or engagement in a dance activity by using a "fist to five" to show their own response to their performance or a discussion with a neighbor of something new they learned or would do differently next time.

Written reflection may be utilized through ongoing journals, on paper, or on digital platforms. Online reflections ensure that the students' ideas can be read with ease, but the reality of all students having access to computers or digital devices to complete such reflections depends on the school and school district resources that exist for every student. Access to digital devices should be available at school for those who cannot access them at home. Digital platforms can also be used to store individual and ensemble work, performances, ideas, and other evidence of dance learning for assessment. Students can store and access their work for personal and group reflection and assessment, and to maintain a portfolio that documents their learning. These platforms can also be used to share their reflections with their peers, family, and if desired or appropriate, the world.

Creation of Rubrics

Students can create classroom rubrics that identify the levels they should achieve within the standards. If the teacher creates the rubrics, time should be given prior to any assignment to ensure that the students understand the levels and descriptors of the rubrics, with examples of each. Students should clearly know the expectations of every task or assessment and instruction should align to these intended outcomes, which in turn supports students to create, explore, analyze, perform, or write towards the skill and knowledge levels and outcomes.

While assessing with a rubric, students and teachers can identify the levels to which they believe the student achieved. Students can justify their choices in a conversation or documenting through writing their perspective of why and how these levels were achieved. The teacher can do the same, either with a written response or a conversation with the student to share their thoughts, identifying evidence of achievement and how the student can improve or expand on their learning, skills, knowledge, and/or application of information.

Growth Model of Grading

A growth model of grading continuously supports and encourages students to improve their scores, rather than relying on one summative assessment as the final or finite grade. In a growth model of grading, assessment should encourage improvement. Including students in the grading process can help develop internal motivation for improvement and reduce dependency on the external motivation created by the teacher or grade. Some considerations for implementing this approach include allowing students to repeat performance assessments, allowing students to resubmit their work with documentation of changes, or weighing earlier assignments with fewer points so the learning grows as the point totals of the assignments increase. A grading system that supports learning as a process is aligned with the process-oriented approach of the *California Arts Standards* and supports the outcome of lifelong learners.

Supporting Learning for All Students in Dance

“If a child can’t learn the way we teach,
maybe we should teach the way they learn.”

—Ignacio Estrada, Gordon and Betty Moore
Foundation director, grants administration

The primary goals of the *California Arts Standards* are to help all California students develop artistic literacy in which students

- create and perform work that expresses and communicates their own ideas;
- continue active involvement in creating, performing, and responding to dance;
- respond to the artistic communications of others;
- actively seek and appreciate diverse forms and genres of dance of enduring quality/significance;
- seek to understand relationships among dance, and cultivate habits of searching for and identifying patterns, relationships between dance, and other knowledge;
- find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in dance;
- support dance in their local, state, national, and global communities; and
- appreciate the value of supporting dance.

Achieving these goals requires that all teachers, professional staff, administrators, and district leaders share the responsibility of ensuring dance education equity for every student, especially learner populations who are particularly vulnerable to academic inequities in dance education.

California's youths bring a wide variety of skills, abilities, interests, and experiences to school, and vast cultural and linguistic resources from their homes and communities. California students represent diverse ethnic and religious backgrounds and live in different familial and socioeconomic circumstances (United States Census Bureau 2016). Increased diversity in classrooms and schools adds to the assets that teachers may draw from to enrich the dance education experience for everyone. At the same time, the more diverse the classroom, the more complex the teacher's role becomes in providing high-quality instruction that is sensitive to the needs of individual students and leverages their particular assets. In such multifaceted settings, the notion of shared responsibility is critical. Teachers, administrators, expanded learning leaders, parents, guardians, caretakers, families, and the broader school community need the support of one another to best serve all students.

With many languages other than English spoken by California's students, there is a rich tapestry of cultural, linguistic, ethnic, and religious heritages students can share. California students have a range of skill acquisition and structural circumstances that impact their lives and learning. It is important to acknowledge the resources and the perspectives students bring to school, as well as the specific learning needs that must be addressed in classrooms for all students to receive vital dance education. For an expanded discussion on California's diverse student population, see the *English Language Arts/English Language Development Framework for California Public Schools: Kindergarten Through Grade Twelve* (<https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link1>) (California Department of Education 2015).

As teachers inform themselves about particular aspects of their students' backgrounds, it is important they keep in mind that various student populations are not mutually exclusive; these identities may overlap, intersect, and interact. Teachers should take steps to understand their students as individuals and take responsibility for assessing their own classroom climate and culture. Teachers should consider additional assistance that may be required for any given student and help a student navigate these resources. Teachers can refer students in need of services to appropriate professionals, including the school nurse, administrators, counselors, school psychologists, and school social workers, as available.

Universal Design for Learning and Differentiation

Universal Design for Learning (UDL) is a research-based framework for improving student learning experiences and outcomes through careful instructional planning focused on the varied needs of all students, including students with visible and nonvisible disabilities, advanced and gifted learners, and English learners. The principles of UDL emphasize providing multiple means of representation, action and expression, and engagement and

options for various cognitive, communicative, physical, metacognitive, and other means of participating in learning and assessment tasks. Through the UDL framework, the needs of all learners are identified, and instruction is designed specifically to address student variability at the first point of instruction. This evidence-based instructional planning supports students' full inclusion in dance and reduces the need for follow-up instruction. The table below provides an outline of UDL Principles and Guidelines that dance teachers can use to inform their curriculum, instruction, and assessment planning. More information on UDL principles and guidelines, as well as practical suggestions for classroom teaching and learning, can be found at the National Center for UDL (<https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link2>) and in the California *ELA/ELD Framework* (<https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link3>).

Table 3.20: Universal Design for Learning

Principles <i>Provide multiple means of ...</i>	Guidelines <i>Provide options for ...</i>
I. Engagement Provide multiple ways to engage students' interests and motivation.	1. Recruiting interest 2. Sustaining effort and persistence 3. Self-regulation
II. Representation Represent information in multiple formats and media.	4. Perception 5. Language and symbols 6. Comprehension
III. Action and Expression Provide multiple pathways for students' actions and expressions.	7. Physical action 8. Expression and communication 9. Executive functions

Sources: California Department of Education (2015); CAST (2018)

See tables [3.22](#), [3.23](#), and [3.24](#) later in this chapter for instructional strategies, accommodations, and modifications to provide multiple means of engagement, representation, and action and expression when planning instruction for dance.

The following vignette provides a glimpse of instructional planning with UDL. A sixth-grade teacher is preparing a unit of instruction in which students are using an artistic intention to create their own choreography. The teacher uses the UDL principles and guidelines to plan instruction.



CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreography?

Performance Standard: 6.DA:Cr2 a. Explore choreographic devices and dance structures to develop a dance study that supports an **artistic intent**. Explain the goal or purpose of the dance.

A sixth-grade teacher is preparing a unit of instruction in which students are using an artistic intention to create their own choreography. In the unit, students will explore and employ choreographic devices, understand the function of artistic intention in their work and the work of others, and critique/analyze their own work and the work of their peers.

The teacher is planning for the segment of the unit that guides students in the understanding and use of artistic intention in their work and the work of others. Students will be asked to view the work of professional choreographers to discuss the impact of personal experience on the development of an artistic intention and choreography. Students will be guided to create a short movement study that represents who they are in movement. Students will be asked to respond to the following prompt in writing: “If you knew me, you would know that I am” Students should respond to the prompt using adjectives, not statements—for example, “strong,” “capable,” “quiet,” “shy,” etc. Once students have created their lists, they will be asked to find a Laban movement action/quality of movement that they feel corresponds to these words.

As the teacher plans this segment of the unit, they consider the UDL guidelines and checkpoints to design for student variability. The teacher begins by considering ways to provide *multiple means of engagement*.

To provide options for *recruiting interest*, the teacher considers the following:

How to *optimize individual choice and autonomy*. To encourage choice and personal significance, the teacher allows the students to create their own narrative about who they are and what words describe them. Using the prompt, “If you really knew me, you would know I am ... ,” allows students to define themselves in ways that may not be apparent to others. Students also have the freedom to create movement that has a relationship to their personality and personality traits.

How to *optimize relevance, value, and authenticity*. The writing prompt in this portion of the unit allows the student to create work that has context to their lives. The students can freely describe themselves in ways that are authentic and personally engaging. The work allows students from different racial, cultural, ethnic, and gender groups to speak freely about their personal experience and self-awareness.

How to *minimize threats and distractions*. Some students in the teacher's class have difficulty writing or communicating in written form. To help students formulate ideas and allow for more time for movement creation, the teacher will create small posters with descriptive words students can choose from and write on their papers in a fill-in format.

Example: If you knew me, you would know I am

- Once students have completed these worksheets, the teacher can allow students to write a more formal paragraph using the worksheets as a template for their writing.
- Students should be encouraged to look for positive attributes about themselves and view themselves from a place of value. Teacher should have students consider the questions, "What makes you special and different from others?" or "What do you admire about yourself?"

The teacher continues to design instruction considering *options for sustaining effort and persistence*, and *options for self-regulation*. The teacher next considers *multiple means of representation* and *options for perception, language and symbols*, and *comprehension*.

To provide *options for comprehension*, the teacher considers the following:

- How to *activate or supply background knowledge*. Students will use prior knowledge of choreographic principles to create movement ideas based on their narrative work. The teacher will provide movement examples of how emotions, thoughts, and feelings can be transposed into movement. Students will explore how imagery can help direct movement exploration and connect movement to artistic intention. The teacher will allow students to view work with a strong artistic intention and have students discuss their interpretation of these works along with the artist's description of how they developed the artistic intention.
- How to *bridge concepts with relevant analogies and metaphors*. The teacher plans time to allow students to identify and brainstorm the types of qualities that emotions and mood can take on in a physical form. How is one's body held when it is proud (e.g., chin lifted, eyes up, shoulders back)? How is one's body held when it is strong? When passive? When interested? When disinterested?

- How to *guide information processing and visualization* and how to *maximize transfer and generalization*. The teacher understands students may have difficulty translating their descriptions into movement. Anticipating this, the teacher plans to guide students in an in-depth study of how time, space, and energy can change the quality and the interpretation of movement actions. For example, what happens to the action of wring when it is slowed down or sped up. How can a push change in size? What does a small, quick percussive push say versus a quick, large, and swinging push? The teacher also scaffolds the instruction so that students focus on one of their descriptive words at a time and then adds another encouraging thoughtful transition between ideas.

The teacher continues to design instruction considering *multiple means of action and expression* and options for *physical action, expression, and communication, and executive functions*.

Differentiated Instruction in Dance

Planning instruction with UDL principles includes anticipating differentiation for learner variability. Three ways differentiated instruction can occur in dance are (1) teaching by invitation; (2) intratask variation; and (3) auto-differentiation, or automatic self-differentiation.

Teaching by invitation is a method whereby the teacher explains a task, but also explains potential modifications for less experienced dancers and challenges for more experienced dancers. Students then self-select the best level of the task given their own understanding of their ability and proceed to do it. Students who select a task that is too challenging will often, after some trial and error, self-adjust to the general task, and students who needed a modification but took the general task route, will realize that they might need to take note of the modification. Similarly, students easily performing a modified task can retry at the general level, and students easily succeeding at the general level may not have thought they were ready for the challenge but then attempt it.

When teachers give the option for students to make appropriate choices for their learning, they recognize that students can determine what they are ready for and be agents in their own learning.

The following snapshot is an example of the Teaching by Invitation Method.



Snapshot: Teaching by Invitation Example

A teacher teaches a series of turns that travels from one side of the room to the other, done on the metatarsals (bones of the toes), with heels lifted off the floor. The teacher gives students the option to keep their feet flat and just focus on the directions, head and eye placement, arm shape, tempo, rhythm, and distance covered as they move through space, thus accomplishing the turns with many details except the raised heels. Inclusion in the modified movement provides engagement for students that may not have been ready or able to turn on the metatarsals. For the more advanced dancer, the teacher asks them to take the tempo at double time or ask them to pick one foot off the floor in the turn and make an extra half or full circle rotation just on one foot, heel up.

Intratask Variation

Intratask variation, by contrast, is differentiated instruction based on an informed selection process that is teacher led. Students with multiple levels of ability can be grouped with others ready for the same level of task. The variations given in the intratask approach are requested of specific individuals or groups selected by the teacher in the moment. Sometimes, different groups who will get progressively harder instructions are known in advance by the students themselves.

The following snapshot is an example of the Intratask Variation Method.



Snapshot: Intratask Variation Example

A teacher teaching a beginning series of mudras (hand gestures) from the Bharatanatyam technique knows that there are three students who have studied this form extensively. Therefore, the teacher provides an intratask variation by saying, "As a class, we will all do these eight mudras in this order, and the students with previous Bharatanatyam training, I would like you to add a foot pattern that could support these hand gestures."

The following snapshot is another example of the Intratask Variation Method.



Snapshot: Intratask Variation Example

A teacher establishes pre-existing groups and labels them A, B, and C. The groups know that when it comes time for a certain move, the teacher expects the A group to do, for example, the simplest version, the B group a little more complex version, and the C group the most complex option. The A group knows that it is expected to perform a single turn or a circular motion with a body part, if the student is unable to fully turn around; the B group may be asked to attempt a double turn in every instance; and the C group might be capable of performing a triple turn. The entire dance could be done in unison with the exception of the turning moments, where the teacher provides the differentiated mode and effectively decides (based on previous observation, assessment, and knowledge) who would benefit the most from each level of difficulty presented. If, in an intratask variation, a student discovers he or she has been misclassified, it is easy to adjust mid-task and assign that student to the next group. The teacher might direct with, "You just did a double so I'm going to have you keep doing those doubles. Please work with Group B." Differentiating instruction using teaching by invitation or intratask variation allows a teacher to have two, three, four, or any number of options for any given task.

Auto-Differentiating Tasks

Finally, some tasks are very open ended and thereby provide automatic differentiated learning for every individual in the dance classroom. These are auto-differentiating tasks. Open-ended prompts create a totally customized movement experience.

The following snapshot is an example of using the auto-differentiation method through open-ended prompts.



Snapshot: Open-Ended Prompt Example

A teacher who directs students, "Move as slowly as you can during this piece of music, gradually getting closer to someone else but not touching, and stop when you are within a foot of another person in whatever shape you are in at that moment, and wait for everyone else to come to stillness," will allow every participant to differentiate how they move. Students will vary in what they do to travel, what body parts they travel with, what level or pathway they take, and the speed at which they travel. "Going slow" is relative to a person's perception of slowness, which grows more fine-tuned with the use of the imagination and practice in bodily control through dance

learning. When this open-ended prompt is given, students auto-differentiate and the result of repeating such an exercise is students get better technically at slow motion and expand their notion of what is really slow and how slowly someone can actually choose to go.

The following snapshot is an example of how to differentiate movement instruction for the variety of levels.



Snapshot: Supporting All Students Learning New Movements

Throughout the dance standards, locomotor and nonlocomotor movements are addressed as they provide the foundation for many dance movements. For example, the first-grade performance standard 1.DA:Pr5 calls for students to “Demonstrate a range of locomotor and nonlocomotor movements, body patterning, body shapes, and directionality.” This progresses in fourth grade to 4.DA:Pr5, which asks the students to “Demonstrate technical dance skills and movement characteristics when replicating and recalling patterns and sequences of locomotor and nonlocomotor movements.” As gesture is a part of language development and locomotor and nonlocomotor movements are the foundational building blocks of dance, understanding how to differentiate the instruction for the variety of levels within a class is important. A few such strategies include the following:

- Inform the students how many times they should do a movement and what to do when they are done. For example, “I want you to jump forward four times and then freeze.”
- With nonlocomotor movements, students can begin the movement with a small part of their body and gradually bring the movement to their whole body. For example, they can practice swinging their hand, then lower arm, full arm, upper body, and whole body.

Culturally and Linguistically Relevant Teaching

A culturally relevant curriculum is key to maximizing inclusivity and to building relational trust in the classroom. Dance instruction and teaching that includes varied instructional practices that honor students’ different learning styles, different levels of previous training, and account for different social and religious sensibilities benefit all students’ learning. Students need to see representations of themselves and diverse peoples in pictures and videos, and be exposed to music, visual arts, and dramatic texts (insofar as they support dance learning) that are sourced from many regions and historical periods. Culturally

relevant dance curriculum materials will help students connect to the content. Dance teaching that focuses on one culture (monocultural) for a unit or single course is not necessarily inappropriate. Learning in dance requires some level of immersion in whatever dance style is being taught, requires repetition, and repeated opportunities to practice and build on the movements learned. Culturally relevant dance content and methods should ensure that a variety of cultural styles of dancing and teaching dance are explored by students over the years of their dance education.

The question of genre in dance (community, street, folk, social, concert, etc.) is an essential curriculum consideration. It is important to develop a curriculum that goes beyond a single teacher's assumptions of what dance genres should comprise a curriculum. To consider the scope of genres throughout the curriculum, teachers should ask questions, such as the following:

- What if a student studies one cultural dance genre only, such as jazz, during their school years?
- What if a student studies a different genre of dance every semester and never repeats or expands a genre?

Schools and districts must address these questions when designing dance curriculum. Striking a balance between diverse offerings and through lines in genres of dance is important.

Note: Clarifying the Difference Between Genre and Styles in the Dance Standards

Genre is the overarching branch of dance that provides the large categories of dance that tend to be derived originally from folk, social, street, community, or concert dance practices. Genres have histories that change through time but also may inform current practice. The current purpose of a dance may be similar to its original purpose, or it may be very much removed. Folk dances might be hybrids of stylistic influences from social and concert dances, for example. Capoeira from Brazil may look like an energetic competitive high-spirited dance in a circle, but it is widely acknowledged that capoeira originated as a form of martial arts of enslaved peoples.

When asked what kind of dance they are studying, a student will usually refer to a style of concert dance such as modern, ballet, or jazz; or a style of social dance such as salsa, tango, waltz, swing; or a style of street dance such as hip-hop. These style names correspond more with origins and a history than with where those dances are now done. Modern dance can be found in an open public space in the city. Hip-hop is found on the concert stage. Ballet may be performed in a virtual environment through animation, and swing dance might be done at a wedding if swing dance is the favorite dance style of the couple.

Style refers to the unique way a genre has developed due to regional differences, individual artist's innovations, purposes, and emphasis. For example, there are

multiple styles of hip-hop found in different cities and different eras. Different movement qualities are emphasized in the various styles. A dancer might be proficient in one hip-hop style and just a beginner in another style of the same genre. The instruction should provide students with a wide offering of both genre (large category) and style (smaller categories) in dance appropriate for the students' age and grade level. Over time, there may be fluidity between style and genre in which a style evolves into a genre. Contemporary dance is fluid.

A well-rounded dance curriculum should contain a diversity of styles and avoid a hierarchy of one style's prominence over another. It is important that teachers provide instruction that is balanced between known styles and the new styles. Revisiting a style over time is important for advanced achievement in that style. Some through-lines of styles can also assist with the feelings of progress and identity for a dancer; however, students also need to be introduced to new styles over time. In the effort to diversify a curriculum across genres and styles, teachers need to remember that muscle memory is only built through repeated exposure.

Recognizing and honoring students' linguistic traditions and the cultures that are connected to those languages creates a rich atmosphere for learning for all students. Bilingualism and multilingualism should be celebrated and explored. Dance is a language and linguistically diverse student groups benefit from the democratizing of the classroom that dance promotes. Culturally and linguistically relevant teaching, theorized by Gloria Ladson-Billings, informed a generation of teachers about the need to consider how practices involving monocultural and monolingual frameworks excluded students (1995). Students who are English learners are offered opportunities in learning dance that are not English language dependent.

Zaretta Hammond took Ladson-Billings' research further, integrating neuroscience and learning theory with cultural and linguistic responsiveness in the classroom to prove, in essence, that culturally responsive teaching is not only useful but necessary (2014). According to Hammond, students without a cultural or linguistic connection to the class content or context simply cannot learn and will not likely achieve higher-order thinking as readily as when they are recognized for their cultural and linguistic gifts, and these attributes and stores of knowledge are honored and count for something in the classroom (2014). Therefore, when teaching dance, the wider the array of genres, styles, origins, and functions of dance that are explored, the less likely a student is to feel that one culture, not their own, dominates the curriculum. For example, a dance teacher may share knowledge of modern dance but not give opportunities for students to share their own knowledge of other dance forms or present a dance form in which they have expertise. Students can benefit from having input on the dance styles and from influencing the curriculum due to the knowledge and experience they bring to the classroom.

Culturally relevant dance content and methods should ensure that students explore a variety of cultural, societal, and historical genres and styles. Dance standards under Responding emphasize this important aspect of learning in dance. Table 3.21 provides a sampling of these important standards.

Table 3.21: Sample Responding Standards in Dance

Standard Code	Performance Standard
1.DA:Re7b	Demonstrate and describe observed or performed dance movements from a specific genre or culture.
7.DA:Re7b	Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices . Use genre-specific dance terminology .
Prof.DA:Re7b	Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices . Use genre-specific dance terminology .

In dance, teachers and students can create, explore, learn, and study dance that sustains the cultural traditions of the students themselves, as well as other traditions of different time periods and places. Culture is sustained when it is passed on through the art of dance and culture, and languages are enlivened when a new generation of learners adopts them, even if temporarily for a class project or a performance. To avoid the pitfalls of cultural appropriation while doing culturally sustaining or relevant work, dance students and teachers should know the sources and acknowledge from where the information, style, and practice generates. Teachers play a critical role in modeling respectful practices when providing instruction on cultural dance forms. Careful thought and planning must precede such instruction to ensure that historical sources and cultural influences are recognized within the classroom setting to help provide context for students in understanding the development of the dance work.

Teaching the history of the dance form can help students to develop critical thinking skills and sensitivity to other cultures. Through the study of multicultural dances, students gain a deeper understanding of the cultures they are derived from and what the movements symbolize. It is through the understanding of why a dance exemplifies a specific culture, the time period it represents, and/or the function of the dance that one will become dance literate, or able to fully understand what the dance symbolizes. Per Anchor Standard 11, students learn throughout the year about other cultures through multicultural dances. For instance, the third-grade standard 3.DA:CN11 reads, “Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.”

As students learn dances from various time periods, such as the American circle dances of the 1800s or contemporary hip-hop dances, they will also understand how the function of the dance—to entertain, to celebrate, or to represent religious or cultural beliefs—represents the beliefs of that era or culture. When dance is culturally relevant to students, representing their own cultures, it acknowledges who they are and recognizes their voice and history.

The following snapshot provides a glimpse of culturally relevant teaching.



Snapshot: An Example of Culturally Relevant Teaching

CONNECTING—Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Process Component: Relate

Performance Standard: 3.DA:Cn11 Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.

When teaching a unit on the Mexican folk dance “Los Machetes,” the teacher introduces the students to the dance by first locating Jalisco, Mexico, on a map. Then, together, they read a book about that state and country and gain background information. In addition to practicing the choreography, students learn how the repetitive movements with the machetes (or for elementary students, how they use their arms extended straight above their heads to represent that they are holding machetes) replicates the important practice of using machetes to help harvest crops, such as sugar cane. Learning that mariachi music originates from Jalisco explains why it is fitting that mariachi-styled music accompanies this dance. The teacher plays a video of adults performing “Los Machetes” to frontload a discussion on how their movements replicate the cutting of the crops with the machetes.

Teaching the historical and cultural relevance of “Los Machetes” gives students a deeper understanding of the cultural movement practice, the “physical movement of a dance that one associates with a particular country, community, or people” (California Department of Education 2019, 54). Having a larger discussion about each of the components of the dance mentioned above extends the students’ understanding from that of the physical movements to what they represent and why they are important.

Students Who Are English Learners

Students who are learning English, or English learners, are developing their abilities to listen, speak, read, and write in English. Therefore, they will benefit from having many ways to access the language of dance. This can include but is not limited to: listening to the academic language of dance being used, having opportunities to practice talking about the subject matter, writing about it, and reading about dance by “reading” or watching dances. In other subjects, students with emerging language proficiency may face barriers to understanding the content. However, since dance is kinesthetic, all students can actively participate, at every language proficiency level. Additionally, English learners benefit from having dance terminology visually displayed as well as spoken. Sentence frames can help them express content being taught. For example, “I noticed the use of ... in that dance.” Or, “I noticed the use of ... when you ...” Further, when students use movement to help them remember dance-specific terms or concepts, it increases the likelihood that they remember what they are being taught. The collaborative and creative nature of dance and choreography provide authentic opportunities for students to practice speaking in their new language and learning from peers.

Educational programs for English learners should include challenging content and well-developed learning strategies that prepare them to think critically, solve problems, and communicate in the language(s) of instruction. Students learning English should be actively engaged in standards-based academic curriculum and have rigorous, supportive, equitable learning experiences in all content areas, including dance. Students learning English can exhibit varying degrees of proficiency in the different aspects of language and benefit from explicit, supportive instruction and extra time. Teachers should become familiar with students’ levels of proficiency to support them appropriately.

Students with Disabilities

Traditional notions of “rigor” need to be rethought regarding inclusive dance practices for students with disabilities. Rigor is often associated with technical prowess or virtuosity, or a whole-body muscularity and coordination. This narrow definition of rigor can eliminate dance study or training entry points for dancers with disabilities. People who danced before acquiring a disability will have much dance knowledge that they still carry with them. People who came to dance after a disability or were born with one will also be able to achieve rigor. What does this look like in a classroom of mixed abilities and challenges? Being able to translate (use various parts of the body to express a similar idea) is a significant technical ability. Being able to adapt an exercise designed for a person without known disabilities and doing it as a person with a disability requires rigor as well. Dancers with different abilities learn from and challenge each other. Time to experiment is also important; teachers need to be able to try things and learn from mistakes and collaborate with students whose disabilities we do not share or experience ourselves.

Teachers, students, administrators, and other educators and supporters of arts education recognize the need to advocate and ensure inclusion, access, and equity in the dance classroom. People with disabilities want to be held to high standards, strive to meet challenging goals, and solve complex problems. Holding students with disabilities to high standards in dance is important. Maximizing movement’s expressive potential is the goal, no matter what the amount of movement or type of movement is a person can do.

Just as teachers are accustomed to getting to know the personality of their students at the start of the school year, it is crucial for teachers to learn about the visible and nonvisible disabilities their students may have. Reading the Individualized Education Programs (IEPs) or 504 plans, which outline the needs of the student and how to support them with those needs, will guide the teacher’s plan for how to accommodate or modify lessons for those students. Student disabilities are sometimes physically apparent, but not always, so becoming informed is a crucial first step. From there, decisions can be made about modifying or accommodating the lessons as needed.

Modifications adjust *what* content a student is taught and expected to learn. Examples of modifications in a dance classroom include teaching a shorter dance routine or having a student focus on learning just the footwork within a dance, instead of what the feet and arms do.

Accommodations within a dance classroom change *how* a student learns or accesses the content. Examples of accommodations in a dance class when teaching the creating or performing standards include providing additional time for the student to practice a dance or giving the student multiple options for expression such as speaking, writing, and/or drawing when working on the responding standards (i.e., answering to questions about a dance that was watched).

Educating the public about access and inclusion in dance remains a significant issue to address. Dance programs can be a site of extra cooperation, empathy, and engagement for all dancers working together to understand the access and inclusion journey of each of their peers. Dance provides students—those with and without disabilities—a unique opportunity to share their talents with each other. Including examples, pictures, and videos of dance companies that celebrate and engage collaboration between dancers with and without disabilities, reinforces the dance capacities and contributions people with a range of abilities have to offer.

Students Who Are Gifted and Talented

Gifted and talented students may exhibit a limitless sense of creativity and innovation, and benefit from opportunities to create and explore. Teachers of gifted and talented or advanced students should structure classrooms and instruction to ensure these learners are challenged. There are three components that are crucial to supporting learning: affective, cognitive, and instructional. Understanding these components can help parents and teachers support advanced learners to maximize their potential in dance.

Affective (or emotional) issues can be more profound for advanced learners. Perfectionism may drive advanced learners to achieve but torment them when they do not. When they do not believe themselves capable of attaining the ideal, this may lead to feelings of failure and hold these learners back. Advanced learners can easily maintain fixed mindsets, as many learning endeavors may come easily for them. When they encounter a challenge, they may not realize that growth is possible and may only recognize their failure. Teachers may observe these learners simultaneously exhibiting keen perception but also frustration.

Highly imaginative cognitively advanced students may need to see themselves creating beauty with their art form. They may aspire to an image of perfection derived from the work of more accomplished artists or cognitively “see” what they want to do but not yet be able to achieve it physically. They may feel like failures when their practice sessions do not achieve perfect results. Holding themselves to such exacting standards can create inner conflict and angst.

Students who are advanced learners may strive to understand and internalize a teacher or choreographer’s intention but be frustrated when that intention is not articulated in words. Without appropriate coaching, they may feel a sense of vagueness, and unable to invest emotionally in a learning experience or performance. This may elicit feelings of failure and result in advanced learners being unsatisfied with their work, even when those around them praise their accomplishments (Sand 2000).

Advanced learners may do many things well, often with little effort. Pushing through inner conflict in order to persevere may prove daunting to them. Parents and educators can teach advanced learners that small “failures” are part of the process and perseverance produces rewards. Sometimes it may help for the student to witness a parent, other mentor, or teacher struggling with a new task, and stumbling and failing a bit while on the front end of the learning curve. This is an opportunity to model that growth takes time. Everyone struggles with some aspect when learning in dance, and there is no shame in not knowing how, not being perfect, or not achieving the first time around.

To support learning in dance and acknowledge the variability in all students, the following chart highlights possible instructional strategies, accommodations, and modifications organized by the UDL guidelines for teachers to consider. As students grow toward being an expert learner, students begin to take on the capacities or attributes and direct their own strategies.

Table 3.22: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
<p>Recruiting Interest</p>	<ul style="list-style-type: none"> ■ Establishing trust and meaningful personal connections with all students will help students more effectively respond to challenges and learning opportunities. To create a culturally responsive curriculum, dance educators can use music from the student’s home country in class or include in-depth dance studies about the students’ country of origin as part of the curriculum. Making an effort to get to know the student by researching the student’s culture and language, inviting the student to present a dance from their culture, participating in home visit programs, and reaching out to families during family conferences establishes a sense of respect and inclusion. ■ It is important to create an environment of experimentation and respect in which risk-taking is valued. Respond positively to students, as all students need to feel comfortable about making mistakes to maximize learning. ■ Students can also have opportunities to use the styles of dance they have learned when working on a dance assignment, even if that style has not been taught in class.

Table 3.22: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement (*continued*)

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
<p>Sustaining Effort and Persistence</p>	<ul style="list-style-type: none"> ■ Connect new learning and prior experiences. ■ Peer partnerships can maximize collaboration and documentation of the artistic process throughout all tasks. ■ Scaffold the tasks from simple to complex as needed for student learning, presenting the material in multisensory modalities. ■ Use strategies to deepen the rigor, such as the Prompts for Depth and Complexity and Content Imperatives. Examples include questions such as: “Throughout time, what parallels exist in the ways dances have represented cultural beliefs?” Or, “How does the context (when, where, background of the choreographer) a dance is created in effect its big idea or meaning? How would the meaning of the dance differ if it had been created under a different context?” ■ Provide students with opportunities to think and dance on a more advanced level. For example, instead of asking students to combine two locomotor movements, students can be asked how at least two locomotor movements can be done with a smooth transition between them. They can be encouraged to think of transitions for movements that do not piece together as easily, such as leap and crab walk.
<p>Self-regulation</p>	<ul style="list-style-type: none"> ■ Acknowledge students’ efforts and provide positive feedback, building on students’ responses, and try gently “recasting” toward a correct answer. For example, if a student says, “We make first rows,” the teacher can respond with, “Oh, OK. So first, we should get into rows.” The teacher can use a gesture to demonstrate “rows” as they recast the student’s statement. ■ Use of technology to video the development of the dance and revisions for self-reflection and for presentation to the class.

Table 3.23: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<p>Perception</p>	<ul style="list-style-type: none"> ■ Use multisensory modalities including visual, auditory, and kinesthetic learning. ■ Include short videos, visuals, and graphic organizers in dance instruction. ■ Provide written, pictograph, or verbal prompts in the creation, rehearsal, and performance of the solo. ■ Vocalize and physicalize the movement phrases in time with the students. For example, the teacher might sing along to the music at the ballet barre: “Plié, stretch, développ� front and rond de jambe,” or for a jazz combination, “Pivot step, pivot step, axial turn, jazz hands.” It also helps to display the sequence on chart paper or on an interactive whiteboard. ■ Use descriptive language in the guided exploration of movement for students with visual impairment, and the teacher or a peer quietly describes the choreography when classmates perform. ■ Enlarge the text on an interactive whiteboard, projector, or chart paper to assist the whole class as they go over difficult text. Provide written materials in digital text that can be accessed through screen readers. Students can work with partners for the independent portion of reading activities and are given direct access to a range of dictionaries, including picture dictionaries and bilingual glossaries. Where possible, students may independently utilize a device with internet connection where they can access bookmarked resources such as online image libraries, online translation tools, and dance-specific multimedia resources.

Table 3.23: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation (*continued*)

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<p>Language and Symbols</p>	<ul style="list-style-type: none"> ■ Label dance and classroom materials with words and visual images to help students connect spoken and written language with the materials they are expected to use. ■ Encourage research of the concepts through pictures and symbols as well as performing the movement and speaking the word at the same time. ■ Display the dance elements in the classroom in written and symbolic language, in braille or audio for student reference. ■ Co-create word walls with students, organized by genres or types of movement elements. These are more effective than the traditional alphabetical word wall as they support students in making connections between movement categories. For example, a dance word wall could be organized according to the Laban Movement Analysis (LMA) categories of Body (what body parts are used and basic actions), Effort (the movement qualities used when moving), Space (where one moves), and Relationships (between dancers, to the music and rhythms, to a choreographic structure). Word walls should be visible and physically accessible to students. Ideally, word walls should also be interactive so that both teachers and students can physically take words off the word wall and display them for discussion, or to illustrate or try out choreographic sequences. When a group of fourth-graders are asked to use different kinds of spatial formations in a choreography task, students can go right up to the word wall and pull off words to help them with their dance-making choices. ■ Number the parts of any given task by using finger-counting or a numbered list so that students can check for completion as they work. ■ Attend to the language demands of texts when exposing all students to more complex, nonfiction printed materials (such as dancers' biographies, interviews, or critical reviews), and how the key ideas of the text are supported with teacher-created focus or guiding questions, illustrations, charts, text features, movements, or other clues that can help students to identify and decode what is most important about a text.

Table 3.23: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<p>Comprehension</p>	<ul style="list-style-type: none"> ■ Start with a common experience (video, hands-on activity, provocative visual) to build background knowledge and provide a concrete anchor for more abstract discussions about dance. ■ Use various graphic organizers for thinking and writing about dance content. ■ Utilize teacher and peer modeling to provide students with opportunities to visually see what is expected of them and encourage participation. When giving instructions for a procedure, an activity, or a choreography task, the teacher makes sure to physically model the expected process as part of the explanation. For example, the teacher might call on one student to repeat the first direction in a task. As they say it correctly, the teacher or a student helper writes the step on chart paper or on an interactive whiteboard. Next, a student is called on to physically model the part of the task. These simple steps (restate, chart, and model) continue for each part of the task until it is clear that students understand the procedure for the entire task. ■ Support authentic discussion by promoting student conversation related to the task with graphic organizers, such as sentence starters or language frames. For example, a graphic organizer could include a series of boxes where each element of a choreography task contains a sentence starter such as, “We can create a variation of ... by changing the (level/facing/reaching/time/energy/etc.) of the movement.” The language in the graphic organizer is used by the teacher while explaining and physically modeling the dance task. The purpose of these graphic organizers or process charts is to support student engagement and active language use. They may also provide interesting information and context for the student and work as a formative assessment tool that can help teachers make future instructional choices.

Table 3.23: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
Comprehension <i>(continued)</i>	<ul style="list-style-type: none"> ■ Provide a language-rich environment for dance students, including leveled books and picture books. When reading picture books, the teacher points to pictures when appropriate, using an expressive voice and facial expressions to help illustrate the text. Children can also be asked to dance parts of the text. For example, students might create a gesture or axial movement motif to embody an element of the story, such as a soaring eagle or a howling wind that might become part of a movement sentence.

Table 3.24: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Action and Expression
Physical Action	<ul style="list-style-type: none"> ■ Immerse students in language through conversations and discussions. It is helpful to provide definitions and rich contextual information for terms used in dance class, addressing general academic words, dance-specific words and phrases, and dance-specific meanings of multiple-meaning words. After emphasizing key terms for each lesson while teaching through physical modeling, verbal emphasis, color-coding, and pictures when possible, plan for multiple meaningful exposures to the words. ■ Give opportunities to use the words in speaking and writing in the dance class. For example, students can use the academic language of dance through authentic choreographic tasks, in speaking, and in writing. Or, teachers can ask students to plan and execute a 32-count tap sequence where they choose from a menu of different actions (dig, shuffle, stamp, etc.). Teachers can direct students to write down the phrase or to organize a series of small color-coded cards with the names of the actions before they perform their phrase. This is a way to check for understanding and to reinforce the connection between the words and the body actions. In addition, highlighting cognates and roots of words/morphology may be helpful.

Table 3.24: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression (*continued*)

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Action and Expression
Expression and Communication	<ul style="list-style-type: none"> ■ Speak, chant, and/or sing the names of the body actions in a sequence to support students in connecting terminology and movement. ■ Allow presentation of research and artistic statement to be in written or auditory form, or pictorially displayed. ■ Use technology, if applicable, to record pictures/video and write narratives on the dance-making process. ■ Provide alternative ways of expressing and communicating movement choices through written words, pictures, symbols, assistive technology, movement demonstration, or auditory choices. ■ Provide daily opportunities for students to talk about content through collaborative choreographic tasks. Students make choices in collaboration with a partner or in a small group as they work together and share ideas. Make accountable talk an expectation of the class, and structure student interactions so expectations for what they should be talking about—and how they should talk—are clear. For example, students could be asked to create a 64-count West African dance phrase that incorporates at least four of the steps learned in class, two original variations, and at least 16 counts of either counterpoint or canon. Make sure to model all the elements of the task (see “Modeling” above). Additionally, it may be helpful to pair students who speak the same home language so they can support one another. For example, they can translate and/or discuss their ideas in their home language prior to sharing with the whole class. ■ Accommodate movement limitations and restrictions as indicated on health and wellness form (heart conditions, allergies, asthma, or other physically limiting conditions.) ■ Accommodate for differentiation in communication abilities including but not limited to sign language, gestures, sounds, facial expressions, and assistive technology.
Executive Functions	<ul style="list-style-type: none"> ■ Develop, maintain, and post clear and simple routines to help students anticipate procedures. Routines become familiar over time and facilitate understanding of dance class language and structure. ■ Develop content-specific goals and accommodations based on the student’s IEP and consultation with the Special Education teacher.

Considerations for Instruction in Dance

“Great dancers are not great because of their technique,
they are great because of their passion.”

—Martha Graham, dancer and choreographer

Approaches and Methodologies in Dance Instruction

Dance instruction should be organized with the whole body in mind. Teachers should consider the skills students are being asked to perform as well as the cognitive and intellectual thinking that accompanies the skill. Discussing what body part initiates the movement, how the spine responds to a movement shape, and using imagery are ways to prompt students to think deeply about how and why they move. Allowing students to reflect on the how, why, who, and where of the movement idea provides for greater understanding of movement ideas and deeper respect for the concept and discipline. Instruction should be organized to develop a strong sense of personal identity, self-regulation, and purpose, and provide multiple opportunities for reflection and goal-setting while challenging and refining a student’s thinking about dance. The standards for the Responding artistic process build this capacity in students as students view dance and share their thinking about dance through methods such as pair share, reflective writing, Socratic seminars, and critical analysis.

According to Enghauser, an ecosomatic paradigm for dance teaching and learning should emphasize the following:

- Sensing, from the inside out, rather than relying only on imitational practices
- Experiential modes of learning, such as improvisation, experiential anatomy, authentic movement, or other strategies
- Practices that acknowledge and apply a basic cognizance of the sociocultural construction of body
- A balance of instructional approaches and philosophies, which includes a nonauthoritarian, healthy learning environment that challenges each student
- Fostering the development of each student’s creative, artistic voice in dance
- Creative problem-solving approaches in the learning of technical skills and concepts
- The discipline of dance as intrinsically motivated mindful practice that stems from empowerment and somatic authority
- A fervent nurturing of creativity and imagination (2007).

The following table provides examples for what ecosomatic recommendations may look like in teaching dance.

Table 3.25: Ecosomatic Recommendation Examples

Recommendation	Example of What This Might Look Like
Sensing, from the inside out, rather than relying only on imitational practices.	Turning the class away from the mirror and having students close their eyes as they safely experiment with a movement or movement phrase.
Experiential modes of learning, such as improvisation, experiential anatomy, authentic movement, or other strategies.	Using skeletons and visual body maps to identify bones and muscles structures. Instead of saying, "Turn out your legs," identifying the trochanter with students and then asking students to "rotate the trochanters toward the back of the body." Using imagery with instruction: "Allow the top of the head to press upward towards the ceiling as the balls of the feet grow roots into the ground."
Practices that acknowledge and apply a basic cognizance of the sociocultural construction of body.	An understanding of body types as they relate to sociocultural groups that exist in the classroom and valuing all forms of these types. Using language that does not privilege one body type over another.
The discipline of dance as intrinsically motivated mindful practice that stems from empowerment and somatic authority.	Allowing for student voice and choice in the process of your pedagogical habits in ways such as investigating student music choice and using that music in your class activities, asking students what exercise/skill they would like to review first, weekly check-ins with students to see what their immediate needs are, and addressing those needs in your lesson planning.
A fervent nurturing of creativity and imagination.	Encouraging a "no-wrong-answer" community in classes. Students are encouraged to answer questions with hypothesis or theory ideas. Teaching students to use prior knowledge to answer questions. Embracing and celebrating failure as a vehicle for improvement in the arts. Encouraging creative problem solving in movement problems.

The *California Arts Standards* require students to think deeply about dance, write about dance, reflect about dance, talk about dance, and perform dance. Classes can be structured so that students begin working as soon as they enter the classroom, having them respond to a dance-related opening activity. For example, students can engage in a quick-write activity to quickly discuss on paper an idea or concept which will be presented in class. These opening activities promote discourse or creative problem solving.

Collaboration in problem solving can engage learners who are hesitant or lack confidence in working independently.

Instruction in dance should contain a balance of the familiar and the unfamiliar. It is also important for dance learning to pair familiar music with music that expands the knowledge base and understandings of dancers. Combining movement that is familiar with movement that is new to the student is intellectually engaging, builds social–emotional and empathetic understanding due to exposure, and provides a different kinesthetic, or psychomotor challenge, given different dances use different physical tactics, strategies, and moves to express themselves.

Teachers can provide contrasting experiences, such as a dance from a setting that is somewhat familiar to many students and a dance from a less familiar setting. In fact, three different sources for one style of dance might really be ideal to spark the student’s imagination. Creating a balanced curriculum of familiar and unfamiliar movements entails anticipating and learning about the unique exposure individuals have had to dance before a class begins rather than relying on superficial categorizations.

Teachers should design dance lessons with a balance of direct and guided instruction, and ample time for guided and independent practice within each lesson. Students should receive information in meaningful but digestible chunks, designing movement phrasing that builds from the foundational movement into more complex tasks as they are ready. Verbal, visual, and auditory cues help students memorize phrasing and develop the muscle memory needed in dance. Sequences should be broken down into descriptive chunks to describe verbally as needed, rather than simply just using counts to organize phrasing. Dance teachers should provide periodic instruction breaks or shifts to allow students time to process information and allow the body time to recuperate and fully process the instruction and instructional cues. Switching to a review of a previously taught concept and allowing students to identify the similarities between the new concept and the old is a helpful strategy to facilitate necessary breaks. Another strategy to provide a break is asking students to utilize the new concept in an informal or improvisational way.

Instruction in dance for the primary grade levels requires additional consideration as students are still developing their gross motor skills and learning how to control their bodies as they move through space. The standards in the Performing artistic process require students to learn how to move within their own personal space, defined in the standards as, “the area of space directly surrounding one’s body extending as far as a person can reach; also, called the kinesphere” (California Department of Education 2019, 55). Teachers should guide students through practice in how to move without bumping into anyone else or hurting themselves.

Note: Strategies for Helping Students Move Safely Within the Dance Space

Direct students to blow their “bubble” of personal space by squatting on the floor and slowly rising to a standing position with their arms and legs stretched out. As students stand in their “bubble” they should look to the left and right to make sure they have enough room to move without bursting into anyone else’s bubble. If a student struggles to stay within their personal space, put a jump rope on the floor in the shape of a circle or a hula hoop on the floor to clearly define how much space the student has available to move within. Students who struggle to stay within their personal space can be placed in an area of the room where they will have additional space to move.

Dance instruction takes place within the school day and should be equally prioritized with other learning opportunities, subjects, and content areas. Dance may be supplemented with afterschool opportunities for further practice, enrichment, and exploration. Dance curriculum should be continuous, sequenced, and accessible by all students, based on the *California Arts Standards* for dance, and clearly articulated for all educators and supporters of arts education. Chapter two, “The Instructional Cycle,” provides general guidance for such a curriculum. Through a well-designed, articulated, and fully implemented dance curriculum all students can develop abilities to create, perform, respond in dance, and connect their dance learning to a broader understanding of themselves, others, and the larger world.

Dance curriculum should enable students to develop understanding of concepts, academic language, and skills over time and at increasingly sophisticated levels. As an example, students should have ample opportunities to study concepts of dance, such as “balance” across grade levels, through student centered inquiry approaches, and multiple cultural and stylistic contexts.

The curriculum articulates the delivery model used to provide dance instruction in accordance with the local dance teaching context. At the secondary levels, students should have access to a range of specialized dance courses that provide advanced courses, often found within course sequences, to prepare students pursuing dance beyond high school. In sequential courses in high school programs, the amount of time devoted to each artistic process in each course level may differ; however, at the end of the course sequence students have had instruction and are able to demonstrate learning in all four artistic processes.

Considerations for a Safe Dance Studio and Environment

Learning in dance is for everyone—children and adults of all ages. The classroom environment for powerful dance learning must promote an inclusive and welcoming energy between teacher and students as well as between students. Emotional safety is a high priority given the inherent vulnerability experienced in movement.

Beginning student dancers are learning about how their body works and moves, acquiring dance academic language in their bodies and minds, and learning to respond to dance as an emerging dancer and audience member. They need to develop and use personal body awareness to understand their kinesthetic space and how their kinesthetic bubble may interact with others in the room. This kinesthetic experience offers opportunities for students to develop their skills for sensing each other and the variety of ways to relate with each other in movement. As a result, respect for self and others is a core value that must be taught and present within all moments within the classroom.

Ensuring that teachers provide the learning conditions that support a growth mindset in students is beneficial in teaching dance. Teaching dance demands special care in establishing and maintaining a classroom culture that supports and encourages behavior reflective of a growth mindset. Appropriate teacher talk can help learners understand that their goal as a dancer is to progress in their skills and confidence over time and that each dancer is on their own unique growth journey. Teachers can support students through classroom conversations that build students' confidence and reinforces their personal growth. Conversation starter examples include:

- “Did you know that dance can help you build dendrites in your brain so you can develop the connections in your body for muscle memory?”
- “Be gentle with yourself as you learn. The only dancer you compete against is yourself. Individual growth over time is our goal.”
- “How are we feeling about what we have accomplished at the end of this unit compared to how we felt early on in learning the movement material?”

It is also essential for teachers to honor their own commitment to lifelong learning as dancers through the lens of a growth mindset. The words a person uses and hears have a tremendous impact on their mindset. When adults say they cannot dance, they inappropriately communicate to students that dance learning is not for everyone but for a select few. This subtle undermining of a growth mindset threatens the safety of learners as they seek to take risks, challenge themselves, and remain open to new experiences. All learners must start the process of learning somewhere and students need to hear language from the adults in their environment that is supportive of their learning process.

Dance is body dependent; the dancer is the instrument for dance. Fine-tuning, strengthening, lengthening, and preparing that instrument for the demands of dance is an art in itself. When teaching dance, teachers need to understand anatomical functioning and make sure to honor the natural workings of the joints and muscles in facilitating a healthy and safe dance lesson. Teachers should plan proper warm-ups and give corrections and feedback when dancers are not working in a sustainable way. Teachers need to be mindful of how to include injury prevention in the dance technique class and be able to understand and modulate the intensity of a class based on both individual and whole-class ability. Learning in all of the arts disciplines is time intensive and highly embodied. Dancers learn and study at

the same time when learning in dance. However, in dance, to learn technique, students must be observed by the teacher for safe, appropriate alignment and nuances of movement.

Effective dance instruction promotes student-centered inquiry and provides multiple options and means for students to demonstrate their learning. Students come with a range of physical abilities; all students should be given equally challenging and rigorous work that allows them to engage as fully and thoroughly as possible with the learning outcomes of the course. Students should move through the space safely to the best of their abilities, using supports such as props, devices, and visual aids as needed to provide options for engagement, creating, performing, and communication. Assignments should be as demanding for all students and not dependent on a narrow or ableist view of technique or attributes of a dancer or a dance.

Injured or ill students should not be made to dance. Alternative experiences, such as observing class, taking notes, and giving feedback, will help a student sitting on the sidelines stay engaged. Teachers need to be mindful that the body can pay a price later in life for extreme flexion, force, and overuse at a young age. Extreme turnout of the hips, arching the back beyond where there is strength to support it, and even elaborate high kicks throw off the alignment and weaken the body over time.

The standards call for teachers of dance to provide their students with safe, rigorous, and rich performing opportunities. Overtraining can become an issue in some dance programs, particularly at the secondary level. Teachers must be aware and plan instruction accordingly when multiple rehearsals or performances occur within narrow timeframes. During these time periods the number of hours and intensity of physical activity during those hours will accelerate, and therefore must be closely monitored to ensure safety and prevent injury. Conversely, in many dance programs that do not have a lot of performing or presenting opportunities, creating opportunities for students to reach optimum performance levels is needed.

Students should feel safe in the dance studio or learning environment. The dance studio environment should respect persons regardless of ethnicity, body type, gender, or ability. Respectful, clear communication and student agency should be foundations of a safe, creative environment. Students should trust their teacher(s) and feel that they are cared for as a student. Teachers can build a trusting environment in many ways, such as

- getting to know students, their hobbies, interests, who they are as individuals;
- sharing who they are with students, their hobbies, interests, and experiences;
- extending trust to students, believing that they can succeed and follow through;
- balancing the need to hold students accountable and the need to extend grace as appropriate; and
- monitoring the use of humor in the classroom to ensure it is not deprecating or demoralizing.

If a student has a concern, they should not feel anxious to present this concern to their teacher. Dance has the power to build self-esteem and emotional well-being. Teachers should ensure training has a balanced approach, which considers the self-esteem and emotional well-being of all students. The studio environment should foster mutually respectful relationships between dancers and educators. Instruction, communication, and feedback should be positive and appropriate for the grade level.

Teachers must prioritize establishing an inclusive environment where all dancers, including those with less experience or with unique needs, feel safe. Teachers must know their students and start each school year by creating classroom norms that will yield their vision of a safe, creative environment. Curriculum that allows for student dancers to develop self-knowledge, provides ongoing conversations about behavioral norms and cross-cultural norms, and clearly identifies desired and accepted student behaviors strengthens students' interpersonal problem-solving skills. Maintaining a safe environment enables all dancers to focus on the creative process rather than on external or internal conflicts. When teachers model owning their own mistakes, students are safe to do the same. Teachers should model that it is safe to make mistakes and ask for help when it is needed.

The primary responsibility for all teachers is to ensure the safety of their students. For the dance teacher, a safe learning environment is based on the promotion of pro-social behaviors among the group of dancers while also providing support for each individual student to grow in the discipline. Pro-social behaviors, such as helping others, are actions that benefit the group as a whole and hold the value of the group higher than that of the individual. Establishing common norms in a middle school and high school setting for what dancers can expect of each other and of their teacher can yield a greater degree of respect. All students generally know how they wish to be treated and when provided the opportunity, a dance class can articulate the behavioral expectations they wish to adhere to as a classroom community.

Dance is an art that fully utilizes the body. Touch is an essential part of teaching and an essential way to efficiently correct a student. New dancers should always be instructed on why touch is used in dance and how students might be touched in dance class in relationship to corrections and to direct placement and alignment. Sensitive areas should always be avoided. Further, teachers should be familiar and sensitive to the cultural norms of students regarding touch during dance. This requires teachers to first know the cultural practices of their students. The most efficient and direct way to investigate this is to open class discussion on the topic. Make this aspect of dance learning clear and have an open discussion about the cultural norms of the students. Teachers should honor the dialogue and discovery in this discussion and, together with the students, find ways of working that achieve the goals of dance instruction while protecting the physical boundaries practice in the students' cultures. Teachers should work to become proficient at verbal and visually descriptive cues to give students a deeper understanding of how to self-correct errors.

Teachers should work to minimize students' risk of injury by ensuring that the studio is heated and cooled to temperatures appropriate to outdoor temperatures. Teachers should design instruction with consideration of the specific needs of different types of bodies. Instruction should incorporate physiologically sound warm-up practices, followed by level-specific and appropriate dance skill training, and conclude with a cool-down activity at the end of class. Students should understand and be able to demonstrate proficient functional alignment in basic nonlocomotor and locomotor skills before moving on to more complex tasks. Curriculum should encourage fit, well-nourished, and healthy bodies that are ready to dance.

Safety of the studio environment is an essential consideration for teachers. Sprung floors, secure barres, adequate lighting, correct ceiling height, and good ventilation are required for safe studios. It is always a good habit to have regular safety checks. Checks for small and large hazards in dance space should be done daily. Spills should be cleaned up immediately. The dance floor should be kept clean and clear of hazards. Students should always wear appropriate footwear on dance specific floors (i.e., Marley). Physical safety, based on individual student kinesthetic awareness, is paramount as a foundation in the interactions between dancers of all ages in the classroom. Providing adequate space and proper flooring is essential. Use of mirrors within the studio allows for visual feedback for groups of dancers to reinforce their physical awareness.

Considerations for Dance Space and Facilities

When designating space on campus for dance instruction, the safety of the students should be the top priority. While dance can be taught in a variety of places, depending on the school site, it is vital to choose a location with a large open space for students to move around in without bumping into furniture or each other. In an ideal setting, the floor would be raised, there would be mirrors along two walls, ballet barres, space for getting dressed (if students change into outfits for dance), and a dance floor (such as Marley or a wooden floor prepared for dancing).

A working sound system capable of interfacing with all current technologies and ways of amplifying playlists is needed in dance. Instruments for accompanists such as drums or piano are also common and helpful when live music is available. Generally recorded music is used in dance but opportunities to work with live musicians will teach students how dance is done in different styles and in many cultures around the world.

A theater or built-in performing space is critical for a dance program and will support the performance aspects of the art discipline and help students understand the total theatrical context of lighting, sound, costumes, and audience that supports dance performance.

Ideally the physical aspect of learning in dance is practiced on a sprung floor with a safe, smooth wooden or Marley surface. Very few dance forms can be done safely on carpet. A hard floor is preferred, such as wood or linoleum. Cement floors have no "give" and are harder on the students' and teachers' joints. The knee joints are forced to absorb more force and body weight when the floor is not sprung. When a dance floor is not an option,

then the gym floor, cafeteria floor, stage floor, or classroom with the best floor (free from obstructions, the largest space, and the most natural light) will often be the best place available for dance.

Dance space needs to be accessible to all, and sudden changes of floor levels, steps without ramps, areas made too narrow by furniture, or other obstacles must be rectified. All students need a space for self-expression and exploration, to learn how disciplined focus and creative freedom go hand in hand, and for building community and camaraderie. The best facilities for dance are dedicated studio spaces for dance technique, choreography, and rehearsals that are appropriate for the art form. Spaces must also facilitate students when they are not moving but are engaged in learning through reading, writing, or viewing. The standard classroom is usually not ideal but may be the only option for both movement and nonmovement learning in dance. The space mainly needs to be free of obstructions, interruptions, and objects or structures that may cause injury.

Using a space that has furniture in it, such as a classroom, library, or multipurpose room, requires moving the tables and chairs out of the way. If dance classes take place on the playground, an area on the blacktop that is removed from the other classes will reduce the chance of students getting hit by a ball or distracted watching the other students play.

It is important to set clear expectations for appropriate behavior within the space, such as avoiding touching furniture or others while dancing. Further, when working outside or with young students, it is especially helpful to create a perimeter for students to dance within, clearly marked by cones or other landmarks. Students should practice doing pedestrian movements, such as walking around in the space, before they are asked to do larger movements, such as leaps. It is also prudent to provide a signal, such as an auditory cue with the beating of a drum, or visual cue with the waving of a flag, to indicate when students should stop what they are doing and look at the teacher.

Considerations for Dance Materials and Resources

Technology is an essential tool within the dance classroom for capturing and sharing the temporal experience of dance and dance learning. Use of technology introduces challenges and opportunities for teachers and students. Norms for use of technology in teaching dance must align with local educational agency policies. Teachers can reinforce standards of professional integrity by educating students about the school or district policies for use of technology, copyright and intellectual property laws, and safety concerns when using technologies and the internet for research and creative endeavors.

Video of learning in dance can easily be posted on social media channels. This means that establishing and reinforcing classroom rules regarding capturing photos and videos is essential. In some settings, student capturing of video may be encouraged within boundaries for student learning. In other settings it may be necessary to restrict students from capturing video. All decisions related to sharing on social media must be informed by students' maturity and LEA policies.

Similarly, teachers of dance must consult their school site and district policies regarding parental/guardian consent for use of photos or videos in a public setting. Additionally, teachers must have the highest degree of professional integrity regarding citation of names of choreographers for any work and teach students about the importance of intellectual property rights as it relates to respecting artistic entrepreneurship.

Visual materials inspire students, represent the diversity of the dancers and community, and may be multilingual to promote dance learning and culture. Posting the dance standards on the walls, along with visuals to chart process and progress, are helpful ideas that add resources to the dance space. Students should have access to books and technology that help them study dance. A means of recording and playing back student work and a screen for projection are also ideal in the dance classroom. Barres such as those used in ballet are helpful but not necessary for forms that are not ballet. Classroom flexibility can be maximized with portable barres. A seating area or fold-out bleachers are also ideal resources in a dance space. Props for younger dancers especially help actualize learning at certain crucial developmental stages, so storage cabinets to house musical instruments, props, scarves, foam rollers, resistance bands, and other items that assist and facilitate dance learning are useful.

Table 3.26: Valuable Supports for Student Learning in Dance Education Settings

Note: The following list is not exhaustive but provides guidance to items are that are valuable supports for student learning in dance education settings.

Category	Materials and Considerations
Classroom Amenities	<ul style="list-style-type: none"> ■ Mirrors along the front and at least one side of the dance classroom will provide visual feedback for students as they grow in their kinesthetic understanding. Side mirrors are especially helpful for students when learning to use their peripheral vision to gauge their physical placement in space. ■ Barres, if appropriate to the genres taught within the curriculum, can be wall mounted, floor mounted, or portable. Students benefit from barres when learning ballet and beginning tap, as well as when doing cardio barre workouts. ■ Storage cabinets within the classroom are essential for securing equipment and materials ■ Students need cabinets with an individual bin for storing dance shoes, written work, and other essentials ■ Large whiteboards should be provided for capturing notes

Table 3.26: Valuable Supports for Student Learning in Dance Education Settings*(continued)*

Category	Materials and Considerations
Equipment	<ul style="list-style-type: none">■ Headphones■ Sound system options are critical to the dance classroom space. Students and teachers will need a variety of options, including an all-studio sound system and a set of portable wireless speakers for small group activities.■ A teacher computer station with music editing and video editing software■ Student computer station(s) with music editing and video editing software■ A classroom set of computers for completing writing assignments and access to an online platform for exchanging and saving work■ Video display large enough for the entire class to view videos to examine and refine student movement, and for learning movement and watching dance history footage■ Video camera or tablet for filming student work
Materials	<ul style="list-style-type: none">■ Percussion instruments (e.g., hand drums, egg shaker) can provide options for teachers to capture student attention and set rhythms for class activities■ Foam rollers for students to practice myofascial release■ Yoga mats and yoga blocks for strength training and flexibility work■ Resistance bands for students' strength training and flexibility work■ Small whiteboards and whiteboard markers for practicing writing motif notation■ Sketchbooks for each student choreographer are essential to generate ideas and concepts for their work and to capture the creative process
Costumes	<ul style="list-style-type: none">■ Costuming for performances■ Special care must be given to consider appropriate costuming based on the nature of the movement planned. Various fabrics can be slippery for partnering work.■ Care must be taken to ensure that program-owned costuming is retained for future use

Table 3.26: Valuable Supports for Student Learning in Dance Education Settings
(continued)

Category	Materials and Considerations
Visual Aids	<ul style="list-style-type: none"> <li data-bbox="396 262 1516 338">■ A muscular system anatomical chart poster will support student understanding of their physical body <li data-bbox="396 359 1516 558">■ Dance medicine and science posters can support student learning for a variety of concepts including turnout, bone health, motor learning, stretching, and more. International Association for Dance Medicine and Science has a resources page for dance medicine and science posters at https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link4.

Primary Sources in Dance

Primary sources in dance can enrich instruction in all four artistic processes. Using primary sources allows a student to become actively involved in the learning process and can provide a hook to engage student’s interest in a concept or subject. Teaching with primary sources promotes authentic student inquiry and builds students’ critical-thinking skills.

Examples of primary sources in dance:

- Artifacts
- Written word
- Video recordings
- Sound recordings
- Photographs
- Works of art
- Spoken word

Primary sources help support student-driven and student-centered unit and lesson design. Incorporating primary sources into dance instruction lets students view the highest caliber of dancing and learn from world-renowned choreographers or dancers from throughout time. When learning about cultural dances, viewing the dances performed by dancers of that culture, such as watching classically trained Indian dancers perform Bharatanatyam, provides authenticity to the dance being studied. Reading the writing of, or listening to, choreographers such as Martha Graham or Alvin Ailey speak about the origin of their style of dance or the intent for a specific piece of choreography provides the student with insight that impacts the perception and understanding of the works. When learning about ballet, students can gain a sense of the potential of a ballerina by watching a video of professional dancers to see how they extend their legs higher in the air at the height of a grand jeté. The use of primary sources in dance gives authentic voices to dances from around the world throughout time.

Students should compare and evaluate information found in different sources to evaluate their reliability. This helps students understand that sources can provide distinct types of information and gain skill in interpreting primary sources from secondary sources. Students can begin the process by asking questions about a primary source and what can be learned from the source. Once identified, students can continue their investigation by diving deeper into the primary source, which can lead to secondary source interpretations on the subject matter that is under investigation. In the process of examining a primary source, students can be provided with guiding questions prompting them to closely observe and examine the context of the source, the intended message of the source, and techniques used to communicate that message. Students should support their analysis of the source with evidence and use this evidence to determine the credibility and validity of the source. When using primary sources, the Library of Congress leads educators on how to teach students to use primary sources while promoting a spirit of inquiry, using the following steps:¹

1. Engage students with primary sources.
2. Promote student inquiry.
3. Assess how students apply critical thinking and analysis skills to primary sources (n.d.).

When students have the opportunity to go through the inquiry process, they are developing their higher-order thinking skills to think actively instead of passively, drawing their own ideas and conclusions, while developing more questions to further their own learning.

Many online libraries and universities also have pages for students to access a variety of primary sources, such as the Guide to Online Primary Sources: Arts, from University of California San Diego (at <https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link5>). Students should be given opportunities to explore many different online or local libraries and discover a variety of primary resources. As students continue to study primary sources, they will continue to develop an understanding of the world from a unique perspective and gain empathy to understand others, and how history has shaped the art form they are studying.

Artistic Citizenship in Dance

As performing artists in dance, students have unique opportunities in class to share their art form, and to experience, first-hand, the feeling and outcomes of artistic experiences. Dance, by its very nature, includes the element of performance, articulated in the Performing standards. Dance educators need to provide students with authentic educational experiences, on both a small and large scale, for sharing their artist expression with a larger audience. With the internet, the life of the sharing exists as long as the file is held by the platform—or longer with individuals that downloaded the performance. Performance is rarely private. As such, students must be taught to understand the conditions, ethics, and legalities of sharing across the web.

1. Visit the Library of Congress Getting Started with Primary Sources page at <https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link6>.

Professional Integrity

Professional integrity builds a foundation for trust in relationships inside and outside the classroom. Through the use of digital tools, immediate access and connection to the larger world is simple, and with such ease of communication, students must learn how to act both responsibly and judiciously to engage in professional and educational excellence with a high degree of personal integrity. Students need to learn how to build healthy and ethical interpersonal relationships with peers, and others, both in person and online, and must have opportunities to professionally engage with peers and the larger world of dance through multiple mediums and modalities.

Intellectual Property

The internet is vast and has restructured what and how intellectual property is viewed, engaged with, and retained. With the ease of access and the privacy of digital devices, dance educators should take note that each pantomime or choreographic work, as well as each literary, dramatic, musical, artistic, and architectural work, image, graphic, audio and video recording, and text is the intellectual property of its creator. The very concept of intellectual property in the performing and creative arts should also be explicitly taught so that students experience the concept of intellectual property as daily instruction, and that they, themselves—regardless of age—are the creators of such valuable outcomes. This comes into play as students brainstorm ideas in class and as they create.

A typical dance artwork will contain visual, musical, videographic, choreographic, performance, and other elements that may be subject to various intellectual property laws. Therefore, when teaching dance, special consideration should be made to not infringe on the intellectual property rights of others. Teachers should also teach students to recognize, value, and preserve their own intellectual property rights in creating dance artworks. Students should learn the intellectual property requirements related to the production of dance artworks, such as paying for royalties and securing the rights to any or all pieces they choose to use in their projects. Teachers should also introduce students to the concept of “fair use” under copyright laws and how it may apply to dance artworks. Teachers may access more detailed information about copyrights and fair use from the US Copyright Office (<https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link7>) and more detailed information about patents and trademarks from the US Patent and Trademark Office (<https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link8>).

It is imperative that teachers, schools, and/or districts adhere to the law for appropriate use of music, images, and other resources used when teaching, staging, directing, producing, performing, recording, copying, distributing, and conducting other activities related to dance artworks performances. Special attention should be paid to copyrighted images (e.g., graphics, multimedia projection, scenic elements, and backdrop projections) and any music selections (e.g., dance music, sound effects, underscoring, or pre- and post-show) used in performance. Questions, concerns, and guidance about the complicated area of intellectual property infringement should be addressed by school district legal counsel.

Developing Artistic Entrepreneurs

Throughout their TK–12 dance education, students learn about and have opportunities to experience direct and peripheral dance-related careers. Due to advances in technology (communication systems, including the internet), students can—while still in school—become artistic entrepreneurs, performers, and creators. As discussed earlier, students must learn and understand from safety, monetary, and legal standpoints the potential pitfalls and benefits that come with being an artistic entrepreneur. Secondary programs aligned with Career Technical Education programs provide learning experiences as part of their capstone courses. Within those capstone courses, students can be given the opportunity to select an area of focus in areas such as but not limited to the following:

- **Production Management:** exploring the technical support of dance including but not limited to stage management and direction, sound, lighting design, house management, costuming, and music editing.
- **Choreography:** exploring the application of choreography in different settings. Students on this track can take responsibility for creating choreography for community, school, and public events.
- **Fundraising/Promotions:** exploring fundraising and promotion of dance-related events. Students in this track would be responsible for developing promotional materials for events, managing social media accounts, and creating and managing fundraisers.
- **Educational Outreach:** Students on this track explore dance-related careers in education. Students work on educational outreach events and participate in events in which students can be teachers (youth clinics and/or middle school dance days). This track may also provide an opportunity for students to create dance-related lecture demonstrations for younger student groups.

As a part of these teams, students perform all the administrative tasks and strategies associated with organizing and managing these areas of focus under the guidance of their teacher. Such projects and tasks have real-world implications. For example, the production management team technically manages its school's spring dance concert. The fundraising team creates and executes its own fundraising event. Students play vital roles in making sure the projects are successful, creating an added value to their overall learning and development of personal and group responsibility. Upon the completion of these projects, students have developed a range of skills including production management, financial management, marketing, and public relations, as well becoming a proficient performer.

To prepare students for long-range and high-stakes projects, students must be provided the opportunity to learn these skills in practice and real situations at smaller scale with levels of responsibility that become more significant as students become more confident. Teams can be organized by grade level with more-experienced students providing leadership and training to students with less experience. Eventually, the more-experienced students would begin to hand off leadership to younger students as the term progresses.

Guiding students toward careers in dance requires a focus on content, skill preparation, and on teaching students strategic or soft skills. Dance inherently lends well toward teaching students the value of relationships; special attention must be given to training students about how the role of building and maintaining positive relationships is critical in developing a career as an artist. A dancer must have the tools to advance their career interpersonally as well as within the digital sphere. Dancers within programs aligned with the Arts, Media, and Entertainment Career Technical Education Model Curriculum Standards (<https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link9>) will benefit from opportunities to develop a résumé, a website, or a reel of their dance works; to practice mock auditions; and to have knowledge of graphic design and marketing techniques. Simultaneously, dancers also benefit from learning all sides of production work, from planning budgets to artistic direction to choreography. Creating opportunities for student dancers to meet and interact with individuals in the industry as guest speakers or through residencies is valuable. Moreover, hosting a panel of guest speakers from a wide range of arts-related careers can help the student who loves dance but is not sure what to do with it after high school see greater possibilities.

It is important to note that the career outcomes for high school dance students are not necessarily specific to the arts, media, and entertainment industry sector. While graduates can consider careers in choreography, performance, or teaching, dance education can also inform a variety of other arts-related careers such as physical therapy; nursing; personal training; teaching dance, Pilates, or yoga; and serving as a dance-movement therapist, psychologist, or counselor.

Through an introduction to jobs in and related to the dance field, students can understand that there are people who make their living as professions in and related to dance.



Snapshot: Sample Activities for Student Investigation into Careers in Dance

- Ask the dance teacher about their own dance career; understand that teaching dance is a dance profession.
- Participate in a guest visit by professional dancers or choreographers, view a short presentation of their work, learn some of the movements, and hear them speak about their lives in dance.
- Participate in a hands-on workshop with a professional in a dance-related field like a musician or costume designer.
- Contribute to a chart of professions in and related to dance, learning the definitions of: dancer, choreographer for dance, musical theatre, drama, opera, film and video, dance teacher, composer, costume designer, notation specialist, artistic director, casting director, dance therapist and dance injury specialist, dance writer, critic, and researcher.

Source: New York City Department of Education (2015)

Conclusion

“Making dances is an act of progress; it is an act of growth,
an act of music, an act of teaching, an act of celebration,
an act of joy.”

—Alvin Ailey, dancer and choreographer

All California students must have opportunities and access to a rigorous, sequential, standards-based dance education that leads to artistic literacy in dance. Students become increasingly fluent in dance literacy through a TK–12 sequential, standards-based education in dance. This type of education exercises the creative practices of creating and recreating dance, and it also offers students opportunities to perform and respond to dance. Students can connect, synthesize, and relate new dance knowledge and personal experiences to engage in and with dance; as inquisitive, self-motivated, and lifelong learners, they deepen their understanding of the world through dance.

Glossary of Terms for California Arts Standards: Dance

The glossary for the *California Arts Standards* is intended to define select terms essential to understanding and communicating about the standards. The glossary contains only those terms that are highlighted in each artistic discipline's performance standards. The glossary definitions explain the context or point of view, from the perspective of the artistic discipline, regarding the use of terms within the standards. Glossary definitions are not meant to be an exhaustive list or used as curriculum.

aesthetic: A set of principles concerned with the nature and appreciation of beauty.

alignment: The process of positioning the skeletal and muscular system to support effective functionality.

alternative performance venue: A performance site other than a standard Western style theater (for example, classroom, site-specific venue, or natural environment).

anatomical principles: The way the human body's skeletal, muscular, and vascular systems work separately and in coordination.

artistic criteria: Aspects of craft and skill used to fulfill artistic intent.

artistic expression: The manifestations of artistic intent through dance, drama, music, poetry, fiction, painting, sculpture, or other artistic media. In dance, this involves the dance and the dancers within a context.

artistic intent: The purpose, main idea, and expressive or communicative goal(s) of a dance composition study, work, or performance.

artistic statement: An artist's verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose.

body patterning: Neuromuscular patterns (for example, core-distal, head-tail, homologous [upper-lower], homo-lateral [same-side], cross-lateral [crossing the body midline]).

body-use: The ways in which movement patterns and body parts are used in movement and dance practice; descriptive method of identifying patterns.

bound flow movement: An "effort element" from Laban Movement Analysis in which energy flow is constricted.

Capstone Project: A culminating performance-based assessment that determines what twelfth-graders should know and be able to do in various educational disciplines; usually based on research and the development of a major product or project that is an extension of the research.

choreographic devices: Manipulation of dance movement, sequences, or phrases (e.g., repetition, inversion, accumulation, canon, etc.).

choreography: The art of composing dances, including shaping movement, structuring phrases, and revising and refining dances.

codified movement: Common motion or motions set in a particular style that often have specific names and expectations associated with it.

context cues: Information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole; requires seeing relationships between movements and making inferences about the meaning or intent often gleaned from visual, auditory, or sensory stimuli.

contrapuntal: An adjective that describes the noun “counterpoint”; music that has at least two melodic lines (voices) played simultaneously against each other; in dance, at least two movement patterns, sequences, or phrases danced simultaneously using different body parts or performed by different dancers.

cultural movement practice: Physical movements of a dance that are associated with a particular country, community, or people.

dance literacy: The total experience of dance learning that includes the doing and knowing about dance: dance skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance from different cultures, dance genres, repertory, performers and choreographers, dance companies, and dance notation and preservation.

dance movement principles: Fundamentals related to the craft and skill with which dance movement is performed (for example, the use of dynamic alignment, breath support, core support, rotation, initiation and sequencing, weight shift, etc.).

dance phrase: A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

dance structures: The organization of choreography and movement to fulfill the artistic intent of a dance or dance study (for example, AB, ABA, or theme and variation); often referred to as choreographic form.

dance study: A short dance that is comprised of several dance phrases based on an artistic idea.

dance techniques: The tools and skills needed to produce a particular style of movement.

dance terminology: Vocabulary used to describe dance and dance experiences.

simple dance terminology (Tier 1/grade levels PK–2): basic pedestrian language (for example, locomotor words such as walk, run, march, slither; and nonlocomotor words such as bend, twist, turn, etc.).

basic dance terminology (Tier 2/grade levels 3–5): vocabulary used to describe dance movement techniques, structures, works, and experiences that are widely shared in the field of dance (for example, stage terminology, compositional vocabulary, language defining dance structures and devices, anatomical references, etc.).

genre-specific dance terminology (Tier 3/grade levels 6 and above): words used to describe movement within specific dance forms such as ballet, contemporary, culturally specific dance, hip-hop, jazz, modern, tap, and others.

dance work: A complete dance that has a beginning, middle (development), and end.

dynamics: The qualities or characteristics of movement which lend expression and style; also called “efforts,” or “energy (for example, 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.

embody: To physicalize a movement, concept, or idea through the body.

energy: The dynamic quality, force, attack, weight, and flow of movement.

evaluative criteria: The definition of values and characteristics with which dance can be assessed; factors to be considered to attain an aesthetically satisfying dance composition or performance.

explore: Investigate multiple movement possibilities to learn more about an idea.

free-flowing movement: An “effort element” from Laban Movement Analysis in which energy is continuous.

functional alignment: The organization of the skeleton and musculature in a relationship to gravity that supports safe and efficient movement while dancing.

general space: Spatial orientation that is not focused towards one area of a studio or stage.

genre: A category of dance characterized by similarities in form, style, purpose, or subject matter (for example, African, ballet, ballroom, hip-hop, modern, Polynesian, etc.).

kinesthetic awareness: Pertaining to sensations and understanding of bodily movement.

Laban Movement / Laban’s Efforts: There are eight types of efforts that are found during action (dabbing, flicking, floating, gliding, pressing, slashing, thrusting, and wringing). The action/quality produces a feeling or a sensation for the dancer executing the action as well as for anyone viewing a movement.

locomotor: Movement that travels from one location to another or in a pathway through space (for example, in prekindergarten, walk, run, tip-toe, slither, roll, crawl, jump, march, gallop; in kindergarten, the addition of prance, hop, skip, slide, leap).

mind–body principles: Concepts explored and/or employed to support body–mind connections (for example, breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner–outer, stability–mobility).

movement characteristics: The qualities, elements, or dynamics that describe or define a movement.

movement phrase: A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

movement problem: A specific focus that requires one find a solution and complete a task; gives direction and exploration in composition.

movement vocabulary: Codified or personal movement characteristics that define a movement style.

negative space: The area (space) around and between the dancer(s) or dance images(s) in a dance.

nonlocomotor: Movement that remains in place; movement that does not travel from one location to another or in a pathway through space for example, in prekindergarten, bend, twist, turn, open, close; in kindergarten, swing, sway, spin, reach, pull).

performance etiquette: Performance values and expected behaviors when rehearsing or performing (for instance, 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).

performance practices: Commonly accepted behaviors and practices when rehearsing and performing on stage (for example, production order is technical rehearsal, dress rehearsal, then performance; dancers warm up on stage and must leave when the stage manager tells them; when “places” are called, dancers must be ready to enter the performing space).

personal space: The area of space directly surrounding one’s body extending as far as a person can reach; also called the kinesphere.

polyrhythmic: In music, several rhythms layered on top of one another and played simultaneously; in dance, embodying several rhythms simultaneously in different body parts.

production elements: Aspects of performance that produce theatrical effects (for example, costumes, makeup, sound, lighting, media, props, and scenery).

production terminology: Words commonly used to refer to the stage, performance setting, or theatrical aspects of dance presentation.

project: A confident presentation of one's body and energy to communicate movement and meaning vividly to an audience.

rhythm: The patterning or structuring of time through movement or sound.

sound environment: Sound accompaniment for dancing other than music (for example, street noise, ocean surf, bird calls, spoken word).

space: Components of dance involving direction, pathways, facings, levels, shapes, and design; the location where a dance takes place; the element of dance referring to the cubic area of a room, on a stage, or in other environments.

spatial design: Pre-determined use of directions, levels, pathways, formations, and body shapes.

stimuli: A thing or event that inspires action, feeling, or thought.

style: Dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (for example, 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).

technical dance skills: The degree of physical proficiency a dancer achieves within a dance style or technique (for example, coordination, form, strength, speed, and range).

tempi: Different paces or speeds of music, or underlying beats or pulses, used in a dance work or composition (singular: tempo).

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

theme: A dance idea that is stated choreographically.

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