



# Blueprint **Dance**

For Teaching and Learning in



**Grades PreK - 12**



New York City Department of Education

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The 2015 revised editions of the *Blueprints for Teaching and Learning in the Arts* continue to define a pathway for excellence and engagement in the arts for all students beginning in early childhood and continuing to a commencement level of achievement in dance, music, theater and visual arts. The *Blueprints* provide a standards-based rigorous approach for teaching the arts while assuring that parent and communities are engaged and that all students have access to the rich and essential learning that happens with our arts and cultural organizations.

Our *Blueprints* give New York City's students the opportunity to delve deeply into these subjects, while providing our arts teachers with the flexibility to create an instructional plan that builds on students' prior knowledge, honors their cultural traditions and, most importantly, demonstrates growth in student arts learning over time. This scheme for arts learning encourages diverse instruction through various media, repertoire, genres and styles providing our students with a wide range of learning experiences in and out of school.

We know that the sequential study of dance, music, theater and visual arts will help students attain vocations in the arts and will nurture an interest in the arts. Students' sequential and ongoing arts learning makes them college and career ready enabling them to apply for advanced study or for jobs in the arts-related industries that are essential to the economy of New York City. More importantly, this learning offers students a source of lifelong enjoyment as they become the future audience and patrons of the arts.

With this revised edition of the *Blueprints*, we are seeking to keep this resource relevant and useful. With that mandate in mind, this version

includes documents to address arts instruction in PreK settings, for students with disabilities, and for our English language learners. The *Blueprints* also provide guidance for aligning the arts and the Common Core as well as the "Specific Considerations in the Arts" for arts studio practice and observations. With revised bibliographies, assessment guidance and other additional resources, we are confident that the *Blueprints* will remain an essential tool for New York City arts teachers.

The original *Blueprints* from a decade ago were the result of an exceptional collaboration between educators from the DOE and our diverse partners from the arts and cultural community of New York City. We remain grateful to our partners and for the opportunities that they provide for students and teachers to go beyond the classroom for arts learning. We share their commitment as demonstrated in the *Blueprints* to encourage students, teachers, school leaders and parents to take advantage of the rich arts and cultural experiences available in museums, concert halls, galleries, performance spaces, and theaters all over our city.

We are pleased to provide New York City schools with this essential tool for teaching and learning in the arts which has become a national model for quality arts education. And we look forward to continued and expanded success in providing equity and access in the arts for **all** New York City students.



Carmen Fariña,  
Chancellor

# Acknowledgments

We are pleased to present this second edition of the *Blueprint for Teaching and Learning in the Arts: Dance Grades PreK-12*. The original groundbreaking framework was published in 2004 and continues to be the foundation for dance education in our NYC public schools. This revised edition is enhanced by the addition of several supplemental appendices that provide a variety of rich and current instructional resources. The newly added appendices are: *Specific Considerations for Teachers of Dance*, *Dance and Students with Disabilities*, *Dance and English Language Learners*, *Dance and the Common Core Learning Standards*, *Dance and Curriculum Planning*, and *Parent and Students Engagement in Dance*. Additionally, the Glossary, Bibliography, Assessment in Dance, and Technology Integration and Resources sections have been updated to reflect current trends and information. Most important, this second edition is a renewal of the continuing commitment of the New York City Department of Education to provide an excellent education for all public school students.

The first publication, produced under Joan Finkelstein's leadership, was truly a milestone for high-quality dance education. We are grateful to Joan for her vision and ability to assimilate contributions from across the dance education community on behalf of New York City's public schools. For the first time, schools at all levels could implement dance education programs that were both sequential and comprehensive. Since then, teachers have guidelines for implementing rich and creative instruction, and supervisors have a template with which to structure and evaluate dance programs.

Our 2015 contributors have built upon the excellent work that the 2005 *Blueprint* writers provided. They generously shared their expertise in many aspects of dance education to further enhance and update the content and resources shared in this document. One of the most profound strengths of the *Blueprint for Dance* lies in the diversity of perspectives—dance practitioners, philosophers, professors, and scholars of dance education—heard throughout the document. These new contributors expanded upon the significant and lasting work, adding their unique voices to produce this current version of the *Blueprint*.

We wish to express our gratitude to Chancellor Carmen Fariña for her recognition and advocacy that arts education is most effective when teachers and students are provided with coherent strategies for achieving it. We thank Co-Chair Jody Gottfried Arnhold, founder of the Dance Education Laboratory at the 92nd Street Y, for her unshakable commitment to dance education and her invaluable support to dance educators and students throughout New York City and to the Arnhold Foundation for its generous contributions to NYCDOE dance programs.

We also extend our deepest thanks to Paul King, Executive Director of the NYCDOE Office of Arts and Special Projects for his support, wise guidance, and leadership. We are grateful to Catherine Gallant, Project Manager for this second edition, who deftly helped coordinate the new and revised appendices. We must also thank Pam Pollack, whose creativity is evident in this document's design, and Ken Priester for his exceptional editorial skills. We are deeply grateful to world-renowned photographer Arthur Elgort for his beautiful images of New York City public school dance students.

The successful completion of the second edition of the *Blueprint for Dance* was made possible because of our colleagues in the Office of Arts and Special Projects. We also thank the other OASP Arts Directors, Peter Avery, Barbara Murray, and Karen Rosner, for their vital support and encouragement. We are most grateful to Amy Russo, Arts Program Manager, Office of Arts and Special Projects, for her valuable assistance in helping make all our dance projects a reality.

The *Blueprint for Teaching and Learning in Dance* is a living, breathing resource that continues to serve as a framework for all to use. To all who have participated in the original creation and further development of this document, and to those who engage with and use this document to enhance dance education, we profoundly thank you.



Ana Nery Fragoso  
Director of Dance





## Blueprint for Teaching and Learning in the Arts: Dance





Every New York City public school is capable of supporting an excellent arts program in which arts specialists are key players, the school community is actively involved, and the resources of the city’s cultural community are maximized. The recent changes in the New York City public schools have afforded an opportunity to make the arts central to the education that all children receive, regardless of the school they attend. This *Blueprint* points the way.

As the term “blueprint” suggests, this document is a map that sets a course for the Department of Education’s strategic plan to provide an excellent arts education for every child in New York City. The standards contained in this *Blueprint* are grounded in the National and New York State Learning Standards for the Arts, and are addressed in every facet of the document. This *Blueprint* is distinguished from the *New York State Learning Standards* by the way teaching and learning are extended into the specific circumstances of New York City schools—most notably, the unique collaboration between the schools and the New York cultural community to forge this plan. New York City arts organizations and their funders play an ongoing role in making the arts available to schools. The schools have always depended on the values and commitment of these organizations, and it is only with the collaborative spirit of the entire arts community that this plan for arts education can succeed.

Traditionally, arts curricula have been developed either as subject-based or as outcome-based models. Subject-based curricula define the goals for the content to be learned. Outcome-based curricula define what the goals are for the learners—what they should know and what skills they should possess. The new plan includes both approaches, and will, as it evolves, provide clear and rigorous forms of assessment based on the best practices offered in the field. It contains strong “studio” strands—in which students paint, draw, sing, act, dance and play—as well as aesthetic education experiences that include learning about the art form in its context and in the world. Instead of an exclusive ideology, an inclusive plan allows arts teachers to select the approaches and the content that works best for them.

# The Five Strands of Learning in Dance

*“If all children in every school from their entrance until their graduation ... were given the opportunity to experience dance as a creative art, and if their dancing kept pace with their developing physical, mental, and spiritual needs, the enrichment of their adult life might reach beyond the results we can now contemplate.”*—Margaret N. H'Doubler

## Dance Making

By exploring, creating, replicating and observing dance, students build their technical and expressive skills, develop their artistry and a unique personal voice in dance, and experience the power of dance to communicate. They understand dance as a universal language and a legacy of expression in every culture.

## Developing Dance Literacy

Students develop a working knowledge of dance language and aesthetics, and apply it to analyzing, evaluating, documenting, creating and performing dance. They recognize their role as articulate, literate dancers in communicating about dance to their families, schools and communities.

## Making Connections

By investigating historical, social and cultural contexts, and by exploring common themes and principles connecting dance with other disciplines, students enrich their creative work and understand the significance of dance in the evolution of human thought and expression.

## Working With Community and Cultural Resources

Students broaden their perspective by working with professional artists and arts organizations representing diverse cultural and personal approaches to dance, and by seeing performances of widely varied dance styles and genres. Active partnerships that combine school and local community resources with the full range of New York City's dance and cultural institutions create a fertile ground for students' dance learning and creativity.

## Exploring Careers and Lifelong Learning

Students consider the range of dance and dance-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social and cognitive skills learned in dance, and an ability to appreciate and enjoy participating in dance, throughout their lives.

## Early Childhood and the Grade 2 Benchmark:

Movement is integral to the learning process of young children. Inquisitive and active, they are quick to absorb information through their senses, and eager to engage in physical explorations. Dance gives them an aesthetic avenue for creatively expressing feelings and imaginative stories informed by their inner fantasy worlds and their real lives. Children at this stage are whole-body movers who tend toward perpetual motion; balancing and holding stillness are major accomplishments. Structured dance experiences help them to develop the following skills and understandings:

- Physical: Self-control, refinement of gross motor skills, development of fine motor skills, and understanding of the relationship between their bodies and the space around them.
- Social/affective: Listening, responding, taking turns and working cooperatively in a group.
- Cognitive: Recognizing, recalling, identifying, differentiating, and sequencing movements.
- Aesthetic: Choosing and expressing preference for dance movements.
- Metacognitive: Reflecting on their own and classmates' dancing.

## Elementary Students and the Grade 5 Benchmark:

In upper elementary school, children become increasingly keen observers of their world. Capable of complex patterns of logic, they like to analyze and define people, activities, situations and events. They enjoy inventing games, working cooperatively on group projects, and creating secret codes and personal languages. At this stage they have developed a more detailed sense of their bodies' movement capabilities as regards effort in space and time, and will challenge themselves to achieve new skills in dance. Group dance experiences with longer-term resolutions that incorporate the opportunity to practice independently or in small groups give students a chance to express themselves in a unique and self-affirming way. Ongoing participation in dance classes develops the following skills and understandings:

- Physical: Rhythmic patterning, fine motor control, isolation of body parts, and transitions between movements.
- Social/affective: Initiating, cooperating, co-planning, and respecting others' opinions.
- Cognitive: Classifying, interpreting, comparing, analyzing and generating movement.
- Aesthetic: Revising and refining movements, and recognizing varied notions of beauty in dance.
- Metacognitive: Reflecting on their own dancing in a wider cross-cultural context.

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## Middle School Students and the Grade 8 Benchmark:

Students at this stage of their lives are testing their relationship to the world, both in terms of challenging the status quo and developing a self-identity with which they feel comfortable. They are increasingly concerned with meaning and truth, both personal and social, and are beginning to think in more abstract ways and to speculate about origins and outcomes. The turbulent emotions and rapid physical changes of this age group present both challenges and opportunities for the growth of skills and expression in dance. Students are capable of focused work in various techniques and styles of dance, and enjoy the “safe space” that a structured and defined physical challenge provides. They can investigate and apply complex processes to movement invention and execution. Sharing their original creative dance work in small groups can be a productive solution for the shyness that often accompanies this period. Consistent dance study develops the following skills and understandings:

- Physical: Further refinement of movements, building strength in various dance techniques, and coordinating spatially and rhythmically complex sequences.
- Social/affective: Overcoming awkwardness, building trust among peers, working independently and taking risks.
- Cognitive: Distinguishing, manipulating, synthesizing, analyzing, evaluating and creating dance.
- Aesthetic: Accurately executing different styles of dance, considering multiple factors leading to aesthetic effect.
- Metacognitive: Reflecting on their own qualities as dancers in relation to their training and world dance styles.

## High School Students and the Grade 12 Benchmark:

For those high school students studying dance as an elective course or a physical education requirement, dance classes provide an enjoyable outlet for self-expression, a challenging means of staying fit, and an opportunity to explore personal meaning and identity. High school students who are majoring in dance are ready to use their capacity for sustained, detailed work and critical inquiry to advance their skills in all areas of dance learning. Students at this age gain confidence as dancers, choreographers and dance critics through consistent study and practice. They develop an awareness of the standards and requirements of the university and professional dance arenas, and identify personal goals regarding future study and work in dance. Deep experience training in and creating dance, and developing an understanding of dance history, cultural contexts and aesthetic concerns, leads to the emergence of their personal artistic voice. Sustained, sequential dance training builds the following skills and understandings:

- Physical: Execution of advanced technical elements of various styles with expressive subtlety.
- Social/affective: Initiating, planning and producing projects independently in coordination with others.
- Cognitive: Explaining, comparing, implementing, deconstructing and critiquing dance.
- Aesthetic: Defining and articulating a personal aesthetic in dance.
- Metacognitive: Reflecting upon their strengths and weaknesses in dance and their personal approach to dance study.

# A Guide to Schools for Implementing a Dance Program

The following recommendations represent goals toward which schools should move in support of the optimum functioning of their dance programs. These measures will provide the best environment in which to achieve the student learning set forth in this Blueprint.

## Physical Resources

### The Studio, Dance Office and Equipment

Dance is movement of the body through time and space. The physical space in which dance teaching takes place affects the quality of the experience for students. Ideally, the dance studio should be spacious, clean, clear of objects, and, when possible, dedicated to dance use only. At least one wall should be continuously mirrored to permit students to self-correct while learning, and to provide maximum visibility of the teacher. As some kinds of dance activities are more effectively taught without a mirror, it is advisable to hang a lightweight curtain to pull across the mirror when desired. Wooden double-height barres should be permanently installed on the other three walls, either wall-mounted or floor-mounted; alternately, free-standing barres may be used. A teacher's office with room for a desk and storage cabinets should be adjacent to the dance room, with a window looking into the room. Teachers should have unrestricted use of a CD/tape player and access to a video monitor/DVD player.

### Sprung Flooring

Jumping and leaping in dance involve impact, and since shock-absorbing thick rubber-soled sneakers are not the norm for dance training as they are in gym, the floor should be cushioned—"sprung"—by inserting risers or synthetic shock-absorbing pads between the concrete subfloor and the wood dance floor. A wood floor laid directly on concrete will not absorb shock.

### Floor Surface

The different styles and genres of dance require students to work either barefoot or with a variety of footgear: ballet slippers, jazz shoes, tap shoes, flamenco shoes, etc. Traction on the floor surface is affected by these variables. Thus, a polished linoleum tile surface is not optimal for dance teaching. A wood floor with a light matte Durethane finish for protection is recommended. There are also various multi-use synthetic dance floor surfaces available that hold up to wear very well, are easily cleaned, and provide traction for a range of footgear and bare feet. This type of flooring can be laid on top of the sprung floor surface.

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## **Instructional Time**

### **Elementary**

Children in K-5 should take dance class one period per week throughout the school year. Some schools have chosen to fold the equivalent amount of instructional time into a concentrated cycle. For the purposes of a sequential curriculum, however, the consistency of full-year work is preferable. The dance teacher can be an excellent resource for professional development of all early childhood teachers, as young children should be moving periodically every day in their classes.

### **Middle School**

Students who choose a dance elective in middle school should take an equivalent of three to five dance classes per week. Unlike the naturalistic body movement of sports, dance technique involves a process of carefully and specifically warming up the muscles in order to enable them to execute increasingly challenging shaped movements. As it takes time to prepare the body for these demands, the most effective arrangement is to schedule double periods for dance technique classes whenever possible, reserving the single periods for improvisation/composition or dance history.

### **High School**

Students taking a general dance elective in high school may follow the guidelines for middle school. Students taking a dance option (major) program should have a minimum of one double period of dance daily. A seriously competitive program that seeks to prepare students for the option of continued university study will go further, extending to three or more periods of dance daily, with at least two of those periods block-scheduled. Making creative use of zero period and extended day can ease the burden on programming.

## Organization of the Blueprint

The *Blueprint* for Dance is organized by benchmark years, moving through the five strands of dance learning for each benchmark, followed by a sample unit that illustrates a strategy for holistic dance teaching. Thus, each benchmark section provides a complete view of dance learning for children in that age group. Scanning through the *Blueprint* and reading the pages in each benchmark year associated with any one strand gives a sense of the developmental learning PreK-12 in that strand.

The curriculum is both subject-based—defining the goals for content—and outcome-based—defining the goals for student achievement. Thus, we first list student learning indicators, and then provide suggested examples of activities to reach these outcomes. The *Blueprint* is meant to provide a framework for teachers, suggesting strategies that spur individual creativity, depth and breadth in dance teaching.

## Dance Making Is the Starting Point

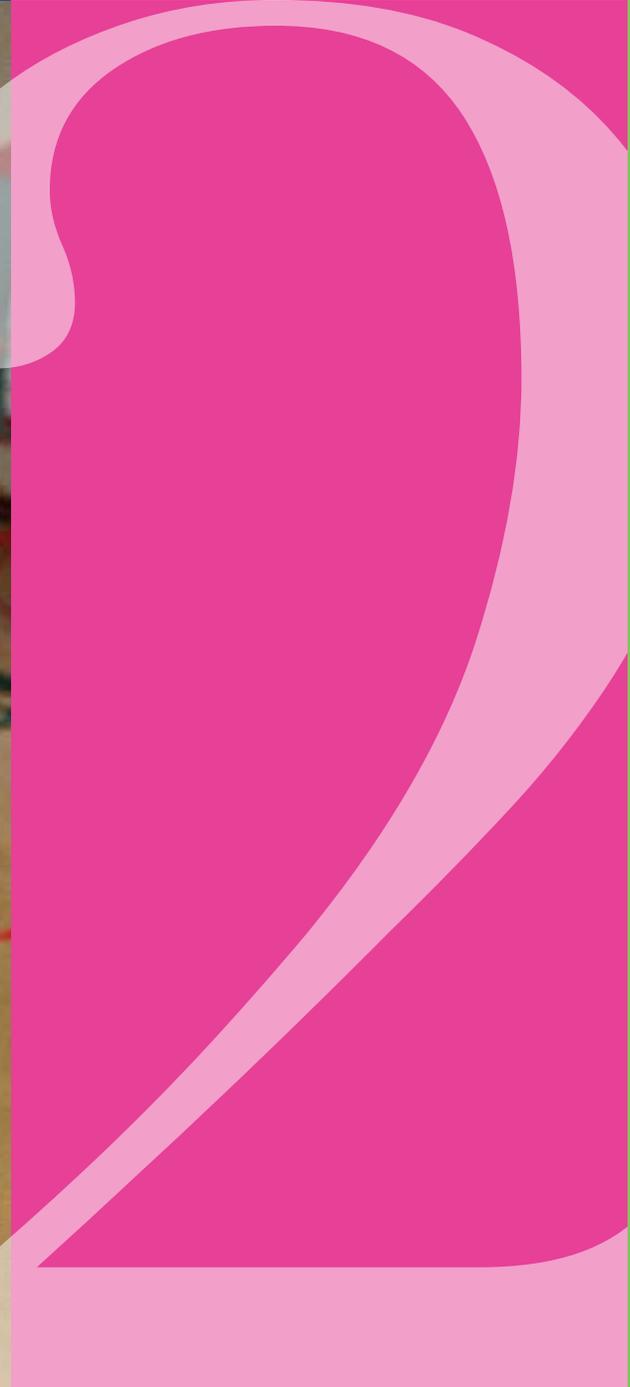
Each benchmark section of the *Blueprint* for Dance begins with Dance Making, which encompasses all of the activities in which students are physically dancing. Dance is the kinesthetic art form, and all dance learning must take place first in the body. In a box to the right of the Dance Making strand for each benchmark is a list of entry points for teaching. This list suggests a variety of starting points that can lead

into the curriculum. The learning inherent in the four other strands of the *Blueprint* stems organically from the Dance Making activities, and the activities in those strands are inextricably bound with those in the Dance Making strand. The four other strands deepen dance learning by providing students with the means to:

- become literate in dance, developing critical insights and the means to express them in dance terms.
- make social, cultural and historical connections through dance.
- connect creatively to the other arts and disciplines, technology and health through dance.
- engage in dance learning with both school staff and other sectors of the New York City dance cultural community.
- become lifelong learners in and advocates for dance.

This *Blueprint* is a scaffold on which a sequential, cohesive PreK-12 dance curriculum may be built, encompassing the body of knowledge in the art form of dance, in rich dialogue with all other aspects of children's lives and learning.





Develop Skills and Techniques	Improvise	Choreograph	Perform
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Through participation in dance classes, students achieve the ability to:

- articulate body parts, shapes and actions.
- balance on various parts of the body.
- execute basic locomotor (traveling) movements.
- control traveling and freezing, starting and stopping.
- move with a range of dynamics.
- understand personal and general space.
- move in different levels (low, middle, high) and directions (forward, back, side, up, down).
- move in straight, circular, curved and zigzag pathways in the air and through space.
- understand basic forms of relating to other dancers (e.g., toward, away, contact).
- dance on beats, tempi, accents and simple rhythms.
- replicate and recall movements and patterns.
- execute simple, basic elements of various dance forms.

**Suggested activities:**

- Practice structured warm-ups.
- Explore and repeat movement.
- Learn simple dances.

*Continued on following page*

Students explore dance movement through improvisation, demonstrating the ability to:

- work with focus and concentration.
- invent original body movements in response to music, images, words, ideas or symbols.
- distinguish a range of movement qualities to express feelings, characteristics, sensations and environments.
- vary the size of movements.
- combine levels, directions and pathways with body actions.
- work alone or with a partner.
- respond to musical mood, tempo and beat.

**Suggested activities:**

- Explore original movement and dance concepts through activities such as follow-the-leader, mirroring, shadowing, partnering.
- Improvise in response to a stimulus.
- Improvise to solve a movement problem.
- Improvise with props (e.g., balls, hoops, scarves).

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Students contribute to a class dance, demonstrating the ability to:

- begin and end a dance in stillness.
- choose and order the movements in a sequence with a beginning, middle and end.
- vary the sequence through reordering and use of dance elements.
- recall, repeat and practice the sequence.
- use tools such as invented pictures and motif symbols to represent, manipulate and remember dance experiences.
- cooperate with a partner or small group.
- understand the concepts of solo, duet and group.
- understand the concepts of unison and counterpoint.

**Suggested activities:**

- Explore images that suggest a beginning, middle and end; compose a short dance phrase—a movement sentence—with a beginning, middle and end.
- Learn another child's movement sentence; vary its dynamics, timing and spacing.
- Participate in group decisions about class choreography.

*Continued on following page*

Students perform, demonstrating the ability to:

- recall, repeat and refine movement sequences.
- dance with fullness of movement.
- dance with expressiveness.
- dance in coordination with a musical beat and mood.
- understand entering and leaving the performance space.
- explain the meanings within the dances performed.
- understand appropriate performer and audience behavior.

**Suggested activities:**

- Perform for peers in dance class.
- Perform for students and family at school assemblies and celebrations.

*Continued on following page*



## Grade 2 Benchmarks

*Through movement exploration, observation, replication and recall, students develop kinesthetic and self-awareness; understand dance concepts; and build fine and large motor skills. They invent dance movements to create their own short dances; learn basic vocabulary of various dance forms and simple dances; reflect upon their own and others' work; and understand the purpose, routine and behavior of a dance class.*

**Entry points for teaching:**

- an element of dance such as Body Shapes and Body Actions
- a theme from students' lives such as My Family or My Pet
- a theme related to social studies such as Native American Myths or My Community
- a traditional cultural dance such as Kou Kou (West Africa), Ribbon Dance (China,) Bon (Japan) or Native American Friendship Dance
- a poem or narrative such as those by Shel Silverstein (*A Light in the Attic*) or Ezra Jack Keats (*Pet Show!*)
- a visual art work such as those by Van Gogh (*Starry Night*) or Calder (mobiles)
- an environmental theme such as The Seasons or The Ocean
- a musical element or quality such as Legato/Staccato or Tempo

**Develop Skills and Techniques**  
*continued*

**Respond, Reflect, Revise**  
Evaluate and revise dance skills by observing other students, engaging in class discussion, following simple class-created rubrics, and responding to teacher guidance. Consider questions such as: In what ways can my body move?

**Improvise**  
*continued*

**Respond, Reflect, Revise**  
Evaluate and revise improvisation by observing other students, and applying ideas generated through reflection and class discussion to further movement explorations. Consider questions such as: Why do different individuals create different movements?

**Choreograph**  
*continued*

**Respond, Reflect, Revise**  
Evaluate and revise dance composition using observation, discussion, drawings, video, and simple rubrics designed by the class. Consider questions such as: In what ways might we improve our dance?

**Perform**  
*continued*

**Respond, Reflect, Revise**  
Evaluate informal in-class performances and video evidence of student performances, using observation, discussion, drawings, video, and simple rubrics designed by the class. Consider questions such as: Why, and in what ways, might a dance look different to an audience from the way it feels to a performer?



# Developing Dance Literacy

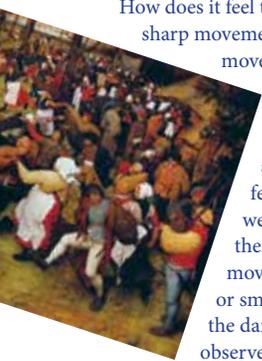
## Understand Dance as a Means of Expression and Communication

Students understand that dance is a special way of expressing and communicating, demonstrating the ability to:

- describe how dance communicates and expresses feelings, a story or an idea.
- speculate on why music makes people want to dance.
- use descriptive language to distinguish between contrasting movements, both as performer and observer.
- recognize the ways that dance can celebrate or mark an important event.

### Suggested activities:

- Contribute to a list of the reasons people dance, sharing personal dance experiences.
- Explore questions such as: How does it feel to dance with sharp movements? Smooth movements? In what ways do these movements affect our feelings when we watch them? What else moves as sharply or smoothly as the dancers we observed? What images did watching the dancers bring to mind?



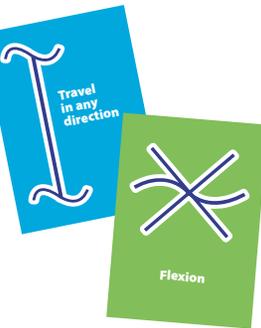
## Apply Dance Vocabulary, Terminology and Symbols

Students develop a basic dance vocabulary, demonstrating the ability to:

- use words and symbols to describe and name dance activities and ideas.
- respond to action words and symbols with appropriate movement.
- express basic elements of dance by naming and demonstrating different body parts, shapes, actions, dynamics, directions, levels, paths and relationships.
- name different dance styles (e.g., Ballet, Tap).
- understand and demonstrate choreography ideas (e.g., solo, duet, unison).
- name dance professions (e.g., dancer, choreographer, dance teacher).
- use basic motif symbols or invented images to represent movement experiences.

### Suggested activities:

- Contribute to a class dance folder.
- Contribute to a class “word wall.”
- Participate in a dance activity with motif symbols used individually and in combination.



## Analyze, Critique and Communicate About Dance

Students respond in words, movement or pictures, demonstrating the ability to:

- recall movements and general impression.
- notice and describe elements of spatial design such as a circle formation or a line of dancers.
- identify the theme or subject of a dance.
- understand and explain a dance based on a story.
- recall elements of the music and costumes.
- express personal feelings about the dance.

### Suggested activities:

- Develop guidelines with peers and teacher for expressing opinions about dance, and follow them during class discussions.
- Write and draw in response to participating in dance, and post responses on the school bulletin board.

## Identify and Compare Dance Styles, Genres, Major Works and Artists

Students understand that there are different approaches to and forms of dance, demonstrating that they:

- comprehend that choreographers are artists who make dances in response to experiences, feelings and observations about their world.
- recognize that choreographers use both original and borrowed movements.
- perceive that traditional and social dances from different countries have different styles.
- distinguish a choreographed theatrical dance from a traditional or social dance.

### Suggested activities:

- Contribute to a “student choreographers’ chart,” listing the activities students engage in when creating dances.
- Respond verbally and in movement to works by artists such as Agnes De Mille (*Rodeo*), George Balanchine (*Nutcracker*), and Donald McKayle (*Games*).



## Grade 2 Benchmarks

*Students learn and apply dance vocabulary and symbols to respond to and make observations about dance. They are introduced to the many ways people dance around the world, and discover dance’s unique expressive power.*

“Dancing is poetry with arms and legs.”  
Charles Baudelaire

“To sing well and to dance well is to be well-educated.” Plato

## Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances)

By actively observing the movement of other students, people and things; and learning dances from various cultures and historical periods, students will:

- apply dance concepts to the world outside the classroom.
- recognize that every student has a cultural background and dance is part of it.
- understand that people danced differently in different historical periods.
- explain why dance can have different functions.

### Suggested activities:

- Interview parents/guardians about the dance traditions of their childhoods, and share with the class.
- Interview classmates to find out whether and in what ways dance is a regular part of their family experience.
- Find examples outside the classroom of some of the movement words on the class “word wall.”
- Learn dances marking holidays, celebrations and traditions of various cultures.



## Connect Dance to Other Arts and Disciplines

Through activities including other disciplines in dance study, students will illuminate understanding of dance, demonstrating the ability to:

- respond to other arts and disciplines in dance movement.
- respond to dance in another art medium.
- understand how other art media combine with dance.

### Suggested activities:

Understand dance concepts by learning or inventing dances using:

**Music:** rhythms.

**Visual Art:** movement, color and spatial design in a painting (e.g., Van Gogh’s *Starry Night*).

**Theater:** character-based movement.

**Language Arts:** actions, dynamics or pathways drawn from words and images in a book (e.g., *Going for a Walk With a Line* by Douglas MacAgy and Elizabeth MacAgy, *My Mama Had a Dancing Heart* by Libba Moore Gray); tense; grammar.

**Math:** geometric shapes in the body or in group formations.

**Science:** movement qualities found in natural elements in different seasons; movement qualities of various animals; life cycles.

## Utilize Technology in Connection With Dance

Students respond to and discuss videotapes of student and professional dance performances, demonstrating the ability to:

- identify a video recorder as a moving image camera.
- discuss the difference between a moving image and a photograph, and between dancing and posing.
- speculate on the possible uses of dance video.
- recognize and describe performance elements on video.

### Suggested activities:

- View and respond to a videotape of a class session.
- Share a videotape of a class performance with the school, contributing comments about the process.
- Discuss questions such as: Why does a dance look different on video than it does live?

“One may judge a king by the state of dancing during his reign.”

*Chinese proverb*

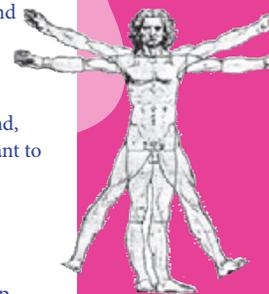
## Connect Dance to Health and Well-Being

Through participating in and reflecting on dance, students will demonstrate that they:

- understand the value of a dance warm-up and cool-down.
- understand personal space and its relation to safety and well-being.
- understand that dance promotes strength and flexibility in body and mind, and why these are important to good health.
- understand why nutrition, good health and dance are connected.
- understand the relationship between breathing and moving.

### Suggested activities:

- Web the feelings created by a dance warm-up and cool-down.
- Contribute to a list of favorite foods; discuss the relationship between food, energy and exercise.
- Explore and observe changes in posture and describe how they affect mood.
- Discuss how expressing yourself helps you feel healthy and strong.
- Do a movement phrase breathing normally; repeat holding the breath; discuss the differences.



## Grade 2 Benchmarks

*Students understand the significance of dance in their own and other cultures, explore creativity in dance in response to other arts and subject themes, use video technology for reflection, and relate dance to personal health.*

“To watch us dance is to hear our hearts speak.”

*Hopi Indian saying*

## Engage With Community and Cultural Institutions, Colleges and Universities

Through the school's participation in partnerships with dance artists and institutions, students will:

- identify that there are multiple sources of dance learning, such as the school dance specialist, a dance teaching artist, a college dance intern, a professional dance company.
- describe dance venues and cultural institutions in connection with performances.

### Suggested activities:

- Prepare for performances through dance activities and discussion of audience behavior.
- Attend rehearsals and performances in theaters, colleges and universities, and community centers.
- Learn dance from a dance teaching artist.
- Learn dance from a college or university dance teaching intern assisting the dance teacher in the classroom.
- Attend performances in school given by dance organizations and companies, and engage in post-performance discussions.

## Use Dance Research Resources

Students become aware of print, video and online resources for dance research, demonstrating the ability to:

- use the school library to find dance books and videos.
- use photographs in magazines and videos as sources of dance images.
- access dance websites in guided sessions.

### Suggested activities:

- In the school library, look for books with the word "dance," "dancer" or "dancing" in the title, or with dance as the subject.
- Participate in a class tour of the Dance Collection at the New York Public Library for the Performing Arts at Lincoln Center. Consider the question: What is special about this library?
- Find images of dance in dance publications and appropriate websites.

## Share Dance Experiences in and Between Schools

Through in-school experiences in dance class, between classes or with visiting schools, students will:

- understand that dance is part of the school day.
- describe how dance benefits the school.
- demonstrate dance learning to other students.
- share dance learning with parents.
- discuss dance with the classroom teacher.
- share dance experiences with an older dance buddy.

### Suggested activities:

- Respond to a video of dances from another school through creative choreography, videotaped commentary, pictures or writing.
- Mentoring: Identify and examine a variety of role models, distinguishing and discriminating behavior that exemplifies a mentor in dance; partner with a 5th grade dance buddy.

## Grade 2 Benchmarks

*Through school partnerships with dance institutions, teaching artists, colleges and universities and local, borough and city dance venues, children extend and enliven their experience as dance learners.*

“Let that day be lost to us on which we did not dance once!”

*Friedrich Nietzsche*



## Learn About Careers in and Related to Dance

Through an introduction to jobs in and related to the dance field, students will:

- understand that there are people who make their living in professions in and related to dance.
- identify basic professions in dance.
- identify basic professions related to dance.

### Suggested activities:

- Ask the dance teacher about her/his 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 life 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
  - dance teacher
  - composer
  - costume designer

## Set and Work Toward Goals

Through participating in dance over time, students will:

- identify how coming to dance class and participating fully is a preparation for being a dancer.
- discuss what dance class teaches children about concentrating, working hard, thinking about how things work, creating, working with others.

### Suggested activities:

- Find pictures of a baby in motion, a toddler playing, children dancing, and adult dancers in performance. Create a story about how you imagine yourself dancing when you are older.
- Contribute to a class portfolio of student drawings and writings about dance.
- Discuss the challenges of working with a partner, and devise cooperative strategies.



## Value Dance as a Source of Enjoyment and Lifelong Learning

Through participating in dance in school on an ongoing basis, students will:

- feel comfortable enough to dance freely and spontaneously at family gatherings.
- ask to be taken to dance performances.
- express enjoyment of dance.
- express pride in student dance performances.
- value dance as an integral part of life.

### Suggested activities:

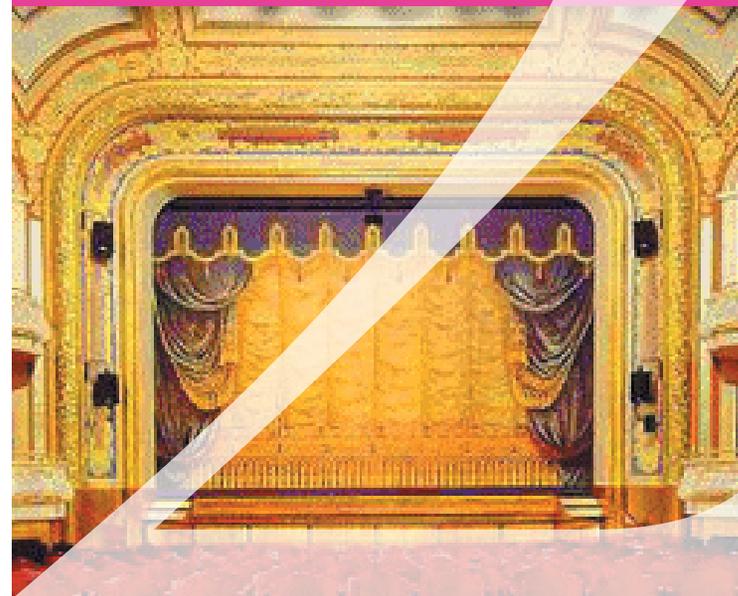
- Participate in a parent-child intergenerational dance event.
- Visit and observe a 5th grade dance class.
- Invite family to student dance performances.
- Visit a local dance studio.
- Attend dance performances at a local theater.

## Grade 2 Benchmarks

*Children are introduced to a variety of careers in and related to dance, and understand that everyone can continue dancing and enjoying dance throughout their lives. They realize that being a dance artist involves processes that they are already practicing.*

“Dance first. Think later. It’s the natural order.”

Samuel Beckett



Students make imaginative connections by exploring and inventing body movements to create an original class dance inspired by *Rainbow Crow*, a Native American Lenape myth retold by Nancy Van Laan. They integrate learning the Native American Friendship Dance into the unit to support their creative work.

## Dance Making

### Develop Skills and Techniques

Build body awareness, cooperation, creativity and expressive skills by inventing and recalling body actions to express the images and themes of *Rainbow Crow*. Learn the movements of the Native American Friendship Dance, building the ability to reproduce and retain steps in sequence.

### Improvise

Find action words in the story of *Rainbow Crow* such as “fly,” “climb,” “run” and “gather,” and explore them with various parts of the body, shapes, actions, dynamics, levels and spatial paths. Invent original movements to express the images and meanings of the Native American Friendship Dance.

### Choreograph

Create a movement sentence using movements generated in response to action words, descriptive words, themes, and images from the story of *Rainbow Crow*. Contribute it to a class dance.

### Perform

Perform the *Rainbow Crow* dance and the Native American Friendship Dance for another class; share responses. Practice and refine the dances and perform at a school assembly for peers and families, demonstrating cooperation and concentration.

## Developing Dance Literacy

### Understand Dance as a Means of Expression and Communication

Discuss the dance to explore questions such as:

- How does this story explain natural events?
- How are the characters portrayed in movement?
- How does the dance express the story differently from words and pictures?
- Why might different people interpret the same dance differently?
- Why do people dance in many different ways?
- How have we participated in this unit as dancers and choreographers?

### Apply Dance Vocabulary, Terminology and Symbols

Contribute descriptive vocabulary and action words drawn from the story of *Rainbow Crow* to a class list. Create a movement sentence of three to five body actions inspired by these words. With peers, notate the movement sentence using motif symbols or invented images. Use dance words to describe the movements, patterns and formations of the Native American Friendship Dance.

### Analyze, Critique and Communicate About Dance

Observe the movement sentences created by other students for *Rainbow Crow*, and discuss the images that the shapes, actions and movement qualities suggest. View student performances of the Native American Friendship Dance, live professional performances of Native American dances (e.g., the American Indian Thunderbird Dancers, the Mohawk Native American Singers & Dancers), or videotapes (e.g., *Native American Men's & Women's Dance Styles*), and web key characteristics of Native American dance styles.

### Identify and Compare Dance Styles, Genres, Major Works and Artists

Learn movements from two styles of dance, such as a Native American Friendship Dance and an Israeli Hora. Identify and compare basic movement elements and spatial formations.

## Making Connections

### Understand Dance History and the Social and Cultural Significance of Dance

Discuss how cultures respond to the changes in the seasons through stories, songs and dances. Ask parents about dances from their culture that celebrate the seasons or mark events such as planting or the harvest.

### Connect Dance to Other Arts and Disciplines

**Music:** Recognize, clap, and move in time to the beat, tempo, and rhythms of the Native American Friendship Dance.

**Visual Art:** Contribute to the creation of simple costumes and sets for the *Rainbow Crow* dance, referring to Native American depictions of animals in drawings, paintings, jewelry, rugs, masks and headpieces.

**Theater:** Create a characteristic sound and movement for each animal in the dance.

**Language Arts:** Create a dance narrative based on action words from the book.

**Math:** Visually represent counts and groups in the dance.

**Science:** Use observations of various animals to create and demonstrate movements for the dance.

### Utilize Technology in Connection With Dance

View a videotape of students practicing the Native American Friendship Dance. Notice and discuss the execution of the dance, and revise performance accordingly.

View a videotape of animals to help find animal movements for the *Rainbow Crow* dance. Discuss the qualities that characterize the ways different animals move (e.g., stealthily, suddenly, lazily, fiercely) and explore in movement.

### Connect Dance to Health and Well-Being

Discuss how various animals move, considering questions such as: What parts of their bodies need to be strong or quick? Relate to human movement.

Discuss how friends work together to solve a problem, and why this contributes to individual and community well-being.

## Working With Community and Cultural Resources

### Engage With Community and Cultural Institutions, Colleges and Universities

Work with a teaching artist and/or the school dance specialist to learn the Native American Friendship Dance. Participate in school partnerships with Native American song and dance groups (e.g., the American Indian Thunderbird Dancers, the Mohawk Native American Singers & Dancers). Attend a powwow held in New York City.

### Use Dance Research Resources

Use the school library to find books based on Native American myths such as *Rainbow Crow* and *Jumping Mouse*, and books on Native American dances. Visit the Museum of the American Indian to learn about Native American dances, songs, drumming and culture.

### Share Dance Experiences in School and Between Schools

Discuss the Native American Friendship Dance and the *Rainbow Crow* class dance with the classroom teacher. Perform the dances for other grades and/or parents.

## Exploring Careers and Lifelong Learning

### Learn About Careers in and Related to Dance

Participate as a dancer in the Native American Friendship Dance. Participate as a choreographer and as a dancer in the *Rainbow Crow* dance. Contribute to creating the costumes for both dances. Discuss and understand the difference between the roles of choreographer, dancer and costume designer.

### Set and Work Toward Goals

Set short-term goals such as creating a movement sentence by the end of a class period. Imagine the next dance that you would like to create and describe it.

### Value Dance as a Source of Enjoyment and Lifelong Learning

Invite parents/caregivers to a class practice or a performance of *Rainbow Crow* and the Native American Friendship Dance. Teach parents/caregivers some of the steps.



Develop Skills and Techniques	Improvise	Choreograph	Perform
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Through participation in dance classes, students achieve the ability to:

- demonstrate a variety of extensions and flexions, limb rotations, stretches, swings, bends and twists.
- exhibit control in balance (two feet, one foot, other body points).
- execute a variety of locomotor movements with changing shapes, dynamics and pathways.
- demonstrate movement combinations in duple and triple meters, even and uneven rhythms.
- dance with weight shift, transition and flow.
- apply basic partnering skills.
- build techniques and execute combinations of elements in various dance forms.

**Suggested activities:**

- Practice exercises and combinations that build strength, awareness, coordination and control.
- Learn basic skills of a style.
- Explore concepts through improvisation.
- Learn more complex dances.

**Respond, Reflect, Revise**

Improve dance skills and support individual styles and personal expression by observing other students, engaging in discussion using dance vocabulary, and developing criteria with peers and teacher. Consider questions such as: In what ways might I do this movement differently?

Students explore dance movement and group dynamics, demonstrating the ability to:

- collaborate in improvisations.
- invent solutions to movement problems.
- distinguish symmetrical and asymmetrical shapes.
- employ a variety of traveling actions.
- dance with contrasting dynamics.
- combine and layer movement elements.
- use focus as a dance element.
- work alone, or cooperatively with a partner or small group, with awareness of the self in relation to others.
- respond to musical accents and rhythms.

**Suggested activities:**

- Explore structures such as Follow the Changing Leader, Echoing, Pass the Movement.
- Improvise collaboratively on a theme.

**Respond, Reflect, Revise**

Engage in discussion using dance vocabulary and student-generated criteria to increase range of exploration, to focus improvisation, and to support individual styles and personal expression. Consider questions such as: How does changing the movement quality or speed affect this improvisation? What are some other ways to approach this movement problem?

Students collaborate on choreography, demonstrating the ability to:

- select themes, discuss and plan, and develop movement in collaboration with peers, in partners and small groups.
- create a short dance with peers, incorporating several movement phrases with a beginning, middle and end.
- use unison movement in different directions and spatial paths.
- make choices based on simple choreographic structures such as AB, ABA, canon, theme and variation.
- rehearse, evaluate, revise and edit a dance in collaboration with peers.

**Suggested activity:**

- Create a dance with peers, using group formations, a variety of locomotor and non-locomotor movements, expressive dynamics and changing spatial paths.

**Respond, Reflect, Revise**

Revise and edit choreography through discussion using dance vocabulary and student-generated criteria, to support individual styles and personal expression. Consider questions such as: Why did we make these movement and spatial choices?

Students perform, demonstrating the ability to:

- reproduce complex sequences accurately.
- remember a dance with multiple parts and internal entrances and exits.
- dance with focus and intent.
- dance with a range of expressive qualities.
- dance with responsiveness to rhythm, tempo and mood of music.
- work in silence or in relation to text.
- exhibit self-awareness and awareness of the audience in performance.
- dance with sensitivity to an ensemble.
- demonstrate awareness of cultural tradition and style or genre.
- improve performance through repetition and correction.
- understand stage directions.
- consistently exhibit appropriate behavior in rehearsal and performance.

**Suggested activities:**

- Perform for peers in class.
- Perform at school assemblies and functions.
- Perform at local community organizations.

**Respond, Reflect, Revise**

Discuss in-class and stage performances, using dance vocabulary, and evaluate according to student-generated criteria. Consider questions such as: What do we need to do and think about in order to dance together as a group?

## Grade 5 Benchmarks

*Through ongoing participation in dance, students develop strength, flexibility, and endurance. They layer compositional elements and select themes for group choreography, apply their increasing awareness of dance forms as they learn more complex dances, demonstrate self-initiative, and collaborate actively with others in class, rehearsal and performance.*

**Entry points for teaching:**

- an element of dance such as Levels & Directions or Pathways in Space
- an introduction to technique or style such as Modern Dance, Ballet or Tap
- a theme from students' lives such as Games or Dreams
- a theme related to social studies such as the American Civil War or Latin America
- a traditional cultural dance such as La Bomba (Puerto Rico), Flamenco Sevillanas (Spain), Atan (Afghanistan), Buzzard Lope (American Civil War), or American Square Dance or Reel
- a poem or narrative such as those by Roald Dahl (*The BFG*) or Maya Angelou (*Life Doesn't Frighten Me*)
- a visual art work such as those by Jackson Pollack (drip series) or Keith Haring (movement figures)
- an environmental theme such as The Rainforest or Volcanoes
- a musical element or quality such as Syncopation or Canon

# Developing Dance Literacy

## Understand Dance as a Means of Expression and Communication

Students understand the concepts “narrative,” “themed” and “abstract” as they apply to dance, demonstrating the ability to:

- recognize the difference between a story and a theme in dance.
- describe the movement components of a dance and their effect.
- recognize and demonstrate how combining dance elements (e.g., head or torso toward or away from an arm gesture) communicates images and feelings.
- analyze the effect of areas of the stage and facings of performers.
- describe music and rhythms in dance.

### Suggested activities:

- Discuss what a dancer brings to dance and what a viewer brings to dance.
- Explore questions such as: What is a symbol? In what ways can dance movements be symbols?
- Compare and contrast live or taped performances of dances that are narrative (e.g., Mark Morris’ *The Hard Nut*) and abstract (e.g., Paul Taylor’s *Esplanade*).

## Apply Dance Vocabulary, Terminology and Symbols

Students understand, speak and read an expanding dance vocabulary; apply it to their writing; and use it to enrich their dancing, demonstrating the ability to:

- apply contrasting dance words, (e.g., point/flex, round/arch).
- demonstrate and invent a wide range of contrasting action words (e.g., pull/push, fall/recover) and descriptive words (e.g., gliding/bouncy, heavy/light).
- understand general dance concepts (e.g., parallel, turned out, positions of the feet).
- name styles, genres, artists, companies, dance professions.
- use vocabulary specific to a dance style (e.g., Ballet: plié, relevé, port de bras; Flamenco: golpe, zapateado, braceo, compas, palmas).
- understand choreographic devices (e.g., repetition) and structures (e.g., ABA, theme and variation).
- combine motif symbols or invented notation to represent simultaneous movement concepts.
- follow basic stage directions (upstage, downstage, stage right and left, wings) and stage maps.
- understand basic information about muscles and bones.

### Suggested activity:

- Maintain a dance journal that includes responses to performances, vocabulary lists, drawings and notation.

## Analyze, Critique and Communicate About Dance

Students respond to dance with an opinion supported by examples based on collaboratively derived criteria, demonstrating the ability to:

- identify the date, performers and venue.
- use dance vocabulary.
- recognize the genre or style of a performance.
- infer the ways in which specific movements and spatial design create images that support the theme of the dance.
- interpret a dance in terms of content (narrative, themed or abstract) and context (theatrical, ritual or social).
- describe music and costumes.
- express personal reactions based on specific examples.
- recognize and articulate personal aesthetic preferences.
- express responses verbally and in writing.

### Suggested activities:

- Create a set of agreed-upon criteria for evaluating dance with teacher and peers.
- Use notation to analyze a dance movement.
- Post student ads for dance events, reviews of dance performances and reflections about learning or creating a dance.

## Identify and Compare Dance Styles, Genres, Major Works and Artists

Students identify and distinguish several different forms of dance, demonstrating the ability to:

- identify and describe at least four different dance styles and genres.
- use dance and descriptive language to compare and contrast styles.
- recognize aesthetic elements of different dance styles.
- identify elements that are related to students’ own dance practice.
- recognize several major works.

### Suggested activities:

- Contribute to a growing class list of styles, genres, artists and companies.
- Compare and contrast works by choreographers such as Jerome Robbins (*Fancy Free*), Fred Astaire/Hermes Pan (*Top Hat*), Paul Taylor (*Three Epitaphs*), Alvin Ailey (*Cry*).

## Grade 5 Benchmarks

*Students expand their dance vocabulary of words and symbols to further refine their understanding and communication of ideas and themes in dance. They practice constructive criticism using dance language, and explore the elements that contribute to expression and meaning in dance.*

“Alone or in concert man dances his ‘selves’ and his feelings, his knowledge and his intuitions, and his dance becomes a communication as clear as though it were written or spoken in a universal language.”

Katherine Dunham

# Making Connections

## Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances)

Through discussion and examination of both choreographed and traditional cultural dances, students understand that all dances reflect a time and place, demonstrating the ability to:

- identify clues about history and culture in dance movements, costuming and musical accompaniment.
- describe who dances a dance, and where, when and why it is danced.
- discuss how values and beliefs are reflected in a dance.
- examine the cultural origins of a variety of dance forms from around the world.

### Suggested activities:

- Learn a dance from one's heritage and teach it to the class, explaining when and by whom the dance is performed, and its cultural significance.
- Learn elements of a dance style (e.g., Tap, Modern Dance) and examine its roots.
- Research the originator of a technique.
- View videotapes of children studying dance in other countries (e.g., Russia: *The Children of Theatre Street*), and compare with students' own experiences in dance class.
- Take part in a whole-group non-presentational dance experience (folk, social or improvisational); discuss the feeling of participating in dancing as a community with no performance goal.

By seeking themes and

## Connect Dance to Other Arts and Disciplines

inspiration for dance making in other disciplines, students make original insights and connections in dance, demonstrating the ability to:

- develop dance expressions of ideas and images from other disciplines.
- respond to dance using other art media or other disciplines.
- combine dance with other arts and disciplines.

### Suggested activities:

Understand dance principles by learning or inventing dances, using:

**Music:** syncopation in music and dance from various traditions.

**Visual Art:** a "movement palette" inspired by a painter's palette.

**Theater:** script and blocking.

**Language Arts:** action and descriptive words drawn from a poem.

**Math:** symmetry and asymmetry.

**Science:** environmental issues, natural systems or processes.



## Utilize Technology in Connection With Dance

Students view videotape of classes and both professional and student performances, and use computer programs designed for elementary school dance students, demonstrating the ability to:

- explain the difference between video dance documentation and dance video as an art form.
- describe the audience perspectives provided by video zoom, pan, and cut as compared with live viewing from a single vantage point.
- use a dance teaching program with guidance.

### Suggested activities:

- Create a video of a dance with peers and edit it using such software as Macintosh iMovie.
- Use interactive computer choreography games.
- View a videotape of students in dance class, and make a list of new or surprising information that the video medium reveals.

## Connect Dance to Health and Well-Being

Through participating in and reflecting on dance, students will:

- understand and describe how the body responds to small and large movements, stretching and aerobic activity.
- recognize and demonstrate how small and large movements, stretching and aerobic activity are sequenced in a dance class.
- describe the ways in which dance builds good coordination, and analyze why good coordination might be desirable.
- recognize that some foods are more healthful than others, and identify healthful foods.
- understand caloric intake and what kinds of movements burn calories.
- recognize their own shifting moods and the ways in which dance can help them explore and move through them.

### Suggested activities:

- Create a web of small and large movements in dance, and the parts of the body they engage.
- Bring in a list of healthful foods and share with the class; discuss the importance of healthful eating habits for dancers.
- Discuss the effects of dancing on self-confidence and comfort with one's body.

## grade 5 benchmarks

### Grade 5 Benchmarks

*Students illuminate their relationship to dance by exploring dances of different cultures and periods, find shared elements among the arts, use video and interactive technology to support dance learning, and analyze the effects of dance on body and mind.*

“Dance has existed at all times, and among all people and races.”

Mary Wigman

## Engage With Community and Cultural Institutions, Colleges and Universities

Through the school's participation in partnerships with dance artists and institutions, students will:

- understand and describe different approaches to dance making and performance learned from partnerships.
- identify the different places dance learning and performing happen: schools, colleges and universities, community centers, studios, theaters.

### Suggested activities:

- Make a list of school partnership activities and web the connections between them.
- Attend professional and college-level dance rehearsals and performances in school; public, college and university theaters; community cultural centers; and site-specific venues.
- Engage in post-performance talkbacks with a list of questions prepared in class; discuss afterwards in class.
- Engage in workshops and tours with partnering dance organizations.
- Work with a teaching artist to learn new dance styles and approaches.
- Interview a college or university intern assisting in the dance classroom to learn about their goals.
- Interview a teaching artist to learn about the mission of their cultural institution.



## Use Dance Research Resources

Students utilize print, video and online resources for dance research, demonstrating the ability to:

- use the school library to find information about a specific dance topic.
- use published material such as magazines and videos as a source of dance information.
- use dance websites and Internet teaching programs in guided sessions.



### Suggested activities:

- Research a specific dancer/choreographer with a guided group using appropriate websites, and create a summary.
- Participate in a class visit to the New York Public Library for the Performing Arts at Lincoln Center, and learn how to access the Dance Collection.
  - Use an instructional CD-ROM or video to learn a dance.
- Read youth-oriented magazines about dance such as *Young Dancer* or *Dance Spirit* for articles about dance around the United States.

## Share Dance Experiences in and Between Schools

By sharing dance through classroom experiences, advertisement, performance, documentation and mentoring, students will:

- value dance as an integral part of learning.
- describe particular benefits of dance learning to other students and teachers.
- work with peers to share or rehearse dances.
- bring parents to school to participate in dance experiences.
- share information and ideas learned in dance class with the classroom teacher.
- share dance experiences with a younger student.

### Suggested activities:

- Become "dance pen pals" with another class to exchange and reconstruct motif scores of dances.
- Mentoring: Make a list of roles that a dance mentor needs to play; become a dance buddy for a 2nd grade dance student.

“The dance is for everybody. I believe that the dance came from the people and that it should always be delivered back to the people.”

Alvin Ailey



## Grade 5 Benchmarks

*In a variety of school partnerships with dance cultural institutions, community organizations, and colleges and universities, students attend performances at dance venues citywide, work with dance teaching artists, see professional dance performances at their schools, and become familiar with a range of resources for learning about dance.*

## Learn About Careers in and Related to Dance

By exploring the functions of various careers in and related to dance, students will:

- understand and describe what people do in various dance and dance-related professions.
- describe one dance-related career in detail.

### Suggested activities:

- Role-play dance-related professions with peers and create a web, answering the question: How many people does it take to produce a dance performance? Relate this to students' own experience.
- Attend professional dance performances and study the program to see the various professions listed, such as:
  - dancer
  - choreographer
  - composer
  - costume designer
  - musician
  - set designer
  - lighting designer
  - rehearsal director
  - stage manager
  - technical director
- Interview people in non-performer professions related to dance.
- Visit a performance rehearsal to observe a choreographer interacting with dancers, designers and technical personnel.
- Create costumes or sets with peers, or prepare posters to advertise a performance, and discuss the role of the costume designer and marketing director.

## Set and Work Toward Goals

Through participating in dance over time, students will:

- develop short-term goals and long-term goals in dance and in personal growth.
- identify a personal relationship to dance.
- express interests and preferences in regard to various professions.

### Suggested activities:

- Identify and describe personal qualities that dance classes have strengthened, and speculate about how these might serve a person in life.
- Make a list of personal dance goals and the steps necessary to achieve them.
- Write an illustrated story about how you imagine yourself dancing in 8th grade, and describe what you did to achieve this.
- Read or create a story about becoming a dancer or doing a related job to help a dance production.
- Maintain a dance journal over time, including such items as diary entries about dance experiences, and dance-related writings, drawing, and photographs.

## Value Dance as a Source of Enjoyment and Lifelong Learning

Through participating in dance in school on an ongoing basis, students will:

- learn new dances from friends and family.
- attend dance events outside of school as a participant or audience.
- initiate dancing as a social activity.
- seek opportunities to dance in school and outside school.
- promote dance in and outside of school.

### Suggested activities:

- Watch dance on film, video and TV.
- Invite friends and family to student dance performances.
- Create posters advertising school dance performances.
- Attend an after-school dance class at school or at a local dance studio.
- Attend dance performances citywide.

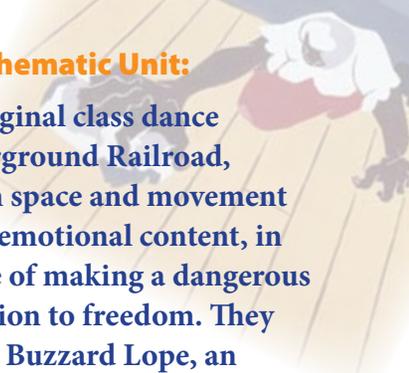


“On with the dance!  
Let joy be unconfined.”  
Lord Byron

## Grade 5 Benchmarks

*Students make inquiries into the variety of careers in dance and dance-related fields. They begin to develop personal goals in their own dancing. They visit local dance venues, and learn about the physical and social benefits of dancing.*

“Dancing: The highest intelligence in the freest body.”  
Isadora Duncan



## Dance Making

### Develop Skills and Techniques

Build skills in controlling and combining movement elements on varying pathways in space, layering actions, shapes, contrasting dynamics, and levels. Learn the Buzzard Lope, building skills in dancing rhythmic movements, taking visual and aural cues, and maintaining a group circle formation in which soloists take turns.

### Improvise

Explore the actions of the Underground Railroad (creeping, darting, running, hiding, reaching a destination) traveling along various pathways in space. Explore dynamics to express emotions (suspense, fear, determination, courage, excitement, relief, joy). Take turns improvising the solo buzzard figure in the Buzzard Lope.

### Choreograph

Work collaboratively with peers and teacher to create a narrative dance based on the theme of the Underground Railroad. Create movement phrases, dynamics, spatial paths and group formations inspired by words and images. Make group choices about choreographic structure and how music is used in the dance.

*Continued on following page*

## Developing Dance Literacy

### Understand Dance as a Means of Expression and Communication

View and discuss examples of dances that are abstract (e.g., Paul Taylor's *Esplanade*), and dances related to the unit that are themed (e.g., Alvin Ailey's *Cry*) and narrative (e.g., Donald McKayle's *Rainbow 'Round My Shoulder*) to explore questions such as:

- What kinds of ideas might an abstract dance be based upon?
- Is our class dance narrative, themed or abstract? Why?
- Is the Buzzard Lope narrative, themed or abstract? Why?
- In what ways is dance different from mime or sports?
- What is communicated when a dancer moves towards the audience? Away from the audience? Faces the audience? Faces away from the audience?
- What else in a dance creates a strong reaction in a viewer?

### Apply Dance Vocabulary, Terminology and Symbols

Examine key words, themes and images in the story of the Underground Railroad, and explore these in dance. Learn the dance vocabulary that describes the resulting movement. With peers, notate a phrase of movement from the dance, using a stage map to draw the pathways and motif symbols or invented notation to depict movements.

### Analyze, Critique and Communicate About Dance

View a live or taped performance of a professional piece inspired by a different historical event or period (e.g., Doris Humphrey's *Shakers* or Sophie Maslow's *The Village I Knew*). Write a response, describing the narrative or theme, and the feelings evoked by the dance. Describe how the movements, dynamics, pathways and relationships between dancers convey both story and mood.

*Continued on following page*

## Making Connections

### Understand Dance History and the Social and Cultural Significance of Dance

Learn a dance that was done by slaves during the Civil War period, such as the Buzzard Lope or the Ring Shout, and understand its origins and meaning. Research other kinds of dance that emerged in African-American culture during the period, including dance parody. Discuss in relation to students' own dances done with friends, family and community. Compare with the Underground Railroad dance and other dances students have choreographed.

Discuss the role of dancing as an outlet for expressing feelings of joy in spite of harsh circumstances, and for giving a shared form to feelings of sadness.

### Connect Dance to Other Arts and Disciplines

**Music:** Experiment with a range of musical selections for the Underground Railroad dance, such as Georgia Sea Islands chants, blues by Robert Johnson, symphonic selections.

**Visual Art:** Create set elements and costumes with peers, referring to paintings by such artists as Jacob Lawrence (see below) and Doreen Rappaport (*Freedom River*).

**Theater:** Integrate excerpts from the poem "Harriet Tubman Speaks" by J. Patrick Lewis into performance.

**Language Arts:** Read *The Underground Railroad* by Raymond Biel, or *Harriet and the Promised Land* by Jacob Lawrence to inform dance decisions.

**Math:** Create an original dance map depicting a journey from the South to the North, showing pathways and events in the dance.

**Science:** Identify constellations that guided the slaves, and use as imagery to inspire choreography.

### Utilize Technology in Connection With Dance

Videotape students practicing different kinds of pathways with a variety of actions, dynamics and levels. Make group choices about choreography based on the viewing.

*Continued on following page*

Students create an original class dance inspired by the Underground Railroad, exploring pathways in space and movement qualities that express emotional content, in response to the theme of making a dangerous journey from oppression to freedom. They integrate learning the Buzzard Lope, an African-American dance from the Civil War period, into the unit to support their creative work.

## Working With Community and Cultural Resources

### Engage With Community and Cultural Institutions, Colleges and Universities

Attend performances of works by companies that make reference to the dance and music of African-American Southern culture (e.g., Reggie Wilson/Fist & Heel Dance Company or Forces of Nature Dance Company). Invite the company to the performance of the Underground Railroad dance.

### Use Dance Research Resources

Use the school library and the local public library to research social life and dances during the Civil War period for the Underground Railroad dance.

Visit websites such as [www.nationalgeographic.com/](http://www.nationalgeographic.com/) railroad to learn more about the Underground Railroad, and [www.pbs.org/wnet/freetodance](http://www.pbs.org/wnet/freetodance) to learn more about African-American dances of this period.

*Continued on following page*

## Exploring Careers and Lifelong Learning

### Learn About Careers in and Related to Dance

In small groups, take turns being the rehearsal director for sections of the dance. Discuss the role of rehearsal director with classmates.

### Set and Work Toward Goals

Create a timeline with peers, working backwards from the performance date of the dance. Together, draft a plan for completing work in choreography, stage rehearsal and support preparations.

### Value Dance as a Source of Enjoyment and Lifelong Learning

Discuss ways in which the class has collaborated in the creation of this dance, and the benefits of collaborating in dance and other activities.

## Dance Making *continued*

### Perform

Perform the Underground Railroad dance and the Buzzard Lope as part of a school assembly on the Civil War and slavery, demonstrating collaborative behavior and a clear sense of the dramatic intent of the dances.

## Developing Dance Literacy *continued*

### Identify and Compare Dance Styles, Genres, Major Works and Artists

See a performance of a work about the African-American experience like Alvin Ailey's *Revelations*, and compare with the Underground Railroad class dance in terms of theme, style and structure. Consider questions such as: *Revelations* has sections—does our dance have sections? What emotions are expressed in *Revelations*? In our class dance? What themes of African-American history are explored in *Revelations*? In our class dance?

## Making Connections *continued*

Play with an interactive choreography program (e.g., LEGO MindStorm for Schools/Kaiserworks Kidmotion) to create computer-generated ideas for the Underground Railroad dance.

### Connect Dance to Health and Well-Being

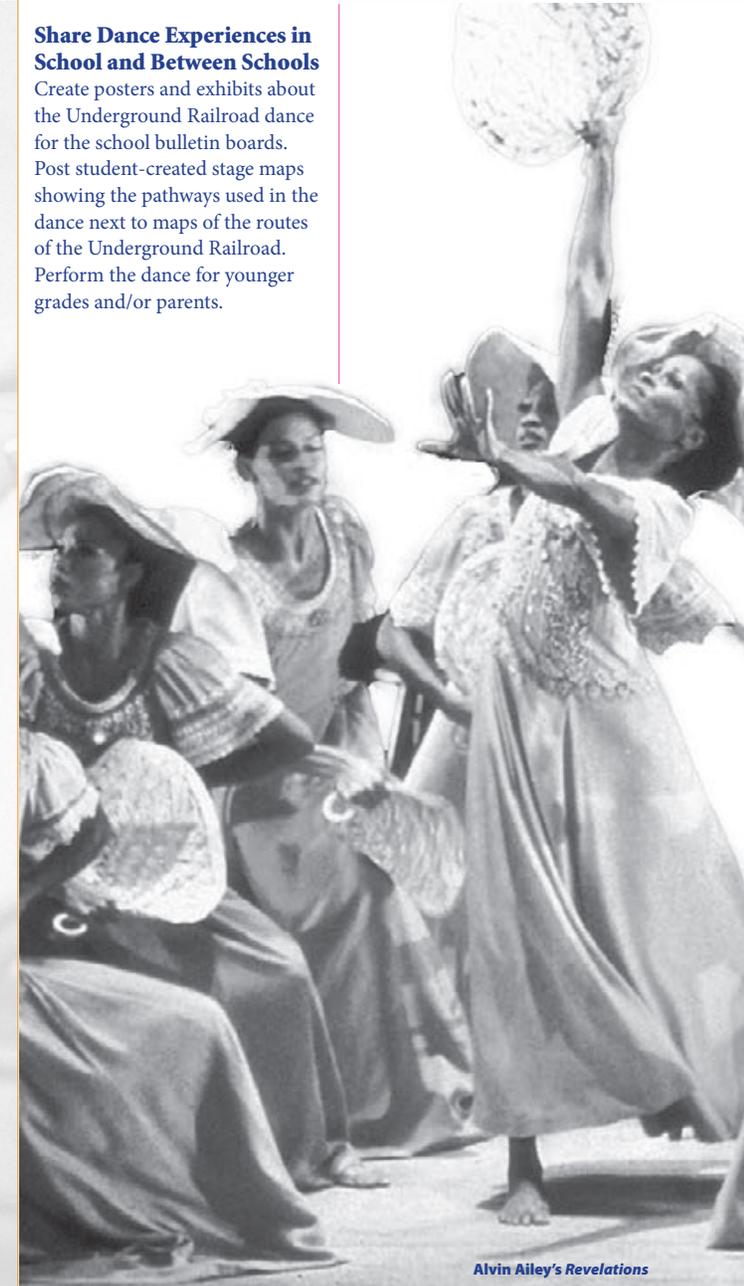
Web the effects on healthy living of working cooperatively with others in dance class. Consider questions such as: What is enjoyable about participating in dance with other people?

Discuss the impact of slavery on people's health. Consider questions such as: What are the many ways enslaved peoples have preserved their dignity and well-being through artistic expression, including dance? In what ways do freedom and choice allow us to be healthier in our bodies and spirits? How does dance play a part in that?

## Working With Community and Cultural Resources *continued*

### Share Dance Experiences in School and Between Schools

Create posters and exhibits about the Underground Railroad dance for the school bulletin boards. Post student-created stage maps showing the pathways used in the dance next to maps of the routes of the Underground Railroad. Perform the dance for younger grades and/or parents.



Alvin Ailey's *Revelations*



## Develop Skills and Techniques

Through participation in technique classes, students learn theatrical styles, culturally specific dance forms, and social dances, achieving the ability to:

- exhibit proper muscle use, alignment and posture appropriate to a style.
- demonstrate strength and flexibility in jumps, deep bends, turns and extensions.
- coordinate a range of small and large movements specific to a style.
- demonstrate control and balance in centered and off-centered movements.
- execute combinations of steps with transitions in varied dynamics and spatial orientations.
- move in syncopated rhythms: dotted rhythms, polyrhythms, odd meters (e.g., 5/4 time).
- employ various kinds of partnering techniques.
- execute movement sequences in a variety of dance forms with accuracy.

### Suggested activities:

- Take classes in such techniques as Modern (e.g., Horton, Limón), Ballet, Tap, Jazz, etc.
- Take traditional dance classes (e.g., Flamenco, West African, Balkan).
- Learn social dances from various periods.

*Continued on following page*

## Improvise

Students develop movement phrases and examine various spatial groupings and patterns, demonstrating the ability to:

- demonstrate initiative in improvisations.
- vary movement phrases through reordering.
- vary movement phrases by changing rhythm, tempo, dynamics and use of space.
- use dynamics for expression
- use gesture as a source of dance movement.
- transfer spatial patterns from visual to kinesthetic.
- improvise non-literal movement on a dramatic theme.
- make spontaneous choices in dance partnering with sensitivity to the partner.
- work alone, or collaborate with a partner or mid-size group.
- translate rhythmic patterns from aural to kinesthetic.

### Suggested activities:

- Manipulate movement phrases with devices such as repetition, inversion, retrograde.
- Explore structures such as Call and Response, Flocking.

*Continued on following page*



## Choreograph

Students create a dance with peers, demonstrating the ability to:

- clearly express the intent or theme of the dance.
- incorporate several sections with a beginning, development, resolution and ending.
- use original movement motifs informed by the genres and styles studied.
- develop movement motifs to derive phrases.
- use a variety of partnering techniques.
- juxtapose a unison group against a solo or duet, and two or more unison groups against each other.
- understand and use choreographic structures such as ABA, theme and variation, canon, call and response, counterpoint.
- use choreographic designs such as diagonals, lines, clusters, entrances, exits.
- choose appropriate music.
- show initiative and independence in rehearsals.

### Suggested activities:

- Collaborate with peers to set formations and spatial patterns for a group work using learned movement material.
- Create a work with peers using original movement material, devices to manipulate phrases, and a clear choreographic structure.

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## Perform

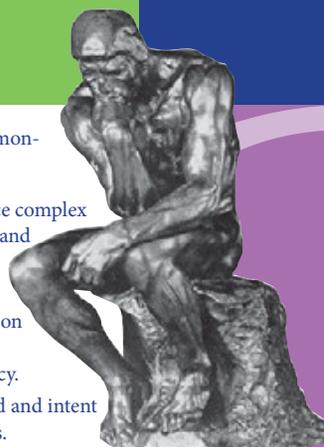
Students perform, demonstrating the ability to:

- recall and reproduce complex movement phrases and spatial formations.
- execute internal entrances and exits on musical cues with dependable accuracy.
- change focus, mood and intent for different dances.
- dance in various styles and genres, with clear differences in body posture and attitude.
- dance with physical and expressive commitment.
- perform improvisations.
- dance with rhythmic accuracy and musical feeling.
- actively relate to the audience.
- collaborate with an ensemble in rehearsal and performance decisions.
- improve performance independently in response to feedback.
- understand stage procedures and conventions.
- exhibit attentive audience learning behaviors when viewing the work of other students.

### Suggested activities:

- Perform in class, school assemblies and festivals.
- Perform at regional festivals.
- Perform at community organizations.

*Continued on following page*



### Entry points for teaching:

- an element of dance such as Dynamics or Rhythm
- a dance technique or style such as Ballet, Horton or Limón
- a theme from students' lives such as Friendship or Loneliness
- a theme related to social studies such as 20th Century America or War
- a traditional cultural dance such as Funga (West Africa), Floral Fan Dance (Korea), Dabkah (Lebanon), Syrtos/Kalamatianos (Greece) or American social dances
- a poem or narrative such as those by Langston Hughes ("The Dream Keeper"), or Robert Frost ("Mending Wall," "The Road Not Taken")
- a visual art work such as those by Rodin (*The Thinker*, *The Burghers of Calais*) or Jean-Michel Basquiat (*In Italian*, *Abuelita*)
- a musical element or quality such as Polyrhythms or Counterpoint
- an excerpt or version of a dance such as *Nutcracker* or *Revelations*

## Grade 8 Benchmarks

*Through formal study of a range of styles, techniques and genres including their own social dances, students expand their perception of dance and demonstrate a variety of style-specific skills. They apply an understanding of choreographic principles and structures when learning, developing, and performing dances, demonstrate the ability to self-correct in response to suggestions, and develop personal technical goals for improving dance skills.*

**Develop Skills and Techniques**  
*continued*

**Respond, Reflect, Revise**

Clarify and improve dancing by analyzing the way the body works, and the characteristics and demands of various genres, styles and techniques. Consider questions such as: In what ways do my muscles need to work to accomplish this movement?

**Improvise**  
*continued*

**Respond, Reflect, Revise**

Show work at each class session, and respond to work by other students, to further exploration of new movement ideas as a class and individually. Consider questions such as: What devices might we use to create new movements from existing movements?

**Choreograph**  
*continued*

**Respond, Reflect, Revise**

Show and discuss dance studies-in-progress, using agreed-upon protocols and criteria to address a student choreographer's intention, how the choreography communicates, and how it might be improved. The choreographer might ask: How can I reorganize this dance to enhance its expressiveness? How can I use music more effectively to support my theme?

**Perform**  
*continued*

**Respond, Reflect, Revise**

View a videotape of the performance. Note the qualities that the performers exhibited in their dancing and the overall effect of the performance. Discuss according to a class-generated protocol. Consider questions such as: How do our individual styles affect a group performance? How can personal expression make a dance stronger?



# Developing Dance Literacy

## Understand Dance as a Means of Expression and Communication

Students understand related and contrasting elements in dance that create a movement language, demonstrating the ability to:

- recognize call and response in dances.
- identify moments of contrast and surprise.
- identify developments and variations of dance figures (partnered step combinations).
- understand and demonstrate how agreement or contrast between parts of the body, dynamic attack, and direct or indirect motion create meaning.
- understand the effect of spatial transitions in areas of the stage space.

- identify a dance's specific relationship to time, rhythm and music.
- analyze the use of individuals, partners and groups.
- analyze the effects on a viewer of both personal aesthetic preferences and physical point of view.

### Suggested activities:

- Analyze how varying the use of force affects the way a movement feels, is perceived, and is interpreted.
- Consider questions such as: What constitutes a metaphor in dance?

## Apply Dance Vocabulary, Terminology and Symbols

Students increase and diversify dance vocabulary, demonstrating in dance movement, discussion and writing the ability to:

- apply contrasting (e.g., fall and recovery) and synonymous (e.g., turnout and rotation) dance words.
- use descriptive words in combination with dance terminology (e.g., "a syrupy recovery").
- demonstrate and refer to steps in combination (e.g., run-run-leap, chassé, pas de bourrée, shuffle ball-change flap flap).
- use style-specific vocabulary (e.g., Hip-Hop: lockin', poppin', toprockin', b-boyin'; Ballet: enchainement, adagio, en pointe).
- identify various choreographic devices (e.g., canon, accumulation, retrograde) and structures (e.g., rondo, call and response).
- use motif symbols or invented notation to indicate leading parts of the body.
- understand stage terminology and staging concepts (e.g., upstaging, crossover, center, quarter).
- name muscles, bones and tendons.

### Suggested activities:

- Maintain a dance journal, including dance research, dance resources and notation.
- Notate a dance phrase.

## Analyze, Critique and Communicate About Dance

Students present informed opinions about dance based on stated criteria and supported by examples expressed in dance terms, that can be defended in comparison with those of peer critics, demonstrating the ability to:

- accurately identify the time and date, all performer and non-performer participants, and venue.
- describe the genre or style, using pertinent style-specific vocabulary.
- use expressive language to describe their emotional responses to performances.
- identify the movement components in a dance phrase.
- analyze basic structural elements of the choreography.
- evaluate performer qualities.
- analyze dance content and social/cultural context.
- recall details about costumes, music and stage design and analyze their effect on the performance.
- speculate on the intent of the dance and whether it was successfully communicated.
- respond to dance verbally and in writing.

### Suggested activities:

- Reflect upon personal criteria for evaluating dance, and share in class discussion.
- Use student documentation of the rehearsal process, including notation, to analyze dance.
- Post student critical reviews of dance performances on the bulletin boards and in a newsletter.

## Identify and Compare Dance Styles, Genres, Major Works and Artists

Students differentiate a variety of styles, and gain familiarity with a range of dance companies and artists, demonstrating the ability to:

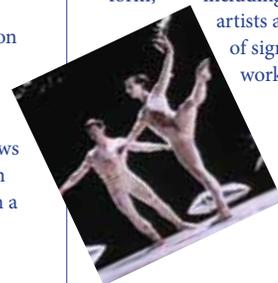
- identify, describe, compare and contrast at least six different dance styles and genres.
- use dance language to describe specific aesthetic differences and similarities between styles and artists.
- understand and infer the technical demands of a style.
- describe the relationship to music in a style.

### Suggested activities:

- Attend performances and view videotapes of dances in a variety of dance styles and genres, and choose one to analyze in depth.
- Research the connections between two dance styles.
- Compare and contrast dances by various American choreographers (e.g., Merce Cunningham's *Rainforest*, Alvin Ailey's *To Bird With Love*, José Limón's *The Moor's Pavane*).
- Compare and contrast traditional cultural dance styles shown by American or visiting dance companies.
- Make a "family tree" of a dance form, including major artists and dates of significant works.



José Limón's *The Moor's Pavane*



Merce Cunningham's *Rainforest*

## Grade 8 Benchmarks

*Through critical and practical investigation, students develop the vocabulary and concepts to discuss dances and dance making in terms of style, structure and design. They expand their understanding of the origins of and connections between dance styles in the ongoing evolution of the art form.*

“You do not separate the human being from the actions he does, or the actions which surround him, but you can see what it is like to break these actions up in different ways, to allow the passion, and it is passion, to appear for each person in his own way.”

Merce Cunningham

## Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances)

Through critical investigation and analysis, students understand how dances evolve and interconnect, demonstrating the ability to:

- identify the participants in and audience for dance in various cultures and historical periods.
- analyze societal mores and how they affect the way dance is performed and received.
- examine how dance styles influence each other across cultures.
- examine the impact of significant national or world events on dance styles and production.

### Suggested activities:

- Research the period in which a choreographer was working or a dance form arose.
- Choose from a “grab bag of countries,” and research the dances of the country chosen.
- Teach a “travel dance” from another country to peers.

## Connect Dance to Other Arts and Disciplines

By investigating, comparing and synthesizing ideas common to dance and other disciplines, students gain new perspectives on dance, demonstrating the ability to:

- apply basic principles common to dance and other disciplines to dance creation.
- use ideas and images from other disciplines to inspire new approaches to dance study.
- respond to dance using other art media and other disciplines.
- incorporate other arts and disciplines into dance creation and performance.

### Suggested activities:

- Understand dance structures by learning or inventing dances, using:
  - **Music:** “music visualization” in movement of musical moods, rhythms and structures.
  - **Visual Arts:** sculptural shapes and the concept of volume.
  - **Theater:** character development; mood.
  - **Language Arts:** a novelistic theme as an underlying structure; grammar in language and in dance.
  - **Math:** symbolic representation of values and relationships.
  - **Science:** centrifugal and centripetal force (spiral and circular movements in place and traveling).

## Utilize Technology in Connection With Dance

Students understand and use videotape as a tool for revising dance and as an integrated part of performance, and use computer programs and websites for dance learning, demonstrating the ability to:

- handle a video camera.
- imagine, envision, describe and carry out original uses of video images to enhance a dance performance.
- navigate a dance-teaching website independently.

### Suggested activities:

- Take video footage of only classmates’ feet and legs as they are rehearsing a dance; repeat with only the upper body; use to revise performance.
- With peers, create a videotape of students dancing to weave into a performance.
- Digitally videotape classes and performances, and share with another school via the World Wide Web.
- Create and edit a video using blue screen technology (e.g., Final Cut Pro or equivalent software).
- Videotape a class discussion; view and comment on the exchange.

## Connect Dance to Health and Well-Being

Through participating in and reflecting on dance, students will:

- analyze the effect of dance on strength, endurance, aerobic conditioning, flexibility, coordination, physical and mental self-control, emotional state, socialization and cooperation, spiritual fulfillment and balance in life.
- identify the elements of nutrition (vitamins, minerals, fats, carbohydrates, proteins).
- describe specific benefits of good nutrition to dance performance.

### Suggested activities:

- Web the ways in which studying dance affects students’ health.
- List everything eaten in a three-day period and reflect upon it; discuss the role of eating habits in nutrition.
- Set goals for healthy behaviors that can enhance dance experiences.

## Grade 8 Benchmarks

*Through research and analysis, students gain a sense of the development of dance styles through history. They increase their understanding of musical structures and qualities in relation to dance, and integrate other art forms in the creation of dance pieces. They expand their use of technology to research and create dance, and relate dance to nutrition and physical development.*



“Dance is your pulse, it’s your heartbeat, it’s your breathing. It’s the rhythms of your life ... and that’s common to all the cultures and it’s common to all individuals.” Jacques D’Amboise

## Engage With Community and Cultural Institutions, Colleges and Universities

Through the school's participation in partnerships with dance artists and institutions, students will:

- describe the activities of a dance company (e.g., training, rehearsals, performances).
- understand the routine of a theatrical dance performance: ushers, seating, programs, house and stage lights, audience attentiveness, performance, applause.
- compare and contrast various dance cultural institutions in terms of their mission in the community.
- describe the challenges and rewards of participating in dance experiences with a wider community beyond the school dance community.

### Suggested activities:

- Attend performances and other dance events at local and citywide theaters, community centers, privately operated dance studios, colleges and universities; report on the event to the rest of the school.
- Observe rehearsals at the studios of partnering professional dance companies.
- Work with the school dance teacher in partnership with teaching artists from a variety of dance institutions, and compare and contrast styles and approaches to dancing and dance making.
- Research and share information about local dance studios.

## Use Dance Research Resources

Students utilize a variety of print, video and online resources for dance research, demonstrating the ability to:

- find information about dance in a variety of libraries and websites.
- make use of published material such as magazines, periodicals, books and videos to learn about dance and dance-related subjects.

### Suggested activities:

- Research dance companies using general dance sites with links to Modern Dance companies and choreographers, such as: [www.dancer.com](http://www.dancer.com) or [www.artslynx.org](http://www.artslynx.org).
- Visit libraries and corresponding websites that specialize in dance, such as the New York Public Library for the Performing Arts at Lincoln Center ([www.nypl.org](http://www.nypl.org)); research such topics as specific dance artists, the dance of a specific culture, or dances created by various choreographers to the same piece of music.
- Read dance periodicals (e.g., *Dance Magazine*, *Dance Spirit*, *Pointe Magazine*) for information about dance performances, programs and training.



## Share Dance Experiences in and Between Schools

By sharing analysis of dance with other dance students, non-dance students, parents and teachers of various disciplines, students will:

- describe the process of learning, creating and performing dance to other students.
- explain evaluation methods to other students.
- share dance notation and documentation with other students.
- guide a peer or younger dance student with sensitivity.
- incorporate guidance and correction from peer or high school dance students.

### Suggested activities:

- Partner with another school to share dance notation and other documentation, including videotape; reconstruct each other's dances from various sources.
- Share dance documentation with other students at their own or another school.
- Share dance learning with peers from other schools in dance workshops.
- Enroll parents as dance advocates in the school.
- Bring relevant dance ideas to the attention of teachers of other subjects.
- Mentoring: Participate in a "big sib" program with a neighboring high school dance program; partner with a younger class as a "dance big sib."

## Grade 8 Benchmarks

*Students broaden their perspective about dance through school partnerships offering more diverse experiences with professional dance artists both on and off-site. They cultivate a wider acquaintance with dance performance venues in New York City, and increase their use of libraries and the Internet for research in dance.*

“I do everything I know how [to do] in a dance.” Twyla Tharp

“Dance is music made visible.” George Balanchine

## Learn About Careers in and Related to Dance

By participating in dance classes and in various capacities in school dance productions, students will:

- develop an understanding of the skill sets necessary to function effectively in dance and dance-related jobs.
- understand the relationships between various professions in and related to dance (e.g., dance company manager, publicist, marketing director, development director, choreographer).
- recognize the ways in which dance experiences support preparation for allied health and movement fields (e.g., dance therapy, physical therapy, occupational therapy, dance science and medicine).

### Suggested activities:

- Produce a performance with peers, taking various roles, and analyze the skills needed for such jobs as:
  - dancer
  - choreographer
  - rehearsal assistant
  - program writing and design
  - lighting assistant
  - stage manager
  - costume designer
  - set designer
  - fund raiser
  - advertising director
  - photographer
  - reviewer/critic
  - documenter
- Promote dance as an active member of community organizations: student government, the student dance group at a local community center, the student dance company at a local dance studio.

## Set and Work Toward Goals

Through participation in dance over time, students will:

- identify elements in a performance (e.g., passion, commitment, professionalism) that motivate students to aspire to excellence.
- through observation and experience, reflect on personal goals and take steps to achieve them.
- identify skills and qualities that lead to success in the dance field and in life such as responsibility, adaptability, organization, communication, project management, time management.
- make a work plan for improving weak areas.

### Suggested activities:

- Make a list of favorite activities, and personal strengths and weaknesses; draft a plan to improve weak areas that might interfere with favorite activities.
- Research high schools that have dance programs and visit them; understand the admissions criteria; initiate with parents the application and audition procedure; talk with the school guidance counselor about the pressures and protocols of a high school dance audition.
- Research high schools that have strengths in areas necessary for dance-related professions such as management, journalism, teaching and technical theater.
- Maintain a dance portfolio over time with journal writing, notation, videotapes/CDs, photographs, tests.
- Research summer programs in dance.

## Value Dance as a Source of Enjoyment and Lifelong Learning

Through participating in dance in school on an ongoing basis, students will:

- enjoy dancing with friends at school.
- dance comfortably at family and social gatherings.
- attend a variety of dance events in and outside school.
- become familiar with a range of New York City schools, studios and theaters that offer dance classes, films, lectures and performances.
- organize for dance in and out of school.

### Suggested activities:

- Make a directory of theaters in New York City that program dance performances.
- Make a catalog of citywide dance studios and the kinds of classes they offer.
- Invite parents, neighbors, friends, the school principal and other administrators to attend class performances.
- Write about dance in the student newspaper.
- Create advertisements and displays for dance performances.
- Write thank-you letters to people who attend performances or visit classes.
- Organize, with peers and school staff, to create a dance club that extends the school dance program.
- Attend dance events at various venues with friends or family.

## Grade 8 Benchmarks

*Students practice various roles in dance production and transmission to understand dance-related careers. They identify goals for personal growth, and begin to look at next steps. As active members of their school dance community, they advocate for dance in their school.*

“Dancing is the last word in life ... in dancing one draws nearer to oneself.”

Jean Dubuffet

## 8th Grade Sample Thematic Unit:

Students investigate theme and variation in 20th century American social dances, research the cultural and social origins of the dances, and understand the role of improvisation in social dancing in many cultures. They examine the connections between American social dances and other forms and styles of dance.



### Dance Making

#### Develop Skills and Techniques

Practice complex steps and variations of steps from American social dances of various decades, such as Cakewalk (circa 1900); Castle Walk (circa 1910); Charleston (1920s); Tango (1930s), Jitterbug, Swing or Shim Sham (1940s); Salsa or Merengue (1950s); Twist or Boogaloo (1960s); Disco or Hustle (1970s); Electric Slide (1980s); Hip-Hop (1990s).

#### Improvise

Use reordering, adding, repeating, rhythm changes and level changes to explore variations of American social dance figures. Create at least one individual original move.

#### Choreograph

Focus on one American social dance, and create a dance with peers, using basic steps and formations learned, and incorporating improvisation and original steps. Choose period music for the dance.

#### Perform

Perform the American social dances project in a variety of informal and formal venues in school and off-site. Demonstrate authentic period style, musical and rhythmic acuity, and the ability to improvise social dance figures. Discuss in what ways it is different to dance in a social context and a performance context, and assess individual preferences.

### Developing Dance Literacy

#### Understand Dance as a Means of Expression and Communication

Describe the ways people communicate with each other in American social dances, and write an individual statement of the role social dancing plays in families and society. Explore questions such as:

- What social relationships and roles are implied by the facings, contact, and leader/follower relationships between partners?
- How do new social dances and variations on social dance steps arise?
- How is social dancing related to popular music and culture?

#### Apply Dance Vocabulary, Terminology and Symbols

Call out steps and figures of various American social dances, and respond by dancing the appropriate movements. Research social dance manuals to learn about various forms of notation, including foot patterns and written instructions. Create a score for a social dance using motif symbols or invented notation, including drawings and words. Use the score as an aid in practice and retention.

#### Analyze, Critique and Communicate About Dance

View a movie featuring choreography based on social dances (e.g., *Footloose*, *Saturday Night Fever* or *West Side Story*), a performance of choreographed social dancing by a professional company (e.g., The Big Apple Lindy Hoppers, Mama Lou Parks Dance Company, or Ballet Hispanico's *Club Havana*), or social dancing as depicted in a Broadway show (e.g., *Hairspray*, *Grease* or *Pajama Game*), and write a review, demonstrating knowledge of a range social dances.

*Continued on following page*

### Making Connections

#### Understand Dance History and the Social and Cultural Significance of Dance

Examine the African-American, Latin/South American, and European influences on American social dances and social dance music. Discuss the possible effects of immigration, Prohibition, the Depression and two world wars on social dance expression.

#### Connect Dance to Other Arts and Disciplines

**Music:** Examine the rhythms, tempi, instrumentation, and character of social dance music; discuss the relationships between Ragtime, Jazz, Swing, Salsa, Rock 'n' Roll, and Hip-Hop music and dances.

**Visual Art:** Research the costumes worn by social dancers of various periods, including footwear; discuss how period dress affects movement; collaborate with an art class for costume design; find depictions of social dancing in art and photography over the decades.

**Theater:** Participate in a period play or musical that features a social dance scene.

**Language Arts:** Create a dance inspired by "Life Doesn't Frighten Me" (poem by Maya Angelou, paintings by Jean-Michel Basquiat), using Hip-Hop rhythms, steps and music; discuss the relationship between graffiti and Hip-Hop.

**Math:** Count rhythms and measures of social dance phrases and music.

**Science:** Examine the effect of momentum on partnering.

#### Utilize Technology in Connection with Dance

Videotape class practice of social dances, and study to revise and improve performance. Create a CD of a student performance of social dances with student-researched informational text.

*Continued on following page*

### Working With Community and Cultural Resources

#### Engage With Community and Cultural Institutions, Colleges and Universities

Participate in a school partnership with an organization that teaches social dancing (e.g., American Ballroom Theater), to learn and create social dances. Visit social dance studios (e.g., Sandra Cameron Dance Center, Stepping Out, DanceSport), to observe or participate in lessons. Attend performances by companies that use social dance in a concert setting, such as Big Apple Lindy Hoppers (Jitterbug), Ballet Hispanico (Salsa), and Rennie Harris' Pure Movement and Bill Shannon/Crutchmaster (Hip-Hop).

#### Use Dance Research Resources

Use the school library, local libraries, websites and the New York Public Library for the Performing Arts at Lincoln Center to research American social dances. Read social dance magazines (e.g., *Ballroom Review*) for articles about social dance and news about events.

*Continued on following page*

### Exploring Careers and Lifelong Learning

#### Learn About Careers in and Related to Dance

Coach another pair of students in a partner dance. Identify the skills that make dance teachers effective. Take responsibility for one support role in the production, and report on the experience to the class.

#### Set and Work Toward Goals

Reflect in journal writing upon personal qualities that participating in social dancing has strengthened.

#### Value Dance as a Source of Enjoyment and Lifelong Learning

Enjoy and initiate social dancing at school festivals and events.



## Developing Dance Literacy *continued*

### Identify and Compare Dance Styles, Genres, Major Works and Artists

Watch movie musicals or the documentary *That's Entertainment*, and identify references to American social dances.

Research and make a presentation on a famous creator and/or teacher of social dance (e.g., Irene and Vernon Castle, or Frankie Manning).

Compare and contrast a social dance and a related dance style (e.g., Hip-Hop and West African Dance). Examine the connections between social dances and styles such as Jazz, Tap, and Afro-Cuban Dance.

## Making Connections *continued*

### Connect Dance to Health and Well-Being

Web the long-term health benefits of social dancing. Consider questions such as: How does social dancing affect my aerobic conditioning? My physical strength? My coordination? My sensitivity? My self-confidence?

Frankie Manning and partner

## Working With Community and Cultural Resources *continued*

Visit sites such as <http://www.memory.loc.gov/ammem/index.html>, <http://northbysouth.kenyon.edu/1998/music/dance/dance.htm> or [www.pbs.org/wnet/freetodance/behind/behind\\_minstrel2.html](http://www.pbs.org/wnet/freetodance/behind/behind_minstrel2.html) for history of Ballroom and early 20th century dances, and sites such as [www.centralhome.com/ballroomcountry/swing.htm](http://www.centralhome.com/ballroomcountry/swing.htm) for history of Swing Dancing.

View appropriate excerpts from the VH1 special *Thirty Years of Hip-Hop* to support learning in the Hip-Hop style.

### Share Dance Experiences in School and Between Schools

Write an article about the upcoming performance in the school newsletter. Host a class workshop for younger grades and/or parents to teach them one of the dances. Exchange notation and video of a dance with another class in school or with a dance class from another school.







## Develop Skills and Techniques

Through participation in ongoing, sustained and sequential dance technique classes, students extend physical and conceptual skills in a variety of styles, achieving the ability to:

- demonstrate understanding of weight placement and support specific to a dance form.
- demonstrate competent skill elements in a variety of dance forms (e.g., strength in extensions, turns, jumps, complex coordinations).
- demonstrate proficient technical skill in one genre, style or technique.
- use expressive musical phrasing and dynamic control.
- move on mixed meters with and without musical accompaniment.
- demonstrate proficiency in a variety of partnering techniques.
- execute extended sequences in a variety of dance forms with dependable accuracy.

### Suggested activities:

- Study techniques such as Ballet (any method), Modern Dance (e.g., Graham, Horton, Limón, Humphrey/Weidman, Holm/Nikolaïs, Cunningham, Release Technique, Contact Improvisation), West African, Afro-Haitian, Jazz, Hip-Hop, Rhythm Tap, Broadway Tap, Flamenco, Broadway Theater Dance (e.g., Fosse, Bennett), Latin Salsa, Odissi, Kabuki.

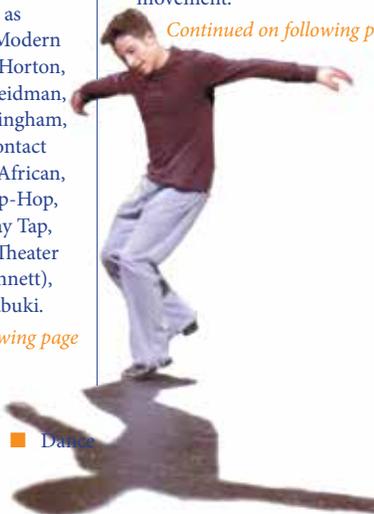
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## Improvise

Students work in a variety of improvisational structures to develop a personal style and expand movement vocabulary, demonstrating the ability to:

- suggest and develop original improvisation structures.
- combine body actions, dynamics, space, relationships, props and vocalization to find new movement.
- extend gestures to create dance movement.
- initiate movement using devices such as breath impulse, passed energy, physical manipulation.
- improvise non-literal dance movement to define a dramatic character.
- explore group dynamics and relationships.
- work comfortably in a range of partnering relationships.
- work alone or collaborate with a partner or any size group.
- interpret a visual score in movement.
- interpret a musical score in movement.

*Continued on following page*



## Choreograph

Students create a solo or group work independently or with peers, demonstrating ability to:

- present a clear and detailed proposal for a dance.
- create a dance with a beginning, development, elaboration, resolution and ending.
- employ original movements informed by a technique, genre or style.
- develop material based on observations of fellow dancers' improvisations.
- understand and use unison movement, juxtapose unison groups with solos and duets, juxtapose unison and non-unison groups.
- use various choreographic structures such as ABA, rondo, theme and variation, canon, palindrome, suite.
- use choreographic devices such as repetition, call and response, echoing, accumulation, retrograde, inversion.
- convey a dramatic through-line and an emotional subtext.
- choose appropriate staging and costumes.
- select dancers based upon multiple criteria.
- choose appropriate music or work collaboratively with a live musician.
- rehearse, document, evaluate and revise choreography independently.

*Continued on following page*

## Perform

Students perform in a wide variety of venues, demonstrating the ability to:

- exhibit a high level of dance awareness and achievement.
- demonstrate internalized standards of excellence.
- make appropriate performance choices to support choreographic intent.
- dance with a unique personal style.
- dance with sensitivity to musical phrasing.
- dance with confidence in a range of performing experiences, including theatrical concert dance, traditional ritual and social dance, and musical theater.
- perform student works, teacher-created works, and works by guest artists.
- self-evaluate to improve performance.
- understand and apply basic skills in technical theater.
- exhibit proper theater etiquette in rehearsal, audience and performer situations, and respectful cooperation with stage crew and design personnel.

### Suggested activities:

- Perform for peers in class.
- Perform at in-school events.
- Perform in regional festivals.
- Represent the school by performing in citywide events.
- Perform at community organizations.

*Continued on following page*



### Entry points for teaching:

- an element of dance, such as Focus or Time
- a dance technique or style, such as Graham, Limón, Ballet, Jazz
- a theme from students' lives such as Identity, Relationships, or Transitions
- a theme related to social studies such as Women's Roles, Social Justice, or Leadership
- a traditional cultural dance technique such as Afro-Haitian, Flamenco, Odissi, Kabuki, American Clogging, Irish Step
- a visual art work such as works by Matisse or Bearden, Medieval icons, pre-Columbian sculpture, Japanese prints
- a poem or narrative such as works by Keats, Cummings, Nikki Giovanni or García Márquez
- a musical element or quality such as Phrasing or Accelerando/Decelerando
- a theme from science such as Metamorphosis or Gravity
- an excerpt from a dance such as *Steps in the Street* or *Shakers*

## Grade 12 Benchmarks

*Through sustained, sequential study and analysis, students gain performance skills and conceptual understanding in a variety of dance forms, and achieve technical proficiency in at least one style. They teach and demonstrate for peers, create improvisational problems for class exploration, develop a repertoire of their own choreography and other works, engage in all aspects of performance and production, and demonstrate the ability to self-correct without suggestion.*

## Develop Skills and Techniques *continued*

### Respond, Reflect, Revise

Refine dancing by understanding personal strengths and limitations, work with an understanding of stylistic intent, and develop strategies to improve execution. Consider questions such as: How can I modify my movement to make it more expressive?

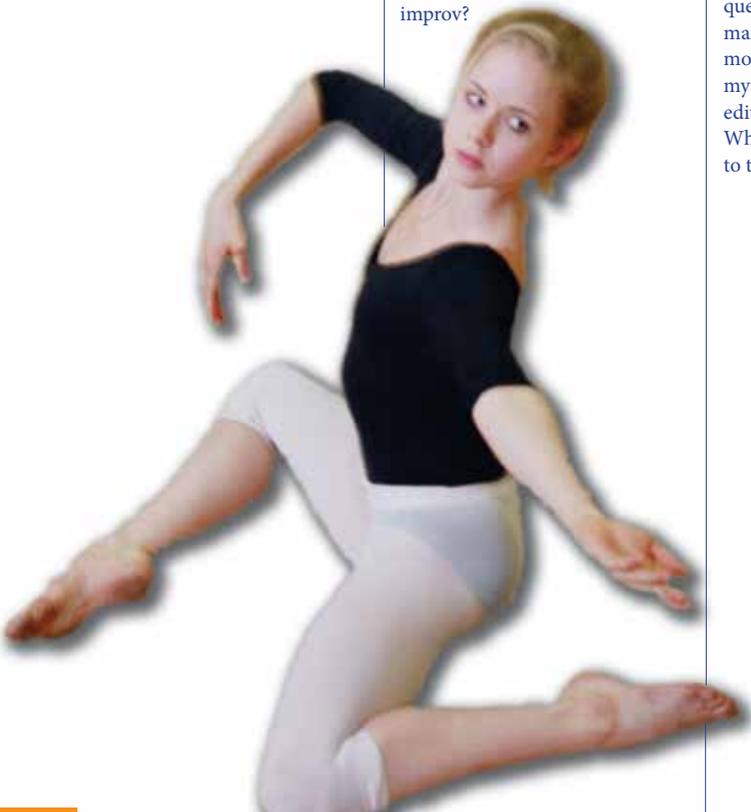
## Improvise *continued*

### Suggested activities:

- Improvise using text and/or sounds while moving.
- Explore various ways to express emotion using non-gestural movement.

### Respond, Reflect, Revise

Observe group improvisations, and discuss how dance elements are used in combination or isolation. Apply general observations to developing a personal approach to movement. Consider questions such as: Why is it important to expand my movement vocabulary through improv?



## Choreograph *continued*

### Suggested activities:

- Create a solo reflecting a distinct personal statement; perform it or set it on another student.
- Create a group work for peers based on an abstract concept such as Time.

### Respond, Reflect, Revise

Show and discuss dance studies-in-progress, using a standard or class-generated critical protocol (e.g., one compliment, two questions, one suggestion); revise work accordingly. Consider questions such as: How might I make this movement or phrase more interesting and relevant to my dance? Should my dance be edited, and if so, in what ways? What other ways might there be to think about this dance?

## Perform *continued*

### Respond, Reflect, Revise

Meet after performance to hear performance “notes” from the teacher and other students. Discuss according to a class-generated protocol. Rehearse “notes,” both individually and as a group to further develop performance. Consider questions such as: What can I do personally to improve my own performance as an individual and as part of an ensemble?



# Developing Dance Literacy

## Understand Dance as a Means of Expression and Communication

Students understand how choreographic devices combine with contextual elements to communicate meaning, demonstrating the ability to:

- distinguish referential and formal themes.
- distinguish representational and presentational approaches: understand the “fourth wall”
- analyze the effects of repetition and variation.
- evaluate the effects of open-ended structures (e.g., chance) and closed structures (e.g., palindrome).
- analyze and demonstrate the effects of combinations of shapes, actions, gestures, dynamics, texture, space, body facings and relationships, and use of the stage space.
- analyze how music/rhythm, visual elements, setting/venue, and text combine with dance.
- examine the effect of specific cultural, religious, mythical or archetypal references in dance.

### Suggested activities:

- Deconstruct a dance, webbing movement, musical and design elements to analyze their combined effects.
- Discuss point of view in dance, considering questions such as: What will this movement convey when seen from different angles?
- Analyze the differences between dance created as theater art and dance created as a participatory experience within a community.

## Apply Dance Vocabulary, Terminology and Symbols

Students use a broad range of dance terms, demonstrating in dance movement, discussion and writing the ability to:

- apply terms specific to a variety of styles, genres and cultural dance forms, describing movements and combinations of movements.
- utilize technical theater vocabulary, including stagecraft, lighting, stage directions and production processes.
- use motif symbols and scoring or invented notation to indicate timing and duration.
- apply technical words describing muscle actions such as adductor and abductor.
- apply technical names of muscles, bones and tendons and describe their functions.
- teach a dance class to a younger group, demonstrating specific knowledge of dance concepts, and skills; communication of dance concepts, using dance vocabulary; and an understanding of the purpose, sequence and organization of a dance class.

### Suggested activity:

- Maintain a dance portfolio, including journal reflections, research, ideas and drawings for dances, clippings about dance from magazines and newspapers, dance resources and performance “notes.”

## Analyze, Critique and Communicate About Dance

Students respond to dance verbally and in writing based on a variety of criteria, supported by observations, dance references and personal experiences. They express opinions that can be defended in comparison with those of peers and other critics, demonstrating the ability to:

- understand the effect of venue on performance.
- use a broad descriptive and technical dance vocabulary.
- describe dances and deconstruct dance phrases.
- use multiple frameworks as lenses to observe, interpret and analyze dance.
- contextualize a dance in reference to the spectrum of dance, synthesizing historical, cultural and stylistic information.
- evaluate all elements contributing to a dance performance and production.
- utilize refined observation and evaluation skills.
- identify specific movement and staging elements to infer choreographic intent.

### Suggested activities:

- Read articles and reviews of dance to broaden understanding of criteria used for dance evaluation.
- Use notation to analyze dance in response to dance observation, creation and performance.
- Post critical reviews, articles, photographs and artwork on school bulletin boards, in a newsletter, and in school publications such as the literary magazine, the art magazine and the yearbook.

## Identify and Compare Dance Styles, Genres, Major Works and Artists

Students demonstrate a broad understanding of styles and genres of dance, and knowledge of major dance artists and their repertory, with the ability to:

- identify, describe, compare and contrast the major styles of Western Theatrical Dance (e.g., Ballet, Modern, Jazz, Tap, etc.).
- identify, describe, compare and contrast at least six other styles/genres of dance (e.g., Flamenco, Hip-Hop, African/Afro-Caribbean, Middle Eastern, Latin Salsa, Japanese Butoh, Chinese Opera, Indian Classical Dance).
- name and demonstrate a range of social dances.
- recognize and identify major works of dance.
- describe the hallmarks of Performance Art.
- describe the styles and approaches of contemporary choreographers in relation to personal dance studies.

### Suggested activities:

- Attend performances by a range of large and small contemporary dance companies working in different styles and genres, and report to the class.
- Analyze the influences that have affected students’ personal dance styles.
- Attend a performance of contemporary emerging choreographers, interview them and write a report.
- Create a “family tree” of dance forms, tracking influences and interrelationships.

## Grade 12 Benchmarks

*Through critical analysis and comparison, students gain verbal, written and practical fluency in dance styles and concepts, incorporating their understanding into their work as emerging choreographers and performers. A familiarity with both historical and current dance artists lends perspective to their critical responses to dance performance.*

“Dance speaks the hidden language, the language our ancestors have given us, the language that is beyond language.”

Martha Graham

## Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances)

Through research, practice, analysis and synthesis, students gain a basic understanding of dance history and cross-cultural influences, demonstrating the ability to:

- identify whether a dance form is theatrical, ritual, social or a combination of these, and describe its function.
- analyze the development of a dance form over time.
- identify and describe aesthetic movements in dance and place them in historical, social and cultural context.
- understand a choreographer's career in context.
- reflect an understanding of dance history and cultural context in dance study, creation, performance and critical response.

### Suggested activities:

- Research, compare and contrast topics such as: Isadora Duncan; The Denishawn School; Classical Dance of India, Asia or Southeast Asia; Dances of Africa; Dances of the African Diaspora; The Rise of Theatrical Ballet; 19th Century Russian Ballets; American Dance in the 20th Century; 21st Century International Dance Fusion.
- Research an aesthetic movement in dance such as: German Expressionism and Mary Wigman, or Post-Modernism and the Judson Dance Theater.

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## Connect Dance to Other Arts and Disciplines

By investigating historic and contemporary collaborations, students understand collaboration between artists, demonstrating the ability to:

- identify dance and choreographic structures in other disciplines, and describe their effect.
- create a dance based on research in another subject area or art form.
- understand collaboration vs. interdisciplinary work; create or contribute to an interdisciplinary piece.
- collaborate with art and music departments to design and create costumes and sets, and provide musical accompaniment for a performance.

### Suggested activities:

Understand the principles underlying collaboration by learning or inventing dances in cooperation with students working in other disciplines, or by using elements and skills from other disciplines, such as:

**Music:** a joint project with a student composer.

**Visual Art:** the relationship between space, objects and viewer in art installations.

**Theater:** singing and acting while dancing; projection.

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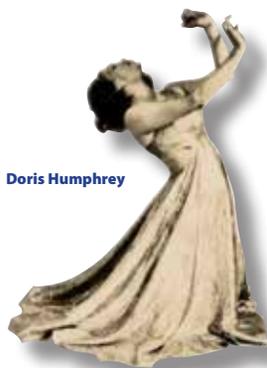
## Utilize Technology in Connection With Dance

Students use interactive computer programs to deconstruct and design dances and production elements for dance, and use the Internet for dance research and communication, demonstrating the ability to:

- transfer dance ideas from digital sources to performance.
- apply dance experience and knowledge when generating dance ideas on the computer.
- navigate a wide range of dance websites for dance news, and research independently.

### Suggested activities:

- Videotape dance studies for use in college and summer dance program applications.
- Make use of CD-ROM teaching programs to analyze and create choreography.
- Use interactive motion capture technology to create choreography, and as an element in performance.
- Use interactive distance learning technology to work with a master artist located outside New York City.
- Use interactive distance learning technology to share and create work.



Doris Humphrey

## Connect Dance to Health and Well-Being

Through participating in and reflecting on dance, students will:

- describe the skeletal, muscular and cardiovascular systems and their response to dance movements.
- describe the functions of nutritional elements and their effects on short-and long-term physical performance.
- construct a dance warm-up, demonstrating safe and sound physical principles.
- demonstrate knowledge of a range of dance and bodywork practices that enhance physical fitness, stress management, tension release and emotional support.
- identify safe practices, using weights or machines that can help to build strength for dance.
- understand dance injuries, prevention and treatment.

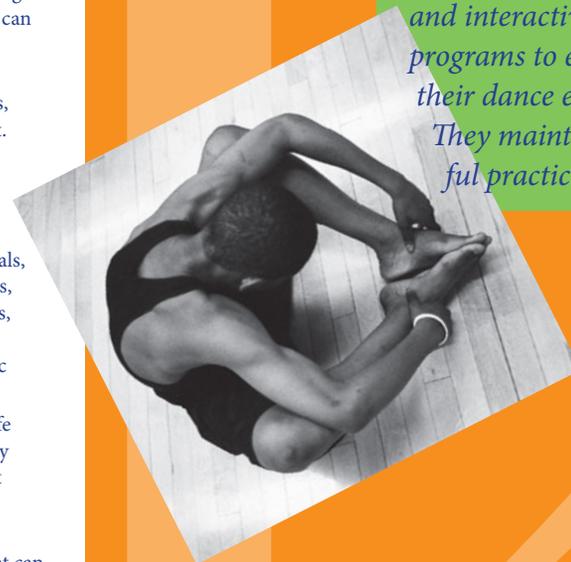
### Suggested activities:

- Attend workshops with visiting health professionals, such as physical therapists, nutritionists, orthopedists, massage therapists, chiropractors and somatic educators.
- Make a personal list of safe dance practices and injury prevention and treatment measures.
- Investigate bodywork practices such as yoga that can complement dance training and remain lifelong pursuits.

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## Grade 12 Benchmarks

*By charting the course of dance development, students understand the history and variety of theatrical dance styles, the functions of ritual and social dances, and the interplay between theatrical and non-theatrical dance forms. They engage in interdisciplinary collaborations and interactive computer programs to extend their dance expression. They maintain healthful practices in dance.*



**Understand Dance History and the Social and Cultural Significance of Dance** (Theatrical, Ritual & Social Dances) *continued*

- Research the “family tree” of Katherine Dunham, including Pearl Primus, Jean-Léon Destiné, Lavinia Williams, Alvin Ailey and others.
- Research, write about and perform dances of celebration from two continents.
- Participate in units or elective courses such as: Baroque Dance, Indian Classical Dance (Odissi, Kathak, Bharata Natyam), Hip-Hop and African Dance, Latin and Ballroom Dance, Post-Modern Dance (Release, Contact), Theater Dance (De Mille, Robbins, Fosse), Percussive Dance (Tap, Irish Step, Flamenco), Jazz Dance Styles.

**Connect Dance to Other Arts and Disciplines** *continued*

**Language Arts:** poetic devices shared by dance (e.g., motif development, repetition, variation).

**Math:** structures (e.g., number series).

**Science:** acceleration, gravity, power, force, mechanics.

**Connect Dance to Health and Well-Being** *continued*

- Keep track of nutritional habits in a log to maintain a safe and healthy attitude towards eating as a dancer.
- Research and chart emotional moods in connection with dance and other physical activity.
- Interview older dancers about aging and lifetime dancing.



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

*Agnes De Mille*

## Engage With Community and Cultural Institutions, Colleges and Universities

Through the school's participation in partnerships with dance artists and institutions, students will:

- describe the workings of a dance company (e.g., roles such as executive director, choreographer, artistic director, dancers, technical director, lighting designer, company manager, physical therapist, videographer, notater, board member, publicist, booking agent; activities such as touring, attending performances, teaching).
- understand the structure of college and university dance and dance education programs.
- describe elements of dance production common to all venues in non-profit and commercial enterprises.

### Suggested activities:

- Attend performances, workshops and rehearsals at a range of dance institutions.
- Engage with dance teaching artists in school and at their professional work site.
- Work with a visiting choreographer to learn a piece of repertoire or participate in the creation of a dance.
- Take dance and dance-related courses offered to high school students by local colleges and universities.
- Attend classes at and create a key to New York City dance studios.
- Intern with a dance company or community-based dance organization, presenting or service institution.
- Participate in high school dance festivals arranged by colleges, universities and cultural institutions (e.g., the L.I.U. High School Dance Festival), and in festivals hosted by cultural organizations (e.g., Dancewave's Kids' Café Festival, the BAX Teen Arts Festival, New York City Ballet Workout High School Dance Festival).
- Participate in partnerships (e.g., the American Dance Legacy Institute) to learn a short dance in a specific style (e.g., a Repertory Etude™).
- Interview and record members of the first cast of a famous dance work.

## Use Dance Research Resources

Students make frequent use of a wide variety of print, video and online resources for dance research, demonstrating the ability to:

- become familiar with the range of resources to facilitate dance research.
- stay current with dance trends through online and print resources.

### Suggested activities:

- Use the school library, public libraries, research libraries, Internet sources, interviews and performances for dance research.
- Access the Dance Collection at the New York Public Library for the Performing Arts at Lincoln Center to view historic dance videotape.
- Become familiar with websites that feature current news and information about the dance world such as [www.dancenyc.org](http://www.dancenyc.org).
- Make use of such publications as *High 5* to get discount tickets for dance performances.
- Read dance publications (e.g., *Dance Magazine*, *Dance Spirit*, *Dance Teacher*, *Pointe Magazine*, *The New Yorker*, *Village Voice*, *Backstage*, *The New Yorker* and *Time Out New York*) and visit websites (e.g., [www.danceinsider.com](http://www.danceinsider.com)) for their dance reviews, articles, class, workshop and performance listings, and audition notices.
- Make use of such videotape and dance lesson collections as *Dancing Through the Curriculum*.

## Share Dance Experiences in and Between Schools

Through active dance outreach within school, between schools, to parents, teachers and the community, students will:

- collaborate to create mechanisms for sharing dance experiences within the greater school culture.
- share performances, workshops, notation, documentation, and evaluation methods within school and with other schools.
- represent the school dance program with pride and a professional attitude at interschool, regional and citywide events.
- engage parents in dance activities in school, regionally and citywide.
- seek out information from teachers of other subjects relevant to a dance unit.
- teach and give guidance to a middle school or younger high school dance student with sensitivity and confidence.

### Suggested activities:

- Participate in an exchange of dance teachers with another school during National Dance Week.
- Initiate a student club for sharing dance ideas.
- Mentoring: Become a teacher or coach to a younger student; teach warm-ups or classes to students in a younger grade; serve as rehearsal assistant for a dance teacher or teaching artist.



“Dance is bigger than the physical body. Think bigger than that. When you extend your arm, it doesn't stop at the end of your fingers, because you're dancing bigger than that. You're dancing spirit.”

Judith Jamison

## Grade 12 Benchmarks

*Students attend performances through school partnerships and independently, learn and create choreography through partnerships with professional dance artists, familiarize themselves with dance studios and programs, serve as interns to dance organizations, and take full advantage of the cultural resources New York City offers for dance study, performance, and enjoyment.*

## Learn About Careers in and Related to Dance

Through active engagement with dance and dance service professionals and organizations in school and off-site, students will:

- practice basic skills in dance and dance-related professions in a school or professional setting.
- develop an understanding of personal strengths and weaknesses in relation to various dance and dance-related professions.
- express personal preferences for types of dance and dance-related activities.

### Suggested activities:

- Participate in career talks with visiting professional choreographers, dancers, teachers, administrators, managers, publicists, writers, technical personnel, designers, to learn the steps necessary to pursue these career options.
- “Job-shadow” professionals in fields of arts administration such as executive director, marketing director, education director, company manager.
- Visit a local dance studio and interview the director.
- Develop skills in dance and dance-related jobs through internships and assistantships.
- Teach a dance to classmates, or teach a warm-up to a younger grade, and make a list of the skills necessary for successful dance teaching.

## Set and Work Toward Goals

Through participation in dance over time, students will:

- develop realistic goals for further learning in dance and dance-related fields.
- understand the resources available for continuing education in dance and dance-related fields.
- identify individual strengths and weaknesses in relation to the demands of various professions.
- apply habits of mind and work habits gained from participation in dance to other career paths.

### Suggested activities:

- Create a career map that is a visual representation of goals, challenges and strategies; research next steps.
- Become familiar with college and university dance programs, dance companies and musical theater opportunities.
- Research higher education programs in dance-related fields such as dance journalism, dance teaching and arts administration.
- Rehearse a solo and prepare a video of it for college admission.
- Prepare a dance resume; revise after peer review; include a dance portfolio gathered over time.
- Prepare a general resume highlighting personal strengths gained through dance.
- Hold a mock audition; discuss appearance, behavior, presentation, listening skills, initiative, nervousness and rejection.
- Interview classmates with a set list of questions; discuss the experience and create a rubric of successful behaviors.
- Create a short personal statement of values, artistic passion and career goals.

## Value Dance as a Source of Enjoyment and Lifelong Learning

Through participating in dance in school on an ongoing basis, students will:

- make dance a regular part of life activities.
- seek out varied opportunities for further dance learning.
- analyze the ways in which dance can help individuals overcome perceived limitations in self and others.
- articulate the value of dance in a broad range of settings.
- understand the options for participating in dance-related activities.
- advocate for and support dance in multiple ways.

### Suggested activities:

- Take classes at a variety of dance studios and studios offering dance-related bodywork such as yoga, Pilates, Alexander and Feldenkrais.
- Go social dancing at clubs, community centers, or public outdoor dance events such as Midsummer Night’s Swing.
- Attend dance films at such events as the Dance Film Association’s annual Dance On Camera Film Festival at Lincoln Center.
- Speak about dance at various school and public events.
- Bring friends or family members to a dance performance in an unfamiliar venue.
- Recognize that dance has its own special requirements, skills, history and legacy, and speak out to see that these are addressed in school.
- Advocate for dance with parents, school staff and local government officials.
- Attend dance performances on a regular basis and in multiple venues with friends or family.

## Grade 12 Benchmarks

*Students initiate actions to advance their career goals, and to enhance their ability to continue to enjoy dance on many levels. They cultivate a broad familiarity with the opportunities for participating in dance in New York City. As active future members of the wider dance community, they advocate for dance verbally, in writing, and by example.*

“To dance at all is to confront oneself. It is the art of honesty.... It is impossible to dance out of the side of your mouth. You tell the truth when you dance. If you lie, you hurt yourself.”

Shirley Maclaine

## 12th Grade Sample Thematic Unit:

Students practice Martha Graham technique, improvise and create studies in Graham style, and perform original studies and a section of Graham repertoire to understand her use of gesture, treatment of myths, and portrayal of women. They participate in workshops in traditional genres such as Afro-Haitian, Kabuki or Flamenco to clarify understanding of Graham's technique through comparison.



### Dance Making

#### Develop Skills and Techniques

Practice floor work, standing work and traveling phrases in Graham style, with attention to gesture, breath, focus and attack. Take workshops in Afro-Haitian (rhythmic isolations and undulations in place and traveling). Flamenco (lifted body posture and rhythmic foot and hand patterns) or Kabuki (controlled minimal movement). Compare and contrast with Graham style.

#### Improvise

Using the Graham movement vocabulary, explore the use of gestures for emotional expression, dramatic intention, and contrasting dynamics of sudden/sustained. Repeat with Afro-Haitian, Flamenco or Kabuki movements.

#### Choreograph

Manipulate a phrase derived from improvisation using extended and stylized gestures informed by study of Graham and Afro-Haitian, Flamenco or Kabuki. Construct a self-portrait solo or small group relationship study, using this phrase as a starting point. Utilize devices such as repetition and variation to develop the movement material.

*Continued on following page*

### Developing Dance Literacy

#### Understand Dance as a Means of Expression and Communication

Examine the use of Greek mythology in Graham's *Errand Into the Maze* or *Clytemnestra*. Analyze structure, content and context in Graham's *Steps in the Street*. Compare dances by Graham with other dances based on gesture such as Kurt Jooss' *The Green Table*, and with traditional cultural dances using gesture and based on myth or stories.

Explore questions such as:

- What are the effects of gesture in Graham's work? In other work studied or viewed?
- What are the effects of sequential and percussive movements?
- Why might Graham have chosen myths as themes?
- How does Graham use repetition and variation?

#### Apply Dance Vocabulary, Terminology and Symbols

Respond appropriately when a Graham exercise is named, such as *Exercise on Six*; respond to and use appropriately terms such as contraction, release, spiral, tilt, pitch turn, stag leap, prance, archaic. Make journal notes for original dance composition in the Graham style. Create a score for a section of a Graham work using motif symbols or invented notation, including drawings and words. Exchange scores with a classmate and reconstruct in movement.

#### Analyze, Critique and Communicate About Dance

Write a review of a performance of Martha Graham works using the vocabulary and concepts of Graham technique. Read other reviewers and critics (e.g., John Martin, Walter Terry, contemporary writers) to identify the elements of performance they consider, and the kinds of references they use to place a performance in context. Support opinions with examples drawn from research and personal experience.

*Continued on following page*

### Making Connections

#### Understand Dance History and the Social and Cultural Significance of Dance

Research Martha Graham's development as an artist, her influences (e.g., Ruth St. Denis and the Denishawn Company, Isadora Duncan, Loie Fuller), and her contemporaries (e.g., Hanya Holm, Doris Humphrey, Charles Weidman, Katherine Dunham). Examine the role of women in the Modern Dance movement of the first half of the 20th century in light of social roles of women during this period, and Graham's portrayal of women. Analyze dances that Graham created in response to social themes or world events (e.g., *Appalachian Spring*—pioneer America; *Steps in the Street*—the Depression at home and growing militarism in Europe in the 1930s). Examine multicultural influences in her work (e.g., rituals of the Native American and Mexican cultures of the American Southwest).

#### Connect Dance to Other Arts and Disciplines (Music, Visual Arts, Theater, Language Arts, Math, Science)

Read biographies and autobiographies of famous choreographers and their collaborators. Create a "family tree" of dance collaboration, including such artists as:

Isamu Noguchi and Martha Graham

John Cage and Merce Cunningham

Igor Stravinsky and George Balanchine

*Continued on following page*



### Working With Community and Cultural Resources

#### Engage With Community and Cultural Institutions, Colleges and Universities

Participate in a school partnership with a professional company (e.g., the Martha Graham Dance Company) to participate in master classes and to learn a piece of Graham repertoire. Attend a professional rehearsal and/or performance of the work learned.

#### Use Dance Research Resources

Use the Internet and the New York Public Library for the Performing Arts at Lincoln Center to research the history of the Modern Dance movement and to watch films of the works of Martha Graham and her contemporaries. Consult Martha Graham resources to access tool kits with formal and contextual information about Graham's dances. View the interactive website "A Dancer's Journal: Learning How to Perform the Dances of Martha Graham" at <http://www.artsedgokenedy-center.org/search?q=martha+graham> and the Martha Graham materials on the the Virginia Arts Festival website at <http://www.marthagraham.org>.

*Continued on following page*

George Balanchine and Igor Stravinsky

### Exploring Careers and Lifelong Learning

#### Learn About Careers in and Related to Dance

Examine the organization of the high school in relation to dance programming, facilities, administration, funding. Intern at a dance company or school to observe dance administration, fund-raising, programming, management and public relations. Recognize the support structures that enable choreographers, teachers and students to participate in dance. Research the careers in which one could continue involvement with Graham's work.

#### Set and Work Toward Goals

Create a web of personal dance preferences, styles of dance, activities in dance (e.g. choreography, performance, teaching) in reference to this unit, and draft a personal plan for further study.

*Continued on following page*



## Dance Making *continued*

### Perform

Perform a section of a Martha Graham ballet that is in the public domain (e.g., *Steps in the Street*) along with original student work inspired by study of Graham and related cultural dance forms. Demonstrate a clear understanding of Graham's approach to gesture, body shapes, movement qualities, emotional attack and dramatic intention.



## Developing Dance Literacy *continued*

### Identify and Compare Dance Styles, Genres, Major Works and Artists

Analyze the Martha Graham style, in comparison with Native American, African and Asian genres, and other Western theatrical styles (e.g., Ballet, Limón, Jazz).

Research artists whose work was influenced by or in reaction to Graham (e.g., Erick Hawkins, Merce Cunningham, Paul Taylor; younger contemporary choreographers and performance artists such as Jaquelyn Buglisi, Donlin Foreman, Richard Move, and Pascal Rioult.)

## Making Connections *continued*

John Pratt and Katherine Dunham

Robert Rauschenberg and Trisha Brown

Murray Louis and Alwin Nikolais

Alex Katz, Donald York and Paul Taylor

Bill T. Jones and Arnie Zane

Continue the "family tree" by interviewing contemporary professional and student choreographers, and their collaborators.

### Utilize Technology in Connection With Dance

Use a graphic design program to create sets and costumes inspired by Isamu Noguchi and Martha Graham.

Use a CD-ROM teaching program (e.g., Bedford Interactive) to deconstruct a Graham-style study as an aid in creating original dance studies.

Use a computer choreography program (e.g., LifeForms, Dance Forms 1.0, *William Forsythe: Improvisation Technologies* CD-ROM) to generate ideas for choreography.

Use a notation program (e.g., Laban Writer) to notate a phrase of a Graham dance.

### Connect Dance to Health and Well-Being

Analyze safe practices in various dance techniques including Graham. Consider questions such as: What are some danger signs that might indicate overuse of muscles? What are the appropriate steps to take if these appear?

## Working With Community and Cultural Resources *continued*

### Share Dance Experiences in School and Between Schools

Post photographs of Martha Graham and of students practicing the Graham technique; research papers; and dance scores on the school bulletin boards. Write an article in the school newsletter, highlighting student work inspired by studying Graham. Invite parents to school open houses and performances, and to a performance by the Martha Graham Dance Company.

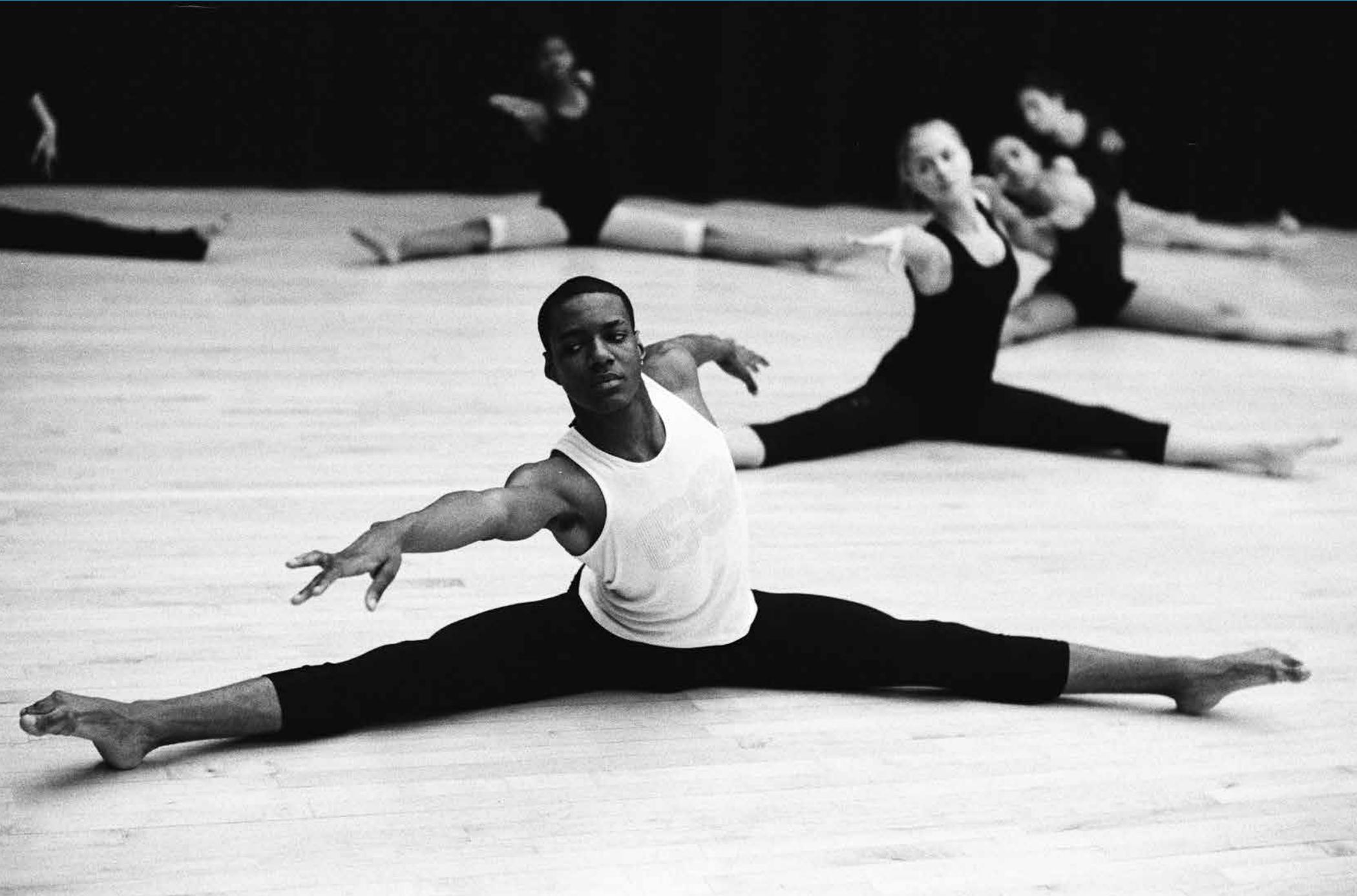


Martha Graham's *Appalachian Spring*

## Exploring Careers and Lifelong Learning *continued*

### Value Dance as a Source of Enjoyment and Lifelong Learning

Identify what styles of dance appeal to you and consider why. Consider questions such as: How does the study of different dance styles affect my understanding of my own preferences, strengths and aesthetics?



## A Basic Glossary of Dance Terms

**AB:** A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct sections that share either a character or quality.

**ABA:** A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.

**Abduction:** The movement of a body part away from the midline.

**Abstract:** Dance movement removed from a representational context; dance as the “thing-in-itself”; movement through space in time as its own subject matter.

**Accent:** An emphasis or stress on certain musical counts or within specific movements.

**Accumulation:** Repeating a sequence with the addition of one movement each time, e.g., 1, 1-2, 1-2-3.

**Adduction:** Movement of a body part toward the midline.

**Aesthetics:** A guiding principle in matters of beauty or artistic taste; a heightened sense of beauty; the branch of philosophy that deals with beauty, art, and artistic principles.

**Agility:** Moving with ease or kinetic flow.

**Alignment:** In ballet and modern dance, the placement of the body’s segments one above the other so that the ear, shoulder, hip, knee, and ankle are as close as possible to a straight line that extends at a right angle to the floor. Alignment in other dance forms may involve a different relationship between the segments of the body; proper alignment in a dance form allows for the greatest freedom of movement with the least amount of strain.

**Apron:** The area of the stage that extends toward the audience in front of the curtain line.

**Articulation:** Movement, with clarity and precision, of specific parts of the body that have jointed connectors, e.g., head (neck), arms (shoulders, elbows, wrists), hands (wrists, fingers), torso (shoulder girdle, spine), hips (lower spine, pelvic girdle, hip joints), legs (hips, knees, ankles), feet (ankles, toes).

**Asymmetrical:** A body shape or choreographic formation in which one side of the midline is not a mirror image of the other side.

**Axial:** A movement organized around the axis of the body in which the dancer remains in one spot in space, e.g., bending, stretching, twisting swinging; a non-traveling movement.

**Backstage:** The areas of a traditional proscenium stage not seen by the audience, e.g., the spaces concealed by the side and rear curtains, the dressing areas, scene or costume shop, etc.

**Ballet:** A form of dance originally developed in the 18th-century French court with a codified movement vocabulary. Advanced female ballet dancers work en pointe, wearing hard-tipped shoes that enable them to stand on the tips of their toes. A dancer must train in a consistent, rigorous daily ballet program for a minimum of three years before starting pointe work. Ballet training in soft slippers is often practiced by professional dancers specializing in modern, jazz, or tap dance to build a beautiful line and strength in leg extensions turns, and jumps.

**Blocking:** Planning and practicing the sequence of formations and positions of dancers on stage in a dance work.

**Brushes:** Standing warm-up movements executed with straight legs in which the working foot “brushes” the floor away from the standing leg until the foot is entirely extended in a point, with the toes either on or off the floor. In modern and jazz dance, these can be done with the legs parallel or turned out and from various starting positions; in ballet, they are done turned out from various starting positions and are called *tendus* when culminating with the toes touching the floor, *dégagés* when culminating with the toes off the floor.

**Call and Response:** A choreographic form, characteristic of African dances, in which a solo dance leader demonstrates and/or calls out dance steps, and the group responds by either repeating the step or with another step or movement combination. The same process can be used with two groups instead of a solo and a group.

**Canon:** The equivalent of a musical “round,” in which an identical movement phrase is performed by two or more dancers or groups of dancers, with staggered starting points.

**Center Stage:** The area in the middle of the floor space outlined by a proscenium stage.

**Chance Operations:** A choreographic device, deeply explored by Merce Cunningham, in which various methods may be used to obtain random selection or organization of movements or movement phrases, e.g., rolling dice to determine the order of phrases to be performed; also called “chance procedures.”

**Character:** The mood, feeling or style of a dance or a section of a dance; a specific role performed by a dancer in a dance.

**Choreographic Device:** A compositional process used to organize movements within a dance, e.g., canon, counterpoint, chance, unison.

**Choreographic Structure:** The overarching compositional form in which movements are organized in a dance, e.g., AB, ABA, theme and variation, rondo, etc.; syn. “choreographic form.”

**Choreographer:** An artist who creates dances; one who originates and/or chooses movements and organizes them into a dance work.

**Circumduction:** Movement of a body part so that its extremity makes a circular path.

**Collapse:** Movement characterized by a release of the muscles so that the body’s weight gives in to gravity.

**Combination:** A series of connected movements forming a dance phrase.

**Composition:** The activity of putting movements together into a short dance study or a complete dance.

**Concert:** A formal performance of dance, featuring either a full-length dance work or a series of separate shorter dance works.

*Continued on following page*

## A Basic Glossary of Dance Terms

**Contact Improvisation:** Spontaneous partnered movement in which one dancer responds instantly to movements done by the other, leading to a seamless flow of movement initiation and response. The form is characterized by use of the floor, rolling and tumbling, and non-gender-specific lifting using natural momentum and leverage.

**Content:** The subject matter or meanings of a work of art, as distinguished from its formal aspects.

**Contraction:** A shortening of the muscles of any part of the body, resulting in a pulling inward; in Martha Graham technique, a shortening of the muscles in the front of the torso, as in exhaling.

**Contrast:** The use of movements with different or opposite dynamics (use of energy or effort), shapes, use of space or time.

**Counterbalance:** To oppose with equal weight or force, preventing a shape from collapsing.

**Counterpoint:** The juxtaposing of different movement phrases against each other simultaneously.

**Critical Protocol:** A set of guidelines and procedures meant to be followed during discussions of dance performance and choreography.

**Cue:** An external stimulus that motivates a movement or change of movements; a movement in a dance that motivates other dancers in the dance to perform certain movements; a point in a dance work at which a lighting or musical change occurs.

**Cue-to-Cue:** A technical stage rehearsal in which the dancers take the places they would be in at each lighting change without performing the movements in between those changes.

**Curtain Line:** On a proscenium stage, the imaginary line marking where the bottom of the front curtain hits the stage floor.

**Dance Elements:** The Body (shapes and actions); Dynamics (movement qualities through energy and time); Space; and Relationship (between dancers, dancers and audience, dance and music).

**Dance Drama:** A dance presentation using relationships between characters to convey a narrative; characteristic of Indian, Chinese, Japanese, and Southeast Asian classical dance productions.

**Dance Flooring:** A flexible, portable floor covering that provides traction and a predictable surface for bare feet and various types of dance shoes; composed of a specially designed composite material. It generally comes in six-foot widths that are unrolled onto the floor and taped together with gaffer's tape.

**Dance in the Round:** A dance meant to be viewed from all sides, rather than from only one viewpoint as in a traditional theater.

**Dance Score:** A graphic representation of a dance using standard or invented elements.

**Design:** In choreography, the patterns and arrangement of movement in a dance.

**Downstage:** The area of a proscenium stage closest to the audience.

**Dynamics:** In music, the degree of loudness, softness, and attack; in dance, the degree of effort (force, energy) and the speed (time) with which a movement is executed; syn. movement quality.

**Echoing:** Repeating a movement exactly as shown.

**Effort:** The degree of energy or force with which a movement is executed, and the directness or indirectness of the movement; as defined by Rudolf Laban, effort actions include punch, press, flick, float, slash, glide, wring, and dab.

**Ensemble:** A group of dancers working together in a dance piece.

**Exploration:** A process in which suggestions made by a leader or teacher result in spontaneous original movement; also called "movement investigation."

**Expressionism:** An aesthetic movement in the arts characterized by the principle of depicting the artist's subjective emotions and responses, rather than reflecting objective reality.

**Extension:** Stretching any limb away from the midline; for the legs, defined by the degree of angle in the hip joint formed by a leg raised and held in a controlled fashion.

**Facing:** The direction towards which the front of the body is positioned.

**Figure:** A specific self-contained pattern of steps; in particular, a step pattern (with accompanying arm links and hand holds) executed by a couple in ballroom and swing dancing; also used to describe specific ice-skating moves. Improvisation in ballroom and swing dancing involves the spontaneous choosing and ordering of figures.

**Flexion:** Bending or folding a limb, resulting in a decrease in the angle of the joint.

**Flocking:** A group follow-the-leader activity in which the leader changes when the group changes its directional facing, very much like a flock of birds.

**Floor Pattern:** The pathway traced on the floor by dancers traveling through space.

**Flow:** Transmitting energy from one part of the body to another to link movements without a break.

**Focal Point:** A place within a group of dancers or on the stage that naturally draws the audience's attention.

**Focus:** The direction of the dancer's face and eyes; a dancer can project this focus into near or far space; focus can also be sharp or soft.

**Fourth Wall:** The imaginary wall between the audience and the performers in a proscenium stage setting; "breaking" the fourth wall involves the performer directly addressing the audience, either verbally or physically.

**Framework:** A description or suggestion that limits movement materials discovered during exploration and improvisation.

**Fusion:** Dance that blends several genres or styles to create a new way of moving.

**Gel:** The medium used to give color to white light produced by theatrical lighting instruments.

**General Space:** All the available space through which a dancer can move and which is also available to other dancers; differentiated from "personal space"; in a studio or room, also called "room space."

**Genre:** A type or category of dance, e.g., ballet, jazz, modern dance, tap, European folk dance, African dance, ballroom dance.

**Elevation:** The height of the body off the floor in a jump or leap.

*Continued on following page*

## A Basic Glossary of Dance Terms

**Energy:** The degree and control of force in a movement in terms of impulse and follow-through; ranges from light to strong, and from free to bound.

**Gesture:** A movement of the body or part of the body that expresses an emotion or idea, e.g., a wave, reach, fist shake, stamping of the foot, nod of the head; a movement emblematic of a working activity such as planting, hunting, or fishing; a movement emblematic of a daily activity such as washing the face. Gestures are intensified and delineated with performer focus when used in mime; they are extended into larger movements and abstracted into related movements when used as a basis for developing movement vocabulary in dance.

**Glow Tape:** A special photosensitive tape that glows in the dark, used to mark dancers' opening placement onstage; used as an aid for finding places in total blackness.

**Gobo:** A metal mask with a pattern of shaped cutouts that is placed at the gate of a lighting instrument to project a pattern of light and shadow on the stage floor or backdrop.

**Grid:** The system of pipes erected at ceiling level in a theater from which the lighting instruments are hung.

**Hop:** To go into the air, taking off from one foot and landing on the same foot.

**Hot Spot:** The most intense place in a pool of light thrown onto the stage by a lighting instrument.

**Hyperextension:** Extreme extension of a joint; extension of a joint beyond what is physically healthy or technically useful.

**Imagery:** Ideas, visual pictures, colors, objects, feelings, and sensations either suggested by dance movement or serving as a motivation for the creation of dance movement.

**Improvisation:** Original movement created spontaneously in a free or structured environment. Involves an instantaneous choice of actions on the part of the dancer affected by chance elements, such as the movement choices of other dancers or musicians in the room. It may involve focused and concentrated movement exploration of a specific movement problem or idea, or may be a simple individual response to music.

**Impulse:** The initial starting point or origin of a movement, e.g., breath, musical beat, or melodic line, physical reaction to a movement or effort action; syn. impetus.

**Intent:** In a dancer, the inner motivation made manifest in movement; in a piece of choreography, the desired effects or meanings to be communicated.

**Interdisciplinary:** Involving two or more arts disciplines.

**Isolation:** Movement restricted to one area of the body, e.g., eyes, head, hands/fingers, shoulders, rib cage, or hips; important in jazz dance; also used in African dance, Indian classical dance.

**Interpretation:** The step in dance analysis and/or criticism in which the viewer infers meanings from the form and content of a dance work; also, the unique choices of dynamic phrasing, character, attack, and musicality made by an individual dancer in performing a set piece of choreography.

**Jazz:** A dance form that developed along with jazz music; a major influence in Broadway show choreography; characterized by sharp body isolations, a presentational aesthetic, high kicks, and pelvic movements.

**Jump:** To go into the air, taking off from two feet and landing on either two feet or one foot.

**Juxtaposition:** In choreography, placing two or more different dance phrases side by side or one in front of the other so that they are performed simultaneously.

**Kinesphere:** The space surrounding the body of a dancer at any one moment, which includes all directions and levels as far as the dancer can reach with limbs or torso.

**Kinesthetic:** Pertaining to the ability of the body's sensory organs in the muscles, tendons, and joints to both respond to stimuli and to relate information about body position, movement, and tension.

**Kinesthetic Awareness:** Conscious awareness of the kinesthetic sense.

**Labanotation:** A symbolic notation system for recoding and analyzing human and animal movement developed by Rudolf Laban.

**Leading:** Refers to the part of the body that initiates or leads a movement; also, in partnered social dancing, the part taken by the person who determines the order of steps, signals cues to the partner which figure to execute, and guides the partner through space.

**Leap:** To go into the air, taking off from one foot and landing on the other foot.

**Legs:** Curtains at the sides of the stage that hide the dancers waiting to enter the performance area.

**Level:** The height of the dancer in relation to the floor, e.g., high, middle, low.

**Light Boom:** A vertical standing pipe weighted at the bottom on which lighting instruments are hung; generally used in the wings at the sides of the stage.

**Literal:** Non-abstracted, verbatim, directly representational in relation to a stimulus such as text, dramatic situation, or musical accompaniment.

**Locomotor Movement:** Movement that travels through space, e.g., walk, run, leap, hop, jump, skip, slide, gallop.

**Lyrical:** A movement quality that is calm and controlled with sequential flow, smooth transitions, and extended limbs.

**Manipulation:** Varying and developing movement phrases by changing the use of shape, dynamic energy, space or time, or by applying devices such as repetition, accumulation, or retrograde.

**Material:** Refers to movement phrases that have been developed and will be used in creating a choreographed dance work.

**Meter:** The division of music into small groups of pulse beats. Binary meters (as in a march) have pulse beats that can be counted in twos; ternary meters (as in a waltz) have groups of pulse beats that are counted in threes; mixed meters change the numbers of pulse beats in different measures.

**Minimalism:** A movement form based on repeated use of the same movement or movement phrase with only slight changes.

**Mirroring:** A partnering activity in which a dancer simultaneously reflects the positions and movements of a partner as if gazing into a mirror.

*Continued on following page*

## A Basic Glossary of Dance Terms

**Motif:** A recurring movement idea, shape, or form that appears in a dance composition.

**Motif Notation:** A system of recording and analyzing movement using simple pictorial symbols; based on Labanotation, which is more exact and extensive.

**Mount:** To place and position a dance onstage once the choreography is completed.

**Movement Quality:** The effect created by the varied uses of effort (force), attack, and energy in a movement; syn. dynamics.

**Movement Sentence:** A brief sequence of related movements that has a sense of continuity and rhythmic completion, with a beginning, middle, and end; it is delineated by stillness at the beginning and end; syn. phrase.

**Movement Theme:** A complete idea in movement that can be manipulated and altered; can be expressed by varied or related movement phrases.

**Music Visualization:** Choreography that directly expresses the structure, rhythms, and melodies of a piece of music in movement terms.

**Narrative:** A choreographic form that tells a story through character and/or situational development.

**Negative Space:** The space surrounded by parts of a dancer's body, or the space between dancers and/or prop elements, and the air shapes thus created; becomes part of the visual design of a dance work. Negative space can be charged with energy.

**Non-Literal:** Choreography that is non-representational, communicating directly through movement that needs no translation; an emotional theme or dramatic impact can nevertheless be achieved.

**Non-Locomotor Movement:** Movement done in place rather than traveling through space; syn. axial movement.

**Opposition:** Position or movement of the arm in opposition to the leg, e.g., the left arm moves to the right while the left leg moves to the left. Walking involves simple front-back opposition of the same arm and leg.

**Organic:** Dance movement or choreography that has an interrelationship of parts similar to the organization of parts in nature; movements that flow naturally from each other.

**Pedestrian Movement:** Everyday movement as it is executed by the average person not trained as a dancer; non-stylized movement.

**Percussive:** Movement characterized by sharp movements with sudden stops, strong effort, and angular shapes.

**Performance Art:** Performance pieces that do not fall into the usual categories of dance, theater, or visual art; performance that blends several kinds of artistic categories and conventions.

**Personal Space:** The "space bubble" immediately surrounding a dancer, including all levels and directions reachable by extending the limbs and torso; syn. kinesphere.

**Phrase:** A brief sequence of related movements that have a sense of continuity and rhythmic completion; delineated by stillness at the beginning and end; syn. movement sentence.

**Positive Space:** The space filled by the body of the dancer; the shape of the dancer's body in space.

**Proscenium:** The architectural arch that defines the viewing space of a traditional theatrical stage. Performances on a proscenium stage are meant to be viewed from one direction only.

**Pulse:** An underlying steady beat, expressed in the body, either arising internally or in response to a musical beat; rhythms are patterns laid over and in relation to a pulse.

**Reflect:** To consider one's responses to experiencing or observing dance, in either framed or open discussion.

**Relationship:** Dancers' connections to or positions relative to their own bodies or parts of their bodies, another dancer or dancers, the audience, the stage space, music, or sets and costumes.

**Release:** A relaxing and lengthening of the muscles in any part of the body; in Martha Graham technique, an opening up of the front of the body, as in breathing in. It also refers to the technique developed by Trisha Brown that uses a release of tension in the joints to facilitate a relaxed, rapidly flowing style of movement.

**Repetition:** To perform a movement at least twice in a row.

**Respond:** To experience a reaction to performing or observing dance; to express a response to dance orally, in writing, or in movement.

**Retrograde:** To perform a dance movement or phrase backwards, in the body and in its spatial path; retrograde used in movement exploration can lead to the discovery of new and unexpected movements. It is also used as a device in sections of choreography.

**Revise:** To rework dancing or choreography with the goal of improving practice or product.

**Rhythm:** A structure of movement patterns in time, in relation to a pulse.

**Rondo:** A choreographic structure based on alternation between a repeated section (A) and contrasting episodes (B, C, etc.), e.g., ABACADA.

**Rotation:** Turning of the whole body around itself; a pivoting of a bone on its axis, limited by the joint (external rotation—away from the midline; internal rotation—toward the midline); in the legs, the degree of rotation is identified as turned out, parallel, or turned in.

**Rubric:** An assessment instrument used for evaluation that includes criteria and scored levels of performance.

**Sagittal:** Referring to the median plane of the body, and movements that align with that plane.

**Sequence:** An ordered series of connected movements.

**Sequential Movement:** A movement characterized by an impulse that originates in one part of the body and travels one after the other through connected body parts.

**Shape:** The spatial contours of the body, such as curved, angular, twisted, straight, symmetrical, or asymmetrical; the overall form of a dance; v.t. to give form to a piece of choreography.

**Site Specific:** Choreography that is intentionally designed to make use of a performance environment, e.g., a park, a public building or plaza, a warehouse.

*Continued on following page*

## A Basic Glossary of Dance Terms

**Skip:** A step followed by a hop.

**Slide:** A traveling movement in which the legs are separated by sliding one foot along the floor in any direction until both legs are bent, and bringing the other leg to meet it such that both legs straighten and the body is momentarily lifted off the ground. A gallop is a form of slide. In ballet, this movement is called *chassé*.

**Somatic:** Having to do with the body and its sensory organs.

**Space:** The area in which dance takes place; defined by the use of size, shape, levels, directions, pathways and focus.

**Spatial Design:** The arrangement of bodies in space.

**Spatial Pattern:** The pathways on the floor or in the air through which a movement travels; in choreography, spatial patterns in group dances can best be viewed when an audience is placed above the level of the stage.

**Stage Left:** The direction to the left of a performer facing the audience on a proscenium stage.

**Stage Right:** The direction to the right of a performer facing the audience on a proscenium stage.

**Standing Leg:** Refers to the leg bearing the dancer's weight, leaving the other leg free to move on and off the floor.

**Style:** A distinctive manner of moving; describes the appearance and movement principles of a dance genre or a specific technique; also applies to an individual approach to moving.

**Suspend:** To temporarily hang in space at the very top of a swinging, jumping, or leaping movement, before gravity pulls the body back down. Drawing out this moment of lingering in the air can create an exciting dynamic and a sense of suspense similar to the feeling of being at the top of a roller coaster hill.

**Sustained:** Movement that is smoothly executed with flow and continuity, without apparent starts or stops.

**Swing:** Movement based on the principle of a pendulum: starting suspended, falling by giving into gravity in an arced pathway, and rising back to suspension with momentum in the opposite arced pathway. Swings may be whole-body movements, or may be movements of individual parts of the body, e.g., arms, legs or hips.

**Theme:** The ideational content that informs a piece of choreography. A theme for a dance may be taken from the movement itself (e.g., *Expanding and Contracting in Space*), or from other sources (e.g., ideas, images, principles, or emotions found in the world or in other arts and disciplines). Also, a movement theme refers to a phrase of movement in a dance work that can be developed or varied.

**Theme and Variations:** A choreographic structure in which a movement phrase is established, and then followed by a number of variations, ending with a repetition of the original phrase. The variations do not alter the essential intent and character of the initial phrase.

**Time:** The duration of movement; may be continuous, as in slow-motion movement; alternatively, may be broken up into increments by natural elements such as breathing, or into beats, meters, and rhythms at varying speeds.

**Traditional Dance:** Dance forms that have arisen out of the tradition of a people and are performed throughout that culture in substantially the same way, as opposed to original forms that have been created by a single individual, e.g., Indian *Bharata Natyam* and Haitian *Shango* are traditional dance forms; Martha Graham and Merce Cunningham styles are not. Ballet may be said to have arisen from Western European traditional social dances, but then developed by a series of individuals and altered for dramatic purposes. However, it should be noted that both traditional dance forms and non-traditional dance forms may be social, ritual, or theatrical in their purpose and performance, or a combination of these categories.

**Transition:** Moving from one movement to another, or one shape to another. The quality of transitions affects the overall flow of dancing: transitions may be smooth or abrupt. There are techniques that support control of transitional moments.

**Transpose:** To render a dance phrase into another dance style or form of expression.

**Unison:** Movements performed simultaneously by two or more dancers.

**Upstage:** The area on a proscenium stage that is farthest from the audience.

**Variation:** A choreographic device in which an initial phrase of movement is treated differently by changing the use of the body, dynamics, levels, directions, speed, or use of music, without altering its essential character or intent.

**Vibratory Movement:** Movement characterized by rapidly repeated bursts of percussive energy, shaking, or trembling; can be whole-body movement or movement of a part of the body.

**Visual Image:** A motivation for movement that resembles a picture held in the mind.

**Warm-up:** Movements and movement phrases designed to raise the core body temperature and stretch the muscles in preparation for dancing. In a dance class, the warm-up may contain elements of the movement that will appear in the movement combinations later in the class. A warm-up is most effective when the dancer approaches it as dancing, investing it with focus and expression.

**Wellness:** Physical, mental, emotional, and spiritual good health.

**Wing:** The areas at the sides of a proscenium stage, situated behind and hidden by the legs.

**Working Leg:** The leg that is actively moving on or off the floor; opposite of "standing leg."

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## Assessment in Dance

Classroom and studio assessment—the kind that good teachers do formally and informally every day—tells us how well our students have learned and what we need to re-teach in order to move their learning ahead. Perhaps more significantly, thoughtful assessment can provide students with useful feedback that can immediately guide them toward revising and improving their performances while deepening their understandings. Research done in dance, music, theater, and visual arts classrooms demonstrates significant boosts to achievement when teachers and students have information about three central things: 1) clear goals for learning and performance, 2) where student learning is in relation to those goals, and 3) what they need to do to close any gaps.

Informed by the *Blueprint for Teaching and Learning in Dance*, assessment-savvy teachers craft well-defined and achievable goals with clearly articulated criteria for student work, and support students in getting feedback from a variety of sources, including teachers, peers, and students themselves. The feedback provides information about where students are in relation to the goals, and how to close the gaps between the goals and students' current status. Feedback informs re-teaching as well as revision by students. Taken together, the three elements of classroom assessment provide a powerful lever for enhanced teaching and learning in Dance.

— Courtesy of Dr. Heidi Andrade, University of Albany

Assessment is the systematic process of gathering, reflecting upon, and communicating evidence of what a learner knows and can do in terms of specific student learning objectives and criteria. The term *assessments* also refers to the various instruments, tools, and techniques that can be used to check for understanding. Effective assessment is of learning, for learning, and as a moment of learning. Teachers use assessment to gather information to modify or differentiate instruction to improve students' learning. Students assess their own learning to make decisions about how to improve their work.

Learning objectives state what students will learn by the end of a unit. Criteria are concise, written descriptions or evidence of what students are expected to know and be able to do toward the achievement of a learning objective from a dance benchmark. Establishing clear criteria for students is an essential aspect of the development of effective assessment tools.

**Many assessment tools can be applied in any of the processes mentioned below. For example, a checklist and rubric can be used both formatively and summatively, depending on when and how they are used. Similarly, they may also be used as a self-, peer, and teacher assessment strategy, depending on who is assessing whom and why.**

### **Pre-Assessment (or Baseline Assessment)**

Pre-assessments allow the teacher and student to identify what is already known and understood about a topic prior to instruction. This knowledge provides an opportunity for students to engage in questioning, formulating, thinking, and theorizing in order to construct new knowledge appropriate to their level. Pre-assessments provide a baseline for comparison with summative assessment at the end of a lesson, unit, or project.

### **Formative Assessment**

Formative assessments are ongoing assessments, reviews, and observations that occur during an activity, lesson, project, or unit to inform instruction and improve students' investment in their own learning. The results of formative assessments are used to modify or validate instruction. Teachers use formative assessments to monitor student progress on a regular basis, and to modify or differentiate instruction to help students reach learning objectives. Likewise, students can examine their own progress in a variety of ways to assess their own and each other's learning and take the necessary steps to improve their understanding through reflection and revision. Formative assessment gives students the opportunity to revise and improve their work based upon clear criteria.

### **Summative Assessment**

Summative assessments are given after instruction has occurred to determine what students know and are able to do. They are typically used to determine if students have mastered specific competencies and to evaluate the effectiveness of instruction at the end of the learning period. Summative assessment is most familiar as an accountability measure used as part of the grading and accountability process (e.g., performance tasks, written tests).

Assessment in Dance

ASSESSMENT STRATEGIES		ASSESSMENT STRATEGIES			
<b>Questioning</b>	Using open-ended questions related to the topic of the lesson to identify students' prior knowledge.	<b>Critical Response</b>	Shows evidence of critical analysis to enhance performance. Discussions, written work, or movement in response to dance creation, performance, and study of various styles and genres are some examples of critical responses. Effective critical responses show the following cognitive processes: <i>discriminating, describing, identifying, analyzing, distinguishing, comparing, synthesizing</i> . For example: <ul style="list-style-type: none"> <li>■ Explaining dance concepts using appropriate dance vocabulary in writing</li> <li>■ Using graphic organizers (e.g., lists, webs, charts) to represent relationships or ideas</li> <li>■ Viewing and critiquing dance works (live performance or from video) with a specific focus in mind</li> <li>■ Class presentations on dance subjects</li> <li>■ Participating in class discussions using appropriate dance terminology</li> </ul>		
<b>KWL Chart</b>	Students respond as whole group, small group, or individually to guiding questions about the topic: <ul style="list-style-type: none"> <li>■ “What do they already know?”</li> <li>■ “What they want to learn?”</li> <li>■ “What have they learned?”</li> </ul>		<b>Exit Slips</b>	Filling out a form or writing a brief response to a question posed at the end of a class.	
<b>Hand Signals</b>	Ask students to display a designated hand signal to indicate their understanding of a specific concept, principle, or process: <ul style="list-style-type: none"> <li>■ I understand _____, and can explain it (e.g., thumbs up).</li> <li>■ I do not yet understand _____ (e.g., thumbs down).</li> <li>■ I'm not completely sure about _____ (e.g., wave hand).</li> </ul>		<b>Gallery Walks</b>	Activity in which groups (1) generate ideas on a topic, (2) document them on chart paper, (3) appoint a presenter to explain their work and process, (4) rotate to explore other group's ideas and ask questions of the presenters, and (5) meet together to discuss their findings so the presenter also can learn from other groups.	
<b>One-Minute Question</b>	A one-minute writing assignment in response to a focused question with a specific goal that can, in fact, be answered within a minute or two (e.g., “What do you know about _____?”).		<b>Written Work</b>	<ul style="list-style-type: none"> <li>■ Descriptions of dance experiences</li> <li>■ Personal responses to performances</li> <li>■ Critical reviews of performances</li> <li>■ Research papers on dance artists, periods, styles, or genres in the context of society, culture, and general history</li> <li>■ Reports, interviews, and job-shadow journals about dance and dance-related careers</li> <li>■ Creative writing in response to or about dance</li> <li>■ Scoring or notation of dance</li> <li>■ Sharing feelings, dreams, and wishes about dance and dancing</li> <li>■ Writing poetry in response to dance</li> <li>■ Remembering/remiscing about dance</li> <li>■ Planning and documenting choreographic process (sketching or collecting ideas for a dance)</li> <li>■ Writing captions of photos or drawings about dance</li> <li>■ Correspondence to other students, teachers, or artists</li> </ul>	
<b>Web or Concept Map</b>	Any of several forms of graphical organizers that allow learners to perceive relationships between concepts through diagramming key words representing those concepts (e.g., Venn diagram).			<b>Written Tests and Quizzes</b>	Have a variety of formats that includes multiple-choice, true/false, matching, and/or short answer tests and quizzes. They assess content knowledge in dance, such as: <ul style="list-style-type: none"> <li>■ Dance vocabulary and terminology</li> <li>■ Dance history</li> <li>■ Dance styles and genres</li> <li>■ Dance notation</li> <li>■ Physiology/kinesiology</li> <li>■ Stagecraft</li> </ul>
<b>Setting Goals</b>	Setting personal goals for specific skills, projects, or tasks.				
<b>Self-Assessment</b>	Self-assessment gives students the opportunity to consider the quality of their own learning and performance, individually and in collaboration with others, with respect to curricular objectives, content benchmarks, and/or specified criteria. Self-assessment is only used formatively and gives students the responsibility of identifying competencies and challenges in their own work, and to devise appropriate strategies for improvement. Examples include setting personal goals and checking one's progress toward them, and comparing one's work to the criteria on a rubric or checklist.				
<b>Peer Assessment</b>	Peer assessment promotes focus on and attention to clear criteria, and helps develop listening, observation, and communication skills. It engages critical thinking and provides opportunities for use of dance terminology as well as analysis and interpretation of content and structure. A peer review process is a formative assessment strategy that includes thoughtful feedback and provides additional suggestions for revision to one's own work, ultimately improving student learning. When students engage in peer assessment or critique, they can use rubrics, checklists, and protocols to focus their feedback on the criteria for the task, and should use protocols for constructive peer-to-peer feedback, such as: <ul style="list-style-type: none"> <li>■ “I noticed ...”</li> <li>■ “I like the way ... because ...”</li> <li>■ “Have you thought of ...?”</li> <li>■ “I would like to suggest ...”</li> </ul>				

Assessment in Dance

ASSESSMENT STRATEGIES		ASSESSMENT STRATEGIES	
<b>Performance Assessment</b>	<p>Performance assessments involve students in constructing products. Performance assessments measure what students can do with what they know, rather than how much they know. Performance assessment tasks are based on what is most essential in the curriculum and what is interesting to a student. They show evidence of understanding of dance concepts as well as development of skills, projects, or tasks, such as:</p> <ul style="list-style-type: none"> <li>■ Movement exams (demonstration of dance performance skills)</li> <li>■ Students performing a culminating dance that embodies the skills and understandings from a particular unit of study</li> <li>■ Recording dance tasks or performances using video, motif notation, written notes, drawings, etc.</li> <li>■ Using rubrics and checklists aligned to <i>Blueprint</i> indicators (teacher-generated or student-generated)</li> <li>■ One-sentence summary (students are asked to write a summary sentence that answers the “who, what where, when, why, how” questions about a performance)</li> <li>■ Comparing one dance performance with another</li> <li>■ Engaging in discussion with a jury of peers, teachers, and/or guest artists</li> </ul>	<b>Turn and Talk</b>	Students formulate individual responses, and then turn to a partner to share their answers. Teacher calls on several random pairs to share their answers with the class and check for understanding.
<b>Journals</b>	<p>Students:</p> <ul style="list-style-type: none"> <li>■ Write personal response following a dance experience</li> <li>■ Record impressions after a dance performance</li> <li>■ Share photos or drawings about dance</li> </ul>	<b>Telephone</b>	This is a group activity used to share or collect information from each member. Have one student in the group write down a response to a prompt, and pass it to the student on his/her right, who adds a new response. This continues until the first student gets the paper back. Then, the group and teacher read all the responses and look for accuracy and synthesis of information.
<b>Oral and Written Response</b>	<ul style="list-style-type: none"> <li>■ Sharing feelings, dreams, and wishes about dance and dancing</li> <li>■ Writing poetry in response to dance</li> <li>■ Remembering/reminiscing about dance</li> <li>■ Planning and documenting choreographic process (sketching or collecting ideas for a dance)</li> </ul>	<b>Teacher Assessment</b>	Teacher assessment provides information on the quality of student learning and performance. Information from teacher assessment can provide feedback to students. It reveals how content, instructional approach, and delivery style are impacting student learning. It also helps identify students who need additional assistance or who have differentiated learning needs.
<b>Creative Process</b>	<ul style="list-style-type: none"> <li>■ Revising and reworking dance</li> <li>■ Self-critiquing one’s performance</li> </ul>	<b>Observation</b>	Walk around the classroom and observe students as they work to check for evidence of student learning. Strategies include: <ul style="list-style-type: none"> <li>■ Anecdotal records</li> <li>■ Conferences</li> <li>■ Checklists</li> <li>■ Rubrics</li> </ul>
<b>Self-Reflection</b>	<p>Responding and reflecting on dance concepts and ideas that have just been introduced, making connections to prior knowledge or experience using sentence starting prompts, such as:</p> <ul style="list-style-type: none"> <li>■ “I changed my attitude about ...”</li> <li>■ “I became more aware of ...”</li> <li>■ “I was surprised about ...”</li> <li>■ “I felt ...”</li> <li>■ “I related to ...”</li> <li>■ “I empathized with ...”</li> </ul>	<b>Student Dance Portfolios</b> <i>(Courtesy of Barbara Bashaw)</i>	<p>A portfolio is a purposeful collection of significant work, carefully selected, dated, and presented to tell the story of a student’s achievement or growth in well-defined areas of performance, such as reading, writing, math. A portfolio usually includes personal reflections where the student explains why each piece was chosen and what it shows about his/her growing skills and abilities. Computer software and digital applications can be used to organize large quantities of material. Many examples above provide evidence you may want to include in a student dance portfolio in addition to the following:</p> <ul style="list-style-type: none"> <li>■ Teacher’s expectations (rules, guidelines, year-long/project goals, rubrics, dance standards)</li> <li>■ Videotape and photographs of student engaged in process and in performance during the beginning, middle, and end of the year or project</li> <li>■ Student’s class notes, reading notes, choreographer’s journal, notation, and other dance scores</li> <li>■ Special recognition student has received (awards, citations, performance invitations, competition placements)</li> <li>■ Parent feedback, formal and informal</li> <li>■ Student/teacher conference records</li> <li>■ Peer conference records</li> <li>■ Student’s defense of the grade he/she feels is deserved</li> <li>■ Student dance and personal résumé with cover letter (for high school seniors)</li> </ul>
<b>3-2-1 strategy</b>	<p>Students identify:</p> <ul style="list-style-type: none"> <li>■ 3 things they discovered</li> <li>■ 2 interesting things they noticed</li> <li>■ 1 question they still have</li> </ul>		

## Specific Considerations for Teachers of Dance

Developed by the Office of Arts and Special Projects, the following specific considerations for teachers of dance support teachers and their supervisors through the use of reflective questioning, an essential component of effective dance instruction in New York City public schools. Revised and approved in coordination with the Office of Teacher Effectiveness and the United Federation of Teachers, this document serves as both a planning and a reflective tool for dance teachers across all grade levels.

**About this Resource**

Danielson’s 2013 *Framework for Teaching (FfT)* provides teachers and school leaders with a common language to describe and discuss effective teaching in order to achieve continuous growth in teacher practice and student learning. The *FfT* was created as an overarching framework that describes the commonalities in every classroom—those aspects of teaching that are common across grades, disciplines, and students’ backgrounds. Thus, the *FfT* is appropriate for use with and by teachers of the arts. For the 2014–15 school year, teachers are evaluated on only eight components in the Danielson 2013 *Framework for Teaching*. The remaining components (those shaded in the following pages) of the Danielson 2013 *Framework for Teaching* may be used for non-evaluative (i.e., developmental) purposes only.

Many school leaders and teachers have requested additional support in using the *FfT* in classrooms in which student characteristics, subject content, or program models may differ significantly from other courses or subjects. In response, this document offers specific considerations<sup>1</sup> for school leaders and dance teachers through component-aligned questions. These questions may be discussed when providing feedback,

engaging in pre- and post-observations, and planning next steps; they are not to be used for evaluating teacher practice. In addition, these questions can be used by teachers voluntarily as a resource to guide their thinking as they plan and reflect on their instructional practice in how they are meeting the needs of their students. While these questions may be useful for informing teachers’ usual planning, preparation, and professional learning processes, teachers may not be required to provide written answers to these questions as an additional professional assignment.

This document is not a separate rubric for teachers of the Arts, nor is it to be used as a checklist in classroom observations. Each *FfT* component’s “Rationale,” “Performance Levels,” “Critical Attributes,” and many of the “Possible Examples” are relevant to teachers of the Arts and should be used by school leaders when considering evidence of each component. This document only seeks to present additional context to consider, keeping in mind that not every question will be applicable depending upon the students’ need and context. Those components for which it was agreed that there were no significant special considerations for dance teachers (4a: Reflecting on Teaching and 4f: Showing Professionalism) are not included in this document.

*“It is essential for administrators and all educators to have a clearer understanding of what to expect in a dance classroom. This knowledge will help them to observe the dance class and support the dance program as a whole.”*

–NYC Dance Teacher

Embedded in the questions are good instructional practices for students; this document is not an exhaustive guide of those good instructional practices.

The Office of Arts and Special Projects contributed significantly to the creation of this document, and these questions align to the Benchmarks for Arts Learning as described in *The Blueprint for Teaching and Learning in the Arts: Dance, Music, Theater, and Visual Arts*. These specific considerations align with the work of the Office of Arts and Special Projects to support students by helping to create rigorous learning environments that focus on academic and artistic achievement.

*“As an educator, I believe great instruction is great instruction, regardless of the discipline. This document provides a powerful reflective tool through which I can facilitate and augment my professional growth. The use of this common language illuminates how best practices support high-level instruction in the study of dance.”*

–NYC Dance Teacher

<sup>1</sup>New York State’s Education Law 3012-c requires that lead evaluators have appropriate guidance regarding specific considerations in evaluating teachers of English Language Learners and students with disabilities. While not required for teachers of the arts, this document was inspired by the Specific Considerations of Teachers of English Language Learners and the Specific Considerations of Students with Disabilities and follows a similar design.

## Specific Considerations for Teachers of Dance

**Domain 1: Planning & Preparation****1a: Demonstrating Knowledge of Content and Pedagogy**

- How do you align lessons with appropriate learning standards in the NYC *Blueprint for Teaching and Learning in Dance, PreK-12*?
- What do you do to ensure that lessons reinforce important concepts about performing, creating, responding to, and connecting through dance (e.g., effective repetitive practice, being aware of criteria for excellence, a place for feedback, and student reflection)?

**1b: Demonstrating Knowledge of Students**

- In what ways do you plan assessments and surveys to attain some of the following knowledge about students:
  - dance interests (e.g., hip hop and rock) and the extent to which students know about dance as an art form?
  - students' previous experience and skill level in the unit's focus (e.g., ballet, modern dance, or African dance)?
  - dance traditions specific to the students' cultures?
  - experiences taking dance classes outside of school?
  - whether they have time or space to practice outside of school?

**1c: Setting Instructional Outcomes**

- Over the course of a year, how do you ensure that learning outcomes include objectives that address the Five Strands of Learning in Dance in the *Blueprint*?
- How do you ensure that planned instructional outcomes include:
  - students demonstrating new dance and performance skills?
  - students creating and developing movement, recognizing and describing choreographic structures, and applying both to original dance compositions?
  - students expressing opinions about the meanings of a dance, citing specific movement evidence from the dance, and making connections to personal experience, culture, history, and/or other arts and disciplines?

**1d: Demonstrating Knowledge of Resources**

- How does your planning integrate resources like professional dance performances, guest artists, professional dance reviews, dance books and magazines (e.g., *Dance Magazine*, *Dance Spirit*), and online dance sites (e.g., Jacob's Pillow, The Kennedy Center's *Free to Dance*)?

**1e: Designing Coherent Instruction**

- How do you ensure that your lessons incorporate major concepts ("big ideas") that are *Blueprint*-aligned and matched to the learning outcomes and learning activities?
- In what ways do your lessons include opportunities for multiple high quality movement responses to improvisation and composition tasks, and avenues for all students to improve their technical dance skills?
- How do you plan to use student groupings that are appropriate for the activity, including:
  - whole class for technique and skill building
  - small groups and partners for choreography tasks
  - solo for individual movement exploration, demonstration, and dance creation
- What are some examples of planned instructional strategies that address diverse learners (e.g., physical demonstration, verbal direction, appropriate light touch, and visual aids)?
- In what ways will the lesson design support students with special needs?
- What are some opportunities for students to move in response to themes, ideas, music, and other arts to create choreography?

**1f: Designing Student Assessments**

- How do you plan clear assessment criteria that may include specific aspects of physical movement (e.g., a jeté or leap in ballet should have stretched legs, pointed feet, and leg turnout)?
- What are examples of ways in which your lesson plans include multiple opportunities for teacher-, peer-, and self-assessment (e.g., students observe each other while performing choreography and use a rubric and protocol to provide peer feedback)?
- How have you provided opportunities for your students to build a portfolio of their work throughout the year?

**Domain 2: The Classroom Environment****2a: Creating an Environment of Respect and Rapport**

- How do you ensure that students respectfully observe peer dance work?
- In what ways do you model appropriate physical proximity for dancing and ensure that students maintain their own and respect others' personal space?

**2b: Establishing a Culture for Learning**

- How do you support students' constructive use of protocols for giving their peers feedback on their dance work?
- How do you support students in displaying concentration, focus, and discipline when mastering new dance techniques?
- How do you ensure that students understand and use particular skills in dance expression, while demonstrating persistence?

**2c: Managing Classroom Procedures**

- In what ways do you set up dance class routines to maximize instructional time?
- How do you ensure that students demonstrate independence in carrying out dance class procedures (e.g., students change into dance attire, follow the warm-up, use eyes and body to learn movement, practice without prompting, and quickly form lines for traveling)?

**2d: Managing Student Behavior**

- What strategies do you use to support students' use of their eyes and body rather than their voice in dance technique class?
- What methods do you use to ensure that students are respectful both verbally and physically while learning, performing, creating, observing, and responding to dance?
- How do you ensure that students enter the dance studio in a respectful and quiet manner?
- What strategies do you use to make sure that, while dancing, students are aware of self, others, and the boundaries of the dancing space?

**2e: Organizing Physical Space**

- How do you ensure that:
  - the designated dancing space is cleared of furniture or other impediments so students can dance safely?
  - dance flooring, mirrors, *ballet barres*, and equipment (e.g., sound, video, computer, Smart board) are unobstructed?
  - dance vocabulary, dance photos, student work, and *Blueprint Standards* are posted?

## Specific Considerations for Teachers of Dance

**Domain 3: Instruction****3a: Communicating with Students**

- In what ways do you use clear, precise dance terminology, descriptive language, and accurate, expressive dance demonstration to explain the purpose of a task as it relates to the larger learning goals?
- What are some ways in which you use targeted imagery to explain the subtleties of dance movement (e.g., “Your arms should be slightly curved like the branch of a tree bending in the wind”; “Imagine your leg is rooted into the ground, like a strong, old tree trunk”)?

**3b: Using Questioning and Discussion Techniques**

- In what ways do you ask students to respond to artistic questions both verbally and physically (e.g., when asked what support means in dance partnering, students respond by physically exploring myriad ways to support a partner in movement, and then share out)?
- How do you give students opportunities to discuss and demonstrate the differences between two styles of dance they have learned?

**3c: Engaging Students in Learning**

- How do the learning activities and assignments integrate dance technique elements that build upon students’ prior dance knowledge and skills?
- How do you support students in including additional compositional elements beyond the given parameters of a choreography task?
- In what ways do you ensure that the lesson is well paced, with a mix of dance demonstration, verbal instruction, movement practice, and discussion?
- In what ways do you include writing when appropriate to the unit of study?
- How do you use groupings that are appropriate to the activity? For example:
  - » whole class for technique and skill building
  - » small groups and partners for choreography tasks
  - » solo for individual movement exploration and creation

**3d: Using Assessment in Instruction**

- In what ways do you circulate and give students feedback while they perform warm-up or dance combinations, quietly correcting individual students (e.g., verbally, with light touch, or by modeling movement) and/or giving audible group corrections?
- How do you ensure that students observe each other’s rehearsals and compositions and engage in constructive peer critique, using dance terminology?
- In what ways do you support students in self-correcting their movement and line using body awareness (e.g., students make visible physical adjustments with or without prompting) and visual feedback (if there is a mirror in the dance studio)?

**3e: Demonstrating Flexibility and Responsiveness**

- What are some ways in which you address student misunderstandings during a lesson (e.g., students demonstrate confusion of right and left, so the teacher makes a mid-lesson correction and presents direct instruction in recognizing right and left in movement)?
- In what ways do you invite students to share individual interpretations of a piece of choreography, modifying the task in response to students’ performances?

**Domain 4: Professional Responsibilities****4b: Maintaining Accurate Records**

- What strategies do you use to maintain accurate records of student progress in dance skill building and performance, improvisation, and choreography through photos, videos, student papers, and/or online apps?

**4c: Communicating with Families**

- How do you ensure that notices and permission forms are sent home with students in a timely fashion for upcoming performances and field trips?

- What are some examples of ways in which you incorporate students’ families and cultures into learning opportunities? For example:
  - » A parent is invited to teach a dance from their culture to the class.
  - » Students are given an assignment to interview family members about the dances they know.
  - » Students learn a cultural dance from another student and share it with their own families.

**4d: Participating in the Professional Community**

- What are some ways in which you collaborate with other dance educators and with teachers of other content areas to enhance student success in and through dance (e.g., working with the social studies department to co-host a Harlem Renaissance event that includes period dance performances)?
- In what ways do you help plan and implement school initiatives including student performances both in-school and off-site?

**4e: Growing and Developing Professionally**

- What are some ways in which you participate in ongoing school-based and off-site professional development opportunities during the school day?
- What do you do to enhance your professional practice? For example:
  - » attending regular dance-related professional development provided by the NYCDOE and at school
  - » participating in events and training provided by professional dance companies and/or dance education organizations
  - » attending professional dance concerts
  - » participating as a member of a dance company

## Dance and the Common Core Learning Standards

Dance teachers continue to find a variety of ways to align their instruction to the Common Core Learning Standards (CCLS) and their focus on active learning and higher-level thinking. The Office of Arts and Special Projects recommends that Dance teachers pay particular attention to the following documents, which clearly resonate across all arts disciplines:

- Alignment of CCLS for English Language Arts with Attributes and Capacities of Students, Grades K-12
- Alignment of CCLS Standards for Mathematical Practice, Grades K-12

The tables below illustrate how the Blueprint benchmarks and indicators align with each of these aspirational components. Through comprehensive study of Dance, students advance and master the related CCLS skills of reading, writing, speaking, and listening.

### Alignment of CCSS ELA College and Career Readiness Capacities with Attributes of Students K-12 Who Are Building toward College and Career Readiness in Dance

CCR Capacity	Dance Blueprint Outcomes: Grades 2, 5, 8 and 12
<b>They demonstrate independence.</b>	<p>2: Invent movements; choose and order movements in a sequence.</p> <p>5: Layer compositional elements and select themes for choreography; take initiative and actively contribute when collaborating with peers to create dances.</p> <p>8: Apply choreographic principles to making and performing dance; develop personal goals to improve skills; improve dance performance independently in response to feedback.</p> <p>12: Teach and demonstrate for peers; create improvisation tasks; develop a repertoire; self-evaluate and self-correct to improve dance performance.</p>
<b>They build strong content knowledge.</b>	<p>2: Perform fundamentals of various dance forms and simple dances; apply basic dance vocabulary/symbols.</p> <p>5: Apply awareness of dance forms to learn more complex dances; identify expression and meaning in dance.</p> <p>8: Perform in a range of styles, understand their historical development, and master various style-specific skills.</p> <p>12: Achieve technical proficiency in one dance style and verbal, written, and practical fluency in dance concepts; understand the history of theatrical dance forms and the functions of ritual and social dances.</p>
<b>They respond to the varying demands of audience, task, purpose, and discipline.</b>	<p>2: Explain why dance can have different functions; understand the purpose and routine of a dance class.</p> <p>5: Exhibit self-awareness and awareness of the audience in performance, and sensitivity to the ensemble; revise and edit choreography with teacher support in response to peer and teacher feedback.</p> <p>8: Actively relate to the audience; change focus, mood, and intent for different dances.</p> <p>12: Dance with confidence in a range of performance experiences and venues; make appropriate performance, compositional, casting, music, and costume choices to support choreographic intent for intended audience.</p>
<b>They comprehend as well as critique.</b>	<p>2: Understand basic ways of relating to other dancers; describe how dance expresses feelings, a story, or an idea; use descriptive language to distinguish between various dance movements and different dance genres.</p> <p>5: Compare/contrast elements of various dance styles; respond to dance with opinions supported by examples; practice constructive criticism in dance language; understand how values are reflected in a dance.</p> <p>8: Identify the movement components in a dance phrase; analyze basic structural elements of choreography; speculate on the intent of a dance and evaluate whether it was successfully communicated.</p> <p>12: Distinguish referential from formal themes in a dance; discuss point of view in a dance; use multiple frameworks to observe, analyze, and interpret dance.</p>
<b>They value evidence.</b>	<p>2: Replicate and later recall movements and patterns of movement; evaluate and revise dance skills by observing peers, engaging in class discussion, and following simple rubrics.</p> <p>5: Revise and edit choreography through peer discussion using student-generated criteria; identify elements in a piece of professional or peer choreography that are related to students' own dance practice.</p> <p>8: Present informed opinions about dance based on stated criteria supported by examples expressed in dance terms; show and discuss dance studies in progress, using agreed-upon protocols.</p> <p>12: Apply general observations and self-review to developing a personal approach to movement, taking into account personal strengths and physical limitations; identify choreographic structures in other disciplines.</p>
<b>They use technology and digital media strategically and capably.</b>	<p>2: Respond to videotape of class sessions; discuss the difference between a moving image and a photograph.</p> <p>5: Use an online dance learning program with guidance; upload feedback and student work to a shared forum.</p> <p>8: Handle a video camera independently; navigate dance websites for research; compare and evaluate sites.</p> <p>12: Navigate a wide range of dance websites for news and research, participate in dance blogs and shared forums, use online materials to generate ideas for performance; use a dance composition program to generate choreography.</p>
<b>They come to understand other perspectives and cultures.</b>	<p>2: Perform dances marking holidays, celebrations, and traditions of various cultures; recognize that every student has a cultural background with its own dances and viewpoint on dance.</p> <p>5: Identify clues about history and culture in dance movements, costumes, and music; describe who dances a dance, and where, when, and why it is danced.</p> <p>8: Analyze how societal mores and world events affect the way dance is performed and received; examine how dance styles influence each other across cultures.</p> <p>12: Identify whether a dance is theatrical, ritual, social, or a combination of these, and describe its function; reflect an understanding of dance history and cultural context in dance study, creation, performance, and critical responses.</p>

## Dance and the Common Core Learning Standards

Standards for Mathematical Practice (Students proficient in mathematics ...)	General Alignment with the Arts (Students proficient in the arts ...)	Alignment with Dance
<b>Make sense of problems and persevere in solving them</b>	Problem-solve and use various points of entry to arrive at creative solutions; understand this is integral to practice, process, and performance in the arts.	Individually or collaboratively, students construct an original dance over time within a given set of parameters. They persevere in improving personal dance technique over time, with attention to their unique body shape, degree of flexibility, and coordination.
<b>Reason abstractly and quantitatively</b>	Recognize that working within an arts discipline involves the understanding and use of both abstract and representational elements of the art form.	Students improve their technical progress in dance by analyzing muscle use, skeletal alignment, torque, effort and force, momentum, breath, weight, and gravity. They design dance structures in consideration of musical counts, rhythm, meter, and the expressive effect of movements and onstage relationships.
<b>Construct viable arguments and critique the reasoning of others</b>	Engage with peers in critiquing a work of art, questioning its effectiveness as a work of art, and asking clarifying questions to establish greater understanding.	Students respond to both professional and peer dance works using appropriate dance terminology, and back up their statements with specific visible, historical, or contextual evidence.
<b>Model with mathematics</b>	Apply what they know, confidently making assumptions and approximations with the understanding of the role of revision in the arts process; understand that the thought processes and problem-solving skills employed in the arts have extensions in other curriculum areas and in daily life.  Envision, analyze, predict, and make creative use of complex structures, patterns, sequences, relative values and interrelationships in interpreting and designing works of art.	Students find several different ways to alter the movements in a dance combination to reflect changes in speed, rhythm, and meter. In designing dances, they construct movement models using choreographic devices, such as canon and accumulation, within a set number of counts or measures.
<b>Use appropriate tools strategically</b>	Apply knowledge, and use skills, materials, and resources appropriately and strategically.	Students use discrete dance skills in combination to perform longer phrases with transition and flow. They apply the tools of choreography—devices, structures, shapes, levels, pathways, facings, directions, dynamics, groupings, formations, time, and music relationships—when creating and performing dances.
<b>Attend to precision</b>	Understand that creativity in an art form is grounded in the recognized body of knowledge, history, vocabulary, and skill sets associated with that discipline.	Students apply fine discrimination to the specific requirements of the body and the shape, dynamics, and intent of the movements in various styles and genres.
<b>Look for and make use of structure</b>	Know to look for and discern a basic structure in a work of art and understand how structure was interpreted, altered, or challenged by the artist; apply this knowledge in art making.	Students identify choreographic devices and structures within a dance, such as ABA, theme and variation, canon, call and response, rondo, and suite. They recognize and can articulate the thematic threads in a piece of choreography.
<b>Look for and express regularity in repeated reasoning</b>	Reflect on repeated outcomes when engaging in arts processes; self-assess and self-correct as they work within an arts discipline.	Students apply corrections, rules, principles, discoveries, and insights to new tasks and challenges in their dancing and choreography explorations.

## Dance and Curriculum Planning

Lesson plans do not live in a vacuum. The Office of Arts and Special Projects provides the following template for teachers to organize lessons into comprehensive units of study. These units then serve as building blocks for curriculum maps, providing a complete arc of instruction covering a semester or year.

The sections in the unit template below comprise the core elements of an effective unit. The format provides a structure for teachers to organize and design their *Blueprint*-based instruction.

Thus, unit planning helps teachers ensure that appropriate content, skills, and understandings are addressed in all lessons. When viewed holistically, unit plans are the foundation that support thoughtful curriculum mapping. To support teachers specifically in how to map curriculum for the arts, Professor Jennifer Katona, the Director of the Graduate Program in Educational Theatre at The City College of New York, offers clear and focused tips to guide the process. To support teachers specifically in how to map curriculum for the arts, we offer 10 clear and focused tips to guide the design process.

<b>Blueprint for Teaching and Learning in Dance: Sample Unit Template</b>				
Title of the Unit:		Unit Dates: _____ - _____		
		Number of Class Sessions:		
Dance Teacher Name:		Benchmark(s):		
School:		Grade/Class:		
<b>Unit Description</b>				
What will students do in this unit? (One to three brief sentences)				
<b>Big Ideas of This Unit:</b> Students will understand that:		<b>Essential Questions of This Unit:</b> Students will answer:		
<b>Indicators of Student Learning</b>				
CONTENT – Students will know:		SKILLS – Students will be able to:		
<b>Dance Blueprint Strands Addressed</b> (Highlight ONLY the components being assessed.)				
<b>Dance Making</b> <ul style="list-style-type: none"> <li>• Develop Skills and Techniques</li> <li>• Improvise</li> <li>• Choreograph</li> <li>• Perform</li> </ul>	<b>Developing Dance Literacy</b> <ul style="list-style-type: none"> <li>• Understand Dance as a Means of Expression and Communication</li> <li>• Apply Dance Vocabulary, Terminology, and Symbols</li> <li>• Analyze, Critique, and Communicate About Dance</li> <li>• Identify and Compare Dance Styles, Genres, Major Works, and Artists</li> </ul>	<b>Making Connections</b> <ul style="list-style-type: none"> <li>• Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual, &amp; Social Dances).</li> <li>• Connect Dance to Other Arts and Disciplines.</li> <li>• Utilize Technology in Connection with Dance.</li> <li>• Connect Dance to Health and Well-Being.</li> </ul>	<b>Working with Community and Cultural Resources</b> <ul style="list-style-type: none"> <li>• Engage with Community and Cultural Institutions, College, and Universities</li> <li>• Use Dance Research Resources</li> <li>• Share Dance Experiences in and Between Schools</li> </ul>	<b>Exploring Careers and Lifelong Learning</b> <ul style="list-style-type: none"> <li>• Learn About Careers in and Related to Dance</li> <li>• Set and Work Toward Goals</li> <li>• Value Dance as a Source of Enjoyment and Lifelong Learning</li> </ul>

Dance and Curriculum Planning

<b>Common Core Learning Standards Addressed</b>		
<b>Learning Experiences</b> (Briefly describe and explain)		
<b>Pre-Assessment</b>		
What do students already know and understand about this area of dance making?	What skills related to this unit have students already developed?	
<b>Unit Assessments / Examples:</b> Performance task with checklist, peer observation with feedback protocol, student self-assessment form, video recording of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary		
Self-Assessment	Peer Assessment	Teacher Assessment
<b>Resources</b> (Books, music, articles, websites, etc.)		
<b>Teacher Self-Assessment / Reflection Strategies</b>		
What worked well?	What should be changed? Provide suggestions.	

**TOP TEN TIPS FOR DANCE CURRICULUM MAPPING**

1. Start with your **PASSION**: You should teach what you are excited about!
2. Work **BACKWARDS**: Start at the end of your year—what do you want your students to know and be able to do?
3. Start with **ENSEMBLE BUILDING**: Take time at the start of the year to establish class norms, develop audience protocols, and build ensemble. Investing in this time will serve you for the year.
4. Once you have your first and last unit identified, **FILL IN THE BLANKS**: This will be a process of cutting and pasting. Think about what students need to know to be ready for the next unit and make sure that is included.
5. Add the **GUIDING QUESTION**: This is an overarching question for the unit that students could “answer” at the end of the unit. The question should help guide you when thinking of lessons to create within the unit.
6. **AND REPEAT**: Break down the unit into lessons—again, start at the end of the unit with what the culmination will be, what you want your students to know and be able to do—and then work backwards.
7. **ASSESSMENT**: Add formative and summative assessments, and think about opportunities for peer-to-peer, teacher-to-student, and self-assessment.
8. **MODIFICATIONS**: Add modifications that address the various needs of your students.
9. **ALIGN** with the **STANDARDS**: You will want to be consulting them along the way but create curriculum from your passion and interests.
10. **BE FLEXIBLE**: Like all artistic endeavors, it is good to have a plan but be flexible within that plan to meet the needs of your students.

## Dance and Students with Disabilities

### Introduction

Dance education has intrinsic benefits for all children, whether they are identified as having a disability or not. Dance facilitates growth and learning in social-emotional and cognitive areas as well as physical. The rationale is not that one dances to improve these abilities, but that these areas are all essential parts of the dance experience.

Dance education supports success in other curriculum areas by helping students develop academic readiness skills, such as self-regulation, sharing space, and working cooperatively with others.

Improvisation and dance-making, two fundamental activities in dance education, engage children and give them the freedom to make choices within a structure. They learn to concentrate, generate and synthesize ideas, and collaborate with others. Children discover and develop their own unique voice as they simultaneously move, think, and feel. These active, integrative learning experiences, where there is no single correct response, are important for all children. This is especially so for children with disabilities, who may have limited experience with success in school.

Children are classified as having a disability if they are found to have physical, cognitive, developmental, sensory, and/or emotional challenges for which they require special services. The special services needed are detailed in the **Individualized Education Plan (IEP)**, which also provides information on student challenges, strengths, learning characteristics, and alternate assessment criteria. Dance educators can support students' goals in all domains of the IEP: physical (improved balance, gross motor coordination), social-emotional (self-regulation, socialization), and cognitive (spatial awareness, sequence, relationship).

### Working with other educators

Consult with classroom teachers, counselors, and speech, occupational, and physical therapists about students' special needs, IEP goals, incentive systems, behavior intervention plans, picture schedules, and assistive communication and mobility devices.

Paraprofessionals are generally assigned to classes of students with disabilities or to individual children who have more serious challenges in learning, behavior, or physical functioning. Elicit their ideas and discuss how they can best support the dance class, such as assisting children who are engaging in dance activities, supporting children who are having difficulties, or supervising alternative activities for students who are not participating on a given day.

### Strategies for Dance Educators in Special Education and Inclusion Settings

Typically developing children may present challenges similar to those of youngsters who are identified as having a disability, especially regarding behavior and learning styles. Implementing Universal, Targeted, and Prevention Strategies will help all children to do their best.

#### Universal Strategies

Universal Strategies are utilized for all students at all times. When consistently applied, they help children participate in dance education to the best of their ability. They include:

**Rules:** Dance classroom rules are based on expectations of safety, respect, and responsibility. Rules tell students, in a direct and respectful manner, exactly what they should do in order to meet these expectations. The rules are stated positively and clearly, so that students understand how to conduct themselves in dance class.

**Routines:** Organize recurring activities so students can carry them out smoothly and properly. These include activities such as entry into the dance classroom, dance attire, taking spots on the floor or at the barre, warm-up, moving across the floor or in general space, coming to attention, distribution and collection of equipment, and watching and responding to peers' work.

When rules and routines are clearly articulated and taught to students at the beginning of the year they help the majority of students to successfully engage in the class.

**Universal Design:** Use teaching strategies that make the material accessible to everyone, regardless of learning style or disability. This means presenting lessons in multiple modalities, including auditory (spoken word, music), visual (pictures, Language of Dance symbols), kinesthetic (movement), and touch (use sparingly and with consent of the student). Add pictures or symbols to written vocabulary words to facilitate developing literacy.

**Focus on ability:** Notice and regularly affirm students' abilities, accomplishments, and appropriate behavior. Base dance activities (warm-up, instruction, improvisation, and choreography) on your students' capabilities, and develop these so that children are able to expand their abilities and ameliorate or compensate for their disabilities.

**Open-ended language:** Use directives and movement terms that will accommodate a wide range of abilities and choices. For example, telling students to "rise" instead of stand up, or "mark the beat" rather than clap, will permit those who are unable to stand or coordinate their hands to come up with their own variations based on their abilities. Open-ended language facilitates creativity for all students and lets them take responsibility for their choices.

## Dance and Students with Disabilities

**Represent diversity, including disability:** Display pictures of dancers with various disabilities as well as books featuring disabled characters and works by disabled artists. Include DVDs of mixed-ability dance companies in masterworks shown in class. Arrange for performances and residencies with mixed-ability dance companies and teaching artists with disabilities. These practices provide role models for children and youth with disabilities, and offer a more inclusive perspective for non-disabled peers.

### Targeted Strategies

**Differentiation:** Variation is inherent in dance. There are many “correct” ways of responding to a creative task. Dance activities such as improvisation and dance-making, where children construct their own solutions based on their abilities and preferences, can allow children with disabilities to participate as equals in the dance class.

All elements of dance can be used to differentiate dance activities and technique. Ballet movements can be transposed to other body parts for youngsters with physical disabilities. The essence of a dance technique can be conveyed through characteristic dynamic elements, spatial pathways, and interaction patterns. Dance educators can use their creativity and that of their students to discover ways to embody various dance techniques while remaining true to the essence of the form. These variations should be discussed with students so they are aware of the original form.

Children who choose not to participate can accompany their peers with rhythm instruments, or perform tasks such as helping to distribute materials. Adults should not manipulate children’s bodies, but rather find ways to engage them in the activity and elicit voluntary movement for those who have physical limitations.

### Prevention Strategies

- Move around the room to observe and connect with students.
- Use nonverbal signals, such as gestures, sounds, and call-and-response, to call the class or individuals to attention, or to prompt appropriate behavior.
- Routines, such as having students take their assigned floor spots or freeze in their current place, can be practiced and effectively used for redirection if the class is losing focus.
- Vary movement energy and pacing to create a focused environment and sustain student engagement.
- Break tasks into small steps, giving directions orally, visually, and in writing.

- Provide clearly structured dance activities with concrete instructions and advance notice of transitions.
- Use a picture schedule so students who have difficulties with transitions know when they are moving from one part of the dance class to the next.
- Attach vocabulary words to the word wall with Velcro so they can be taken down and used directly with children who use picture or written communication systems.
- Do not take misbehavior personally. Respond professionally and, when necessary, deliver appropriate consequences in a firm, fair, and respectful manner.
- Catching a student being good is a more effective way to shape behavior than criticism or punishment. Praise should be genuine, concrete, and specific, and state what the student is doing well. The tone you set will help students to have supportive and constructive interactions with each other.
- Ignore mildly challenging behavior if it is being done for attention. Be sure it is safe to do so and that you can continue to ignore it, even if it escalates. Most importantly, pay attention to the student when he or she is on task.

*Assistive Devices for Communication and Mobility:* Introduce these to the whole class to familiarize them. Plan how to utilize assistive devices in class, such as entering dance vocabulary into communication devices. At times, you may decide not to use assistive devices, especially if they impede movement or interaction. Decisions about whether or not to use assistive devices depend on goals of the lesson, the child’s goals, and the child’s wishes. If children will be out of wheelchairs for a dance class, be sure to plan for extra time to make the transitions in and out of the chairs.

### Physical Disabilities

Dance educators have a particularly important role to play in the full inclusion of children with physical disabilities. Dance teachers are experts in the study of the possibilities of movement and in the use of the body for artistic and social expression. With some basic guidelines as a starting point, dance educators can begin to take the necessary steps toward full inclusion in dance classrooms and toward the development of the rich and quickly expanding artistic field of mixed-ability dance. Full inclusion, however, takes time and effort. Teachers may begin with one strategy at a time, and then implement additional strategies as soon as they are able. Prioritize strategies according to the needs of the students being served and to the goals of the particular dance program.

## Dance and Students with Disabilities

- **Research.** Teachers take time to learn about the abilities and issues of their particular students. Not every physical disability is the same, and not every child using a wheelchair has the same disability. Some children may have some form of paralysis, others may have low muscle tone, and still others may have extremely high muscle tone accompanied by reflex responses that interfere with the child's intended or desired movement. Furthermore, there may be students in the class who do not use wheelchairs but may have proprioceptive or sensory-motor issues that challenge their ability to plan and execute movement accurately. Finally, students with physical disabilities have a broad range of cognitive, communication, and behavioral abilities. Some children will be highly literate and verbal; some may have high levels of intelligence but may require assistive devices to communicate, while others may have multiple disabilities that affect speech or cognition. A rich and accurate understanding of the child can emerge by close observation and conversation with the child, by reading the child's IEP, and by collaborating with classroom teachers, physical and occupational therapists, and families.
- **Role models.** Teachers initiate partnerships with disabled dance artists and disabled dance educators. They can show the work of mixed-ability dance companies as focus studies in class, and include disabled dancers in collages or in the presentation of work within the curriculum. Picture books that include physically disabled characters that are multi-dimensional and strong self-advocates can be read aloud to the class and integrated within choreography lessons or in the process of setting expectations for classroom behavior.
- **Tone-setting.** Create a climate of respect in which the children value differences of all kinds.
- **Finding the core.** As teachers plan dance classes, they will identify what is the most important part of the dance experience that needs to be internalized by students. These might include the somatic experience, the relationships between dancers, the rhythms, or the visual aesthetics of a dance. Then, adaptations and choreography can be determined according to these priorities.
- **Integrate physical therapy regimens.** If the dance teacher works closely with the physical therapists, occupational therapists, and other related service providers of their students, they can observe therapeutic sessions and discuss the current therapeutic goals of the students receiving these services. Often, portions of the therapeutic regimens can be integrated into the dance class warm-up, which serves a three-pronged purpose: 1) It ensures that at some point during the warm-up of every dance class, each child will encounter movement that is simultaneously relevant, familiar, and challenging, and not requiring modifications; 2) It reinforces the children's therapeutic goals; and 3) It reduces the isolation of that child since now they are executing these exercises in a larger group and as part of the curriculum for all students. It is important to note that integrating therapeutic regimens into a dance class warm-up can benefit all students. Child-driven choreography in an expressive movement context.
- **Model multiple possibilities.** Dance teachers can model multiple choices throughout a warm-up or choreography task to create the necessary differentiation for children with different kinds of disabilities. For example, in a warm-up, students can perform full swings with their whole body (for the purpose of finding release and increasing blood flow), full swings with only the arms (for the same purpose), relaxed sways (for a child with a spastic condition who needs to just focus on release), or swings with the head (for the purpose of stimulating rhythm, focus, release, and some increase in blood flow for a child with limited mobility in the torso).
- **Adaptive mobility possibilities.** Wheelchairs, electric wheelchairs, lighter and more flexible athletic and dance wheelchairs, walkers, crutches, motorized standers, gait trainers, weighted jackets, bolsters, and mats are just some of the devices to use in support of students with physical disability. As these devices are introduced to the class, they should be simultaneously presented as tools that anyone could use, but that also can be reserved for the students who need them the most. All the children should learn how to use and take care of these devices and respect their limits. Personal items such as wheelchairs or gait trainers assigned to specific children should be assigned "parking spots" in the hallways with individual children's names, and children should learn to ask permission from that child before ever touching their chair, stander, or other personal item.
- **Adaptive mobility selection.** The dance educator, in collaboration with physical and occupational therapists and their students' other adult assistants (such as paraprofessionals and nurses), will need to make thoughtful choices about when to employ adaptive devices for mobility. Assistive tools can be freeing and empowering, but they can also be cumbersome and isolating. ***Tools should be selected based on the main objectives of dance classroom activities and the specific considerations for the children who will be dancing.*** While dance educators frequently work with multiple movement goals in preparing dance lesson plans, in an inclusive environment, the educator will need to parse out goals that might create conflict by demanding rapid changes in levels or proximity to others.
- **Technical training.** There are a few different ways to adapt technical training for dancers with disabilities. The first is ***adaptation***, in which dancers or teachers freely adapt traditional movement to fit their personal movement choices and possibilities. The second is ***transposed movement***, which seeks to preserve the aesthetic core of a dance style by using a different part of the body than is typically used. For example,

## Dance and Students with Disabilities

Kitty Lunn, Artistic Director of Infinity Dance Theater, transposes tendus from a movement of the legs and feet to the arms and hands. Finally, *wheelchair technique*, such as the training developed by Mary Fletcher-Verdi of the Dancing Wheels Company and School, seek to specifically train dancers for the particular rigors of using a wheelchair as a dance tool.

- **Choreographic choices.** Choreographic choices for performance purposes should: a) allow the child to have full agency over their movement on stage; b) preserve their dignity and allow them equal footing on stage with children that have more typical bodies; and c) represent the growth and achievements of that child. Teachers can use *student-generated choreography* to highlight students' strengths. They can *adapt* traditional choreography to fit the strengths and limitations of a given child or the tools they are using for mobility.

**Hearing Impairments**

- Hearing-impaired students can feel vibrations from the bass speaker even if they have no perception of sound per se, and placing students near the primary sound source helps. Change the groupings or facings to facilitate this.
- Encourage students to use their peripheral vision and to take movement cues from their peers. This skill is central to dancing with others and especially to dancing in an ensemble. Some hearing-challenged students may have keenly developed visual acuity and memory, which can not only serve them well, but also benefit others in the class/ensemble. You have an opportunity to affirm these students by acknowledging their abilities in these areas.
- If students are wearing an FM Listening System, let teachers talk into a microphone (hung around the neck), which transmits the sound of the teacher's voice directly to a deaf or hard-of-hearing child's ear. This transmission happens on reserved radio spectrum 216-217 MHz.
- Face a deaf/hard-of-hearing student when talking to them directly. Avoid as much as possible turning your back, because the deaf/hard-of-hearing child cannot read your lips.
- Talk directly to the child, not to the interpreter (if there is a sign language interpreter). It is important to do this so that the child feels like he/she is part of the class.
- When showing a video that includes speaking, use the closed-caption option so the student can read subtitles.
- Explain deafness/hard of hearing to the class so all understand the accommodations and respect the different ways that people learn.

**Visual Impairments**

Visually impaired children may not have the experience of what their bodies can do. There can be delays in physical development in the critical early years of childhood. They often have deficits in physical and motor ability. This can lead to challenges with balance and coordination. Dance experiences that include rhythmic work with percussion instruments, singing accompanied with movement, body awareness exercises, and improvisations to music encourage the visually impaired child to participate and develop movement skills. Contact Improvisation is uniquely suited to blind and deaf/blind people because it is based on the sense of touch. The student with the visual impairment and all students in the class are also excellent sources of ideas for adaptations. Teachers have had much success in developing accommodations through class efforts.

- Monitor safety in the dance studio. Maintain the dance studio to allow easy movement throughout the room and keep it free of clutter. Ensure that the student is made familiar with the physical layout of the dance studio and its contents at the beginning of the semester. Alert the student if anything in the physical layout has changed.
- Place the student toward the front of the dance room, closer to the teacher. Describe movements verbally while demonstrating them. Add audio enhancement for visual directions. Use tactile props to enhance dance learning—curved, straight, soft, hard, heavy, light, etc.
- Provide sequential dance learning opportunities to enhance memory. Assign a buddy to be a resource to the student in each class. This is also instructive for the assigned student.
- Students with low vision and blindness may benefit from touching the teacher or assistant when being introduced to a new movement or concept. Gradually decrease assistance as the students become more comfortable. Always consider safety first, constantly evaluating the role of assistance.
- Use enlarged print, where possible, and highly contrasted colors for paper and written text. Use a Braille printer and Braille translation software (so that you can read the student's written assignments) as specified in the IEP.

Inclusive dance classes will increasingly become the norm. Dance educators have an opportunity to break new ground and to develop the field of mixed ability dance alongside their colleagues in the world of professional dance performance. Only by creating truly inclusive dance settings can we one day hope to see a more physically diverse representation of dance artists and dance educators.

**Dance and Students with Disabilities****Learning Disabilities References and Resources:**

*Dance Education for Diverse Learners* for more extensive and in-depth ideas for working with students with specific types of disabilities: <http://schools.nyc.gov/offices/teachlearn/arts/DanceSpecEDSupplement.html>

American Dance Therapy Association: [www.adta.org](http://www.adta.org)

Autism Speaks: [www.autismspeaks.org](http://www.autismspeaks.org)

Picture communication symbols: [www.mayer-johnson.com/boardmaker-software](http://www.mayer-johnson.com/boardmaker-software)

National Attention Deficit Disorder Association: [www.add.org](http://www.add.org)

National Center for Learning Disabilities: [www.ncld.org](http://www.ncld.org)

NYCDOE District 75: <http://schools.nyc.gov/academics/specialEducation/D75/default.htm>

Physical disabilities: [www.wheelchairnet.org](http://www.wheelchairnet.org)

Positive Behavior Interventions & Supports: [www.pbis.org](http://www.pbis.org)

**Physical Disabilities References and Resources:**

Axis Dance Theater: [www.axisdance.org](http://www.axisdance.org)

Cowen-Fletcher, Jane. *Mama Zooms*. New York: Scholastic, 1993.

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Hoffman, Eric, Janice Lee Porter, and Carmen Sosa-Masso. *No Fair to Tigers*. Anti-Bias Books for Kids. St. Paul, MN: Redleaf Press, 1998.

International Online Resource Centre on Disability and Inclusion: <http://www.asksource.info/>

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Rubinstein, Ana. "Strategies for Teaching Dance to Children in a Public School Mixed-Ability Dance Setting." NDEO Conference Proceedings 2013, Part 2, pp. 256-265. [www.ndeo.org/proceedings](http://www.ndeo.org/proceedings).

Teaching Visually Impaired: [www.teachingvisuallyimpaired.com/dance.html](http://www.teachingvisuallyimpaired.com/dance.html)

Tortora, Suzi. *The Dancing Dialogue: Using the Communicative Power of Movement with Young Children*. Baltimore: Paul H. Brooks Publishing, 2006.

Very Special Arts: [www.vsarts.org](http://www.vsarts.org)

White, Elissa. "Effort-Shape: Its importance to Dance Therapy and Movement Research." *Dance Therapy: Focus on Dance VII*, pp. 33-38. K. Mason, ed. Washington, DC: AAHPERD, 1974.

## Dance and English Language Learners

The arts have repeatedly been proven to provide English language learners (ELLs) with a content-rich vehicle for deeply and authentically engaging with their new language. Dance, as an art form, functions beyond the limitations of any spoken or written language, and can therefore allow students of any background access to rich artistic experiences. 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 ELLs should include challenging content and well-developed learning strategies that will prepare ELLs to think critically, solve problems, and communicate in the language(s) of instruction. ELLs should be actively engaged in standards-based academic curriculum and have rigorous, supportive, equitable learning experiences in all content areas, including dance. English language learners can exhibit varying degrees of proficiency in the different aspects of language and benefit from explicit, supportive instruction and extra time. Full fluency typically develops over the course of 7-10 years.

All English language learners can participate in classroom activities regardless of their English-language proficiency. Teachers should become familiar with students' level of proficiency and student profile in order to support them appropriately. Strive to provide a rich language environment that affords opportunity for ELLs to engage in the classroom discourse and learning experiences. The following is a list of some supports for English language learners in the context of a typical dance class.

**Organize classroom learning around content-based, thematic units of art study in which the overarching instructional plan is based on topics that lend themselves to big questions without easy answers.** In order to build background, make connections between new learning and prior experiences. Anchor instruction using short videos, visuals, and graphic organizers. 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 content.

**Vocalization.** Teachers can speak, chant, and/or sing the names of the body actions in a sequence to support students in connecting terminology and movement. Songs can expose students to language skills, such as sentence patterns, vocabulary, pronunciation, rhythm, and parts of speech in a low-stress environment. Students can be encouraged to vocalize and physicalize the movement phrases when it's their turn to perform them. *For example, the teacher might sing along to the music at the ballet barre: "Plié, stretch, développé 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 a SMART Board.

**Modeling.** Teacher and peer modeling allow opportunity to visually see what is expected of them and encourages 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 he/she says it correctly, the teacher or a student helper writes the step on chart paper or on a SMART Board. 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.* It also helps to 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.

**Routines.** Teachers 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.

**Label.** Dance and classroom materials can be labeled with words and visual images to help students connect spoken and written language with the materials they are expected to use.

**Word Walls.** Word walls co-created with students and organized by genres or types of movement elements are more effective than the traditional alphabetical word wall because 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.*

**Explicitly Teaching Key Vocabulary.** For English language learners, vocabulary development is especially important. Students need to be immersed into words through read-alouds, conversations, and discussions. It will be helpful to provide both definitions and rich contextual information for vocabulary used in dance class, addressing general academic words, dance-specific words and phrases, and dance-specific meanings of multiple-meaning words. After emphasizing key vocabulary for each lesson while teaching through physical modeling, verbal emphasis, color-coding, and pictures when possible, plan for multiple meaningful exposures to the words.

## Dance and English Language Learners

Give opportunities to use the words in speaking and writing in the dance class. *For example, students can be then given an opportunity to apply that vocabulary through authentic choreographic tasks, in speaking, and in writing. Or, students may be asked to plan and execute a 32-count tap sequence where they have to choose from a menu of different actions (dig, shuffle, stamp, etc.).* They can be asked 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. For more information on teaching ELLs in the disciplines, see the [Disciplinary Literacy Research Brief](#).

**Authentic Discussion.** Dance teachers 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).* In addition, 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.

**Graphic Organizers and Language Frames.** The graphic organizers support authentic discussion by including sentence starters or language frames that promote student conversation related to the task. *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/reach) 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.

**Texts, including Picture Books and Read-Alouds.** 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 act out parts of the text. *For example, children might act out a simple 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.*

**Resources for Challenging Texts.** When exposing all students to more complex, non-fiction printed materials (including dancers’ biographies, interviews, or critical reviews), teachers attend to the language demands of the text 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 ELLs to identify and decode what is most important about a text. Enlargements of the text on a SMART Board, projector, or chart paper assist the whole class as they go over difficult text. Students 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 Google Images, online translation tools, and dance-specific multi-media resources.

**Trust.** Establishing trust and meaningful personal connections with all students will help students more effectively respond to challenges and learning opportunities. In order 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 in order to maximize learning.

**Feedback.** Teachers should 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, okay. So first, we should get into rows.” The teacher can use a gesture to demonstrate “rows” as they recast the student’s statement. Then, if possible, they will enact the process of making rows with the class so that the language immediately gets connected to action.*

### Dance and English Language Learners

#### Web Resources for Professional Organizations

The following professional organizations, among others, are a valuable resource for additional information concerning English language learners. The websites provide related links, information on publications, recent research, and effective instructional strategies.

- New York City Department of Education Department of English Language Learners and Student Support (DELLSS): <http://schools.nyc.gov/Academics/ELL/default.htm>
- Research briefs that may help you better support your ELLs include topics such as “Supporting ELLs’ Achievement: Oral Language Unpacked,” “Disciplinary Literacy for ELLs,” “What Is Scaffolding?” and “Academic Language”:  
<http://schools.nyc.gov/Academics/ELL/EducatorResources/Supporting+ELLs+Literacy+Development.htm>
- Specific Considerations and Guiding Questions [for Danielson’s Framework for Teaching] for Teachers of ELLs: <http://schools.nyc.gov/NR/ronlyres/04D90E09-0E02-4EEE-9988-C7B7CD81D676/0/SpecificConsiderationsforTeachersofELLs.pdf>

## Dance and Pre-K

### Introduction/Rationale for Dance in Pre-K

Young children learn to move and simultaneously move to learn. Dance experiences in early childhood enrich this organic process by providing opportunities to explore moving in space relative to specific content, make choices, solve problems, collaborate with others, and find a creative voice. A play-based, multisensory, and interdisciplinary approach to such experiences further meets young children where they are, in how they best understand and get to know the world, while fostering creative thinking and curiosity. Dance in pre-K is essential for embodied learning—the idea that embodied experiences lead to more effective learning—and will lay the foundation during one’s formative years for future lifelong learners and contributing members of communities with transferable life skills.

### Student Development:

Dance in pre-K should meet the children where they are, and encourage all students to expand their capabilities within a range of developmental domains. Although each child will develop at his/her own pace, the following suggestions give a general picture of a typically developing 4-year-old in the dance class.

### Cognitive

- Understands classroom routines.
- Recognizes visual and musical patterns.
- Learns to understand expectations of teacher and class.
- Enjoys making simple choices.
- Moves fluidly between reality and fantasy, and enjoys make-believe situations.
- Develops basic literacy skills and recognizes simple symbol systems.

### Social

- Begins to engage in integrated play, which involves learning how to make a friend, take turns, share.
- Develops a greater capacity for and competence in using social language.
- Can be exclusive of other children.
- Becomes more independent with self-help skills.

- Works towards being more resilient.
- Begins to work with a partner.
- Develops strong friendships.
- Loves silly and humorous stories or ideas.

### Emotional/Affective

- Develops a clear sense of self.
- Exhibits preferences and voices opinions.
- Sensitive to teacher/parent preferences.
- Begins to exhibit empathy.
- Is aware of “fair and unfair.”
- Has an increased emotional range.

### Physical/Kinesthetic

- Develops a sense of kinesphere (personal space around the body when extremities are stretched out as far as they can go in all directions).
- Learns how to navigate space, share space with others, distinguishes between personal and general space.
- Follows and copies shapes and movement from teachers and peers.
- Identifies and locates most body parts.
- Has muscular control to hold a still shape.
- Continues to develop fine motor skills (holding hands, grasping and manipulating a prop, putting on and taking off shoes and socks if applicable).

## Dance and Pre-K

### What 4-Year-Olds Should Know and Be Able to Do in the Art of Dance

(Adapted from the National Dance Education Organization Standards for Dance Education in the Arts)

#### Performing:

Execute original or existing artistic dance movement or works of art using elements and skills of dance. Students will experience, identify, select, learn, organize, coordinate, repeat, demonstrate, refine, perform, and present.

- Identifies and demonstrates isolated and coordinated dance movements of various body parts.
- Balances on one foot for 2-3 seconds.
- Identifies and demonstrates a wide range of locomotor and non-locomotor movements (walk, run, jump, hop, gallop, tip toe, march, crawl, roll, slither/bend, twist, grow, melt, swing, wiggle, rotate, reach).
- Identifies and moves in the directions of forward, backward, sideways, up and down, and turning.
- Dances in a straight, curved, zig-zag, spiral, and circular pathways.
- Dances with intent in high, middle, and low levels.
- Dances in different tempos and rhythms and musical accompaniment changes, and improvises to varying qualities of music.
- Improvises dances based on a theme.
- Creates and remembers simple dances.
- Memorizes a movement warm-up.
- Transitions easily from moving to stillness.
- Uses various props (scarves, balls, instruments, ribbon sticks, bubbles, etc.) with respect and care.

#### Creating:

Express ideas, experiences, feelings, and images in original and artistic choreography. Students will imagine, identify, improvise, explore, discover, develop, problem solve, generate, and communicate.

- Explores and improvises movement in response to guiding questions, visual images, music, imagery, etc.
- Discovers solutions to movement problems.
- Discovers movement preferences.
- Creates and remembers a short dance.
- Uses movement as a form of expression.
- Recognizes and expresses emotion and a narrative sequence through dance.
- Uses stillness to begin and end a dance.

#### Responding:

Demonstrate critical and analytic thinking skills in the artistic response to dance. Students will observe, perform, identify, describe, interpret, understand, select, analyze, synthesize, appreciate, participate, perform, and communicate.

- Performs dances for others.
- Observes and responds to dances that others perform.
- Identifies movements, qualities, pathways, and levels in a dance.
- Participates as a thoughtful audience member (looking eyes, listening ears, and a quiet body).
- Thinks about and communicates the central idea of a dance.
- Uses words to express the meanings, feelings, or images of movements that are danced.
- Replicates dance movement performed by peers.

## Dance and Pre-K

### Environment:

The early childhood dance environment will vary from school to school, and teachers should be adaptable and creative to make sure the space is conducive to dance learning and experience.

- Prepare and organize the classroom/dance space to provide a safe learning environment.
- Clear the dance space from all obstacles (papers, blocks, desks, chairs, books, etc.).
- Organize props, books, pictures so that they are accessible to the teacher yet not in the way of the children.
- Provide visual anchors to allow children to navigate their bodies through the space (e.g., colored tape, mats, spot markers).
- Make sure the floor is clean and free of debris.
- Make sure there is a sound system that is in working condition.

### Best Practices:

Being an effective early childhood dance educator requires commitment, time, practice, humility, flexibility, and a concrete list of tried-and-true guidelines that give form to the dance experience and thus serve as the curricular “glue” that holds everything together.

- Engage with children with wonder, curiosity, and joy.
- Learn and use student’s names.
- Create clear and realistic classroom expectations with the children from the very beginning of the school year.
- Create entering and exiting the classroom routines to set the tone as well as give closure to the dance experience.
- Have a number of “stop and regroup” tools handy (call and response song, meditation bell, drum, slide whistle, clapping rhythms, stillness motif symbol).
- Provide a clear theme for each unit and subsequent lesson.
- Incorporate physical props to support lessons (e.g., scarves, balls, instruments, ribbon sticks, bubbles).
- Always incorporate a free dance time into each session.

- Allow for spontaneity within the structure of the dance experience and be responsive to where students take the material presented to them.
- Limit directions to 1-2 steps at a time.
- Be mindful to modulate voice (tone, volume, rhythm, etc.).
- See Environment section for ideas about preparing the space.
- Pose manageable challenges to encourage risk-taking and use repetition to enable mastery.

### Early Childhood Resources:

(Courtesy of the Dance Education Laboratory-DEL)

#### Articles

“Moving Bodies, Building Minds: Foster Preschoolers’ Critical Thinking and Problem Solving through Movement,” Michelle L. Marigliano and Michele J. Russo. *Young Children*, September 2011.

“Early motor experiences give infants a social jump start,” *Psychology & Psychiatry*, 9 September 2011. [www.medicalxpress.com/print234757480.html](http://www.medicalxpress.com/print234757480.html)

“The Importance of Fantasy, Fairness, and Friendship in Children’s Play: An Interview with Vivian Gussin Paley.” *American Journal of Play*, Volume 2, Number 2, Fall 2009.

“Twelve Characteristics of Effective Early Childhood Teachers,” Laura J. Colker. *Young Children*, March 2008.

“Is My Child Normal? Early Childhood Physical Development,” Esther Boylan Wolfson. <http://www.wholefamily.com/parent-center/child-development/is-my-child-normal-early-childhood-physical-development-2>

“Standards for Dance in Early Childhood” [http://www.ndeo.org/content.aspx?page\\_id=22&club\\_id=893257&module\\_id=55411](http://www.ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=55411)

#### Recommended Books

Ames, Louise Bates, and Frances L. Ilg. *Your Two Year Old: Terrible or Tender*. New York: Dell, 1980.

Ames, Louise Bates, and Frances L. Ilg. *Your Three Year Old: Friend or Enemy*. New York: Dell, 1980.

## Dance and Pre-K

Ames, Louise Bates, and Frances L. Ilg. *Your Four Year Old: Wild and Wonderful*. New York: Dell, 1989.

Ames, Lousie Bates, and Frances L. Ilg. *Your Five Year Old: Sunny and Serene*. New York: Dell, 1981.

Berk, Laura E. *Infants and Children*. 5th ed. Boston: Allyn & Bacon, 2004.

Copple, Carol, and Sue Bredekamp, eds. *Developmentally Appropriate Practice in Early Childhood Programs: Serving Children from Birth through Age 8*. 3rd ed. Washington, DC: NAEYC, 2009.

McCutchen, Brenda. *Teaching Dance as Art in Education*. Champaign, IL: Human Kinetics, 2006.

Minton, Sandra. *Using Movement to Teach Academics: The Mind and Body as One Entity*. Blue Ridge Summit, PA: Rowman & Littlefield Education, 2008.

Stinson, Sue. *Dance for Young Children: Finding the Magic in Movement*. Reston, VA: AAHPERD, 1988.

### **Recommended Journals/Magazines**

*Teaching Young Children*

*Young Children*

*Exchange Magazine*

*Early Childhood Research Quarterly*

### **Websites**

[www.childcareexchange.com](http://www.childcareexchange.com)

[www.naeyc.org](http://www.naeyc.org)

[www.earlychildhoodnews.com](http://www.earlychildhoodnews.com)

[www.reggioalliance.org/](http://www.reggioalliance.org/)

[www.nea.org/home/18163.htm](http://www.nea.org/home/18163.htm)

[www.eric.ed.gov/](http://www.eric.ed.gov/)

[www.bankstreet.edu/library/](http://www.bankstreet.edu/library/)

## Technology Integration and Resources in Dance

Dance educators can use technology to support learning in the dance classroom, in the school community, and through expanded parent/family engagement. The documentation, sharing, and assessment of student work through technology deepen the learning experience and serve to advocate for dance in the school community and beyond. Access to a vast array of dance content online enriches the curriculum and expands the definition of dance for students. Every teacher will integrate technology in a different way, depending on his or her school, available resources, and comfort level. The following is a selected group of strategies for enhancing dance curriculum through current and future technologies.

**Documentation of student work:** There are several devices that can be used to record and share student original work and performances, such as: *a video camera, computer, tablet, phone, projector, DVD player, SMART Board, SMART Response Software.*

- The video camera, tablet, and phone allow teachers and students to document class work, especially student choreography. After choreography projects, students can assess their final work through observation by viewing the video. Using a tablet or phone can facilitate a quick upload of student work to a website or any sharing platform.
- A projector used in conjunction with an additional electronic device (laptop, tablet) enables dance teachers to project choreography (professional and student work) on a larger screen and engage in deconstruction and analysis of work as a class. It is also useful to project important presentations or websites (student- or teacher-driven) when investigating dance history/culture.

- A SMART Board serves a variety of purposes. In its most basic use, it can serve as both a sound system and projector. Student work can be projected onto a SMART Board with a document camera. The SMART Board can be used to replace a whiteboard and/or chalkboard by enabling teachers to directly write on documents and save their work. Teachers can also create interactive documents that allow students to interact with the board and monitor their students' comprehension of lesson materials. Students can respond to both planned and spontaneous questions and quizzes from any mobile device. Teachers can instantly see the results, which are automatically tallied and recorded in the built-in gradebook. Dance studios without a SMART Board could use a video projector or a flat-screen TV with an HDMI connection to project instructional materials directly from their laptops.
- Applications that sync up with a variety of devices can make documentation and sharing of student work easy and seamless. Pictures, videos, and attachments can be directly embedded in the documents and then synced up with a computer, phone, tablet, and online website, making class notes accessible from any device with Internet connection (e.g., **Evernote**).

**Managing student data in the dance studio:** Dance educators and students can use technology to closely examine their learning process. Students use technology to watch their work immediately as they learn existing dance material, or to record original compositional work, performances, assignments, and written assessments. All of this data accumulates very quickly, and it is important to establish successful strategies for keeping track and organizing student data.

- Online Grading Systems. Tracking student progress and recording student assessment is streamlined with electronic or online grading systems (e.g., [www.gradelink.com](http://www.gradelink.com), [www.skedula.com](http://www.skedula.com), [www.engrade.com](http://www.engrade.com)).

- There are applications that assist the dance educator in tracking student progress, assignments, and projects while facilitating the data collection necessary to accurately evaluate each dance student (e.g., *LearnBoost, MyGradeBook, GradeWizard, Grade Book Pro*).

**Using dance applications to enhance instruction:** There are many dance-related apps available online that are updated continuously, with new apps released regularly. Below are some ways to integrate the use of apps in your dance instruction.

- **Dance Terminology.** These apps make a wealth of dance vocabulary available to students and teachers. These apps serve as interactive and comprehensive dictionaries that are updated and added to regularly. Some of these include an option to create online quizzes to assess dance terminology (e.g., *Ballet Index, Ballet Lite, Quizlet, Muscle and Bone Anatomy 3D*).
- **Dance Notation.** Symbol systems for dance notation may be shared electronically and made accessible to students in school and at home. They may notate their dances create scores, and share work on their tablets or phones by using *KineScribe*, which is the app version of the *Laban Writer* software (available as a free download from the Ohio State Dance Department).
- **Choreographic Process.** A number of apps allow dancers and choreographers to notate and organize their choreography on their mobile devices. These applications help dancers keep track of their choreography in an easy-to-use and organized logbook or journal. Dancers can write out the movement for each dance, record them and add videos of the choreography directly from the app. Files can be categorized, which helps keep a large amount of dances and exercises highly organized and easy to sort through. These applications also

## Technology Integration and Resources in Dance

give choreographers the opportunity to email the information to their dancers and even add the music to the file through iTunes (e.g., 8Counts, Dance Journal, Metronome, and Spinner App). Creating choreography on the computer became well known through Merce Cunningham’s use of the program Dance Forms. Dance Forms 2 and iDanceForms are available through [credo-interactive.com](http://credo-interactive.com).

**Communication through online sharing:** One of the goals of documenting students’ work is to be able to share it with the school community (parents, faculty, administration, and other students). The following are some strategies to share digital information such as photographs, videos, audio, and text.

- **Video Sharing.** These sites allow teachers to post videos with a privacy setting that limits access to selected groups. In addition, videos may be uploaded through *Google Drive* or *Dropbox* and shared with students, parents, and faculty with similar setting options. All sites may have specific licensing that teachers need to be aware of when posting work, so read through the details to make sure information stays private. Since YouTube is blocked in most NYC schools, it is important to learn how to download and show videos offline. **Media releases** must be on file at school for all students, and it is recommended that the dance educator scan the video release forms and keep them in a digital file. These are some websites teachers use to share video: [www.vimeo.com](http://www.vimeo.com), [www.schooltube.com](http://www.schooltube.com), [www.teachertube.com](http://www.teachertube.com).

- **Video and Audio Editing.** Even before file sharing can take place, video and music files may need to be edited. They may need to be shortened, titled, cut, or joined, and the sound track may need to be changed or combined from different sources. There are many programs and apps for editing video, including *iMovie*,

*Final Cut* and *Final Cut Express*. *Garage Band*, *Wave Pad* and *Audacity* are widely used for audio editing.

- **Archival Video.** In order to facilitate sharing of archival video from older formats such as VHS, teachers may use a DVD recorder, combined with a VHS player, to transfer from half-inch videotape to a DVD. Information may then be “ripped” from the DVD using an online program such as *Handbrake*. This will allow a digital file to be made and stored in the computer, or made available for upload.

**Dance Program/Class Website** (separate from the school’s website if they have one): This allows the dance teacher to list homework or other assignments, link to other sites that the school uses, and post video and other images. They may also create portfolio pages for various classes. Websites may include a link to a blog to share reflections and dance-related information. There are many websites to help get this process started (e.g., [www.wikispaces.com](http://www.wikispaces.com), [www.wordpress.com](http://www.wordpress.com), [www.weebly.com](http://www.weebly.com)).

- Some websites, such as [www.pinterest.com](http://www.pinterest.com), provide an easy way to create a dance program page to use for presenting historical/cultural dance information to a class. Students could go to a Pinterest page when looking for resources for dance research projects or for organizing their own resources. Another way to create media-rich thematic playlists is using a website like [www.arthenia.com](http://www.arthenia.com), which is an easy way to search and add photos as well as videos to your playlists, or to access other people’s playlists. This website is focused on arts education across curriculum, and is a great tool to develop visuals for a dance history class or to make a comparative analysis about culture. As the creator of a playlist, one can add text to describe, explain, and ask questions about the theme. Playlists can be public or private, and tagged so educators can search for the content they are looking for. Often,

teachers find an existing playlist that can supplement or drive lesson plans!

- Presentation programs such as PowerPoint or Keynote allow you to save your visually stimulating presentations. Online presentation programs are also useful when presenting historical dance research or cultural content to students. Format your dance curriculum or unit for presentation or reference online for easy access. For students, this might be another option for presenting dance research to the class (e.g., [www.prezi.com](http://www.prezi.com), [www.slideshare.net](http://www.slideshare.net)).

- Teachers may wish to have students blog about certain dance topics or create online dance journals. Blogs can be linked to your program website. Video and visuals can be uploaded as well ([www.blogger.com](http://www.blogger.com)).

These are some practical examples of how a dance specialist could integrate technology in dance instruction, but it is important to keep in mind that new technology is constantly evolving and the use of technology advances very rapidly. Doing online search to find the latest up-to-date information about Dance and Technology is the most effective way to stay updated. These are some suggested keywords to start your search: *software for dance*, *video projection*, *body motion sensors*, *dance and interactive technology*, *choreography and technology*, *dance and computers*, *video editing for dance*, *video projection and dance*, *dance for camera*, *video dance*.

## Technology Integration and Resources in Dance

### *Dance Information Websites*

The Alvin Ailey American Dance Theatre:  
[www.alvinailey.org](http://www.alvinailey.org)

Detailed information about Alvin Ailey's life and work

Americans for the Arts (AAA):  
[www.americansforthearts.org](http://www.americansforthearts.org)

Arts education research on a national level, arts advocacy

American Alliance for Health, Physical Education,  
Recreation and Dance (AAHPERD):  
[www.aahperd.org](http://www.aahperd.org)

National trends in K-12 and university dance and  
physical education

American Dance Guild (ADG):  
[www.americandanceguild.org](http://www.americandanceguild.org)

Scholarly essays, news about scholarships, conventions,  
and performance opportunities

American Dance Festival (ADF):  
[www.americandancefestival.org](http://www.americandancefestival.org)

Information on festival programs, performances, and  
study opportunities

American Tap Dance Foundation (ATDF):  
[www.atdf.org](http://www.atdf.org)

New York City Tap Festival, classes, performances, the  
Gregory Hines Collection (see below)

Arts Alive:  
[www.artsalive.ca/en](http://www.artsalive.ca/en)

Educational resources, videos, games, and learning tools  
designed to develop understanding of and appreciation  
for dance

Congress on Research in Dance (CORD):  
[www.cordance.org](http://www.cordance.org)

Scholarly research in dance and dance education,  
conferences

Dance/NYC:  
[www.dancenyc.org](http://www.dancenyc.org)

Information about New York City dance companies,  
performance schedules, rehearsal spaces, and dance  
news and research

Dance/USA:  
[www.danceusa.org](http://www.danceusa.org)

Information about national trends in dance, dance new,  
and research, federal-level dance advocacy, and national  
conferences

Dance and the Child International:  
[www.daci.org](http://www.daci.org)

A non-profit association that promotes the  
development of dance for children and youth, and  
organizes international conferences on dance education

The Dance Enthusiast:  
[www.dance-enthusiast.com](http://www.dance-enthusiast.com)

Digital news site and arts service organization

Dance Magazine:  
[www.dancemagazine.com](http://www.dancemagazine.com)

National news about dance and dancers, performance  
reviews, articles on dancers' health, directory of schools;  
links to *Pointe*, *Dance Teacher*, *Dance Spirit*, magazines,  
a *Summer Study Guide*, a *College Guide*, and the *Dance  
Annual Directory*

Dance Notation Bureau (DNB):  
[www.dancenotation.org](http://www.dancenotation.org)

Information about Labanotation and other forms of  
dance notation, licensing of Labanotated scores, trends  
in dance notation technology, applications of notation

Dance Spirit:  
[www.dancespirit.com](http://www.dancespirit.com)

Youth-oriented magazine with news of national  
competitions and master classes

Dance Teacher:  
[www.dance-teacher.com](http://www.dance-teacher.com)

Magazine of national news about dance teachers, articles  
on method, advertising about conferences and materials

Free To Dance (on WNET, the New York City station of  
PBS, the Public Broadcasting System):  
[www.pbs.org/wnet/freetodance](http://www.pbs.org/wnet/freetodance)  
African American dance history

Davey D's Hip Hop Corner:  
[www.daveyd.com](http://www.daveyd.com)

Information on hip-hop culture and dance. Defines  
various styles found in hip-hop dance.

Gregory Hines Collection of American Tap Dance:  
[www.nypl.org/about/divisions/jerome-robbins-dance-division/collections/hines](http://www.nypl.org/about/divisions/jerome-robbins-dance-division/collections/hines)

Chronological and comprehensive history of tap dance,  
videos, other materials

Jacob's Pillow Dance Interactive:  
[www.danceinteractive.jacobspillow.org](http://www.danceinteractive.jacobspillow.org)

Dance history, dance genres, and choreographers  
brought to life through access to digital video media

The Jerome Robbins Foundation:  
[www.jeromerobbins.org](http://www.jeromerobbins.org)

Detailed information about Jerome Robbins's life  
and work

The Jose Limon Dance Foundation:  
[www.limon.org](http://www.limon.org)

Information on José Limón's work and the José Limón  
Dance Company

### Technology Integration and Resources in Dance

Kennedy Center:

[www.artsedge.kennedy-center.org](http://www.artsedge.kennedy-center.org)

Three major sections: Teach (lessons, standards, web links, and how-to's); Connect (articles and reports, contacts, and advocacy essentials); and Explore (Look-Listen-Learn, Arts Days, Meet the Artist, and Arts Quotes); history of various dance forms

Laban/Bartenieff Institute of Movement Studies (LIMS):

[www.limsonline.org](http://www.limsonline.org)

Courses and programs leading to CMA (Certified Movement Analyst) certification

Language of Dance@Centre (LODC):

[www.lodc.org](http://www.lodc.org)

Scholarly essays, LOD certification courses, conferences, and resources related to motif notation

The Merce Cunningham Trust:

[www.mercecunningham.org](http://www.mercecunningham.org)

Detailed information about Merce Cunningham's life and work; access to Dance Capsules, Mondays with Merce, and Merce Cunningham: 65 years iPad application

National Dance Education Organization (NDEO):

[www.ndeo.org](http://www.ndeo.org)

Scholarly work in dance education, networking, conferences, and online courses

New York Public Library of the Performing Arts at Lincoln Center:

[www.nypl.org](http://www.nypl.org)

Description of the library, catalog of books and videos, schedules, links

PBS/Thirteen:

[www.pbs.org](http://www.pbs.org)

WNET Thirteen, the New York City station of PBS, the Public Broadcasting System

Pointe Magazine:

[www.pointemagazine.com](http://www.pointemagazine.com)

News, trends, articles, and performance reviews of ballet

Sunday Arts Archive:

[www.thirteen.org/sundayarts](http://www.thirteen.org/sundayarts)

Search the archive for video documentaries about Frankie Manning, Mark Morris, Jose Limon, Paul Taylor, Doug Varone, and a long list of dancers and choreographers across all genres

TenduTV:

[www.tendu.tv](http://www.tendu.tv)

It offers the highest quality performing arts video archival from around the world and delivers it to any device

#### Daily and Weekly Publications with Dance Features (print and online)

Backstage / [www.backstage.com](http://www.backstage.com) – Performance reviews, audition announcements, casting calls, news about shows

New York Magazine / [www.nymag.com](http://www.nymag.com) – Performance reviews, occasional articles

The New Yorker / [www.newyorker.com](http://www.newyorker.com) – Performance reviews

The New York Times / [www.nytimes.com](http://www.nytimes.com) – Daily dance reviews in the Arts section; weekly dance reviews and articles in Sunday's Arts & Leisure section

Time Out New York / [www.timeout.com/newyork](http://www.timeout.com/newyork) – Weekly interview with a dance artist, and listings of dance performances, classes, lectures, and exhibits

## Dance and Family Engagement

The arts must become a rich and vital part of the school experience for every child. As parents and as families, you can help your child by being informed about arts education. This *Blueprint* outlines what dance education should look like for students in PreK–12. In addition to staying informed, there are several areas of arts learning in which parent participation is explicitly suggested, and others where it would be welcome. All the research about successful arts education indicates that parent involvement is crucial. There is a lot you can do at home to help your children do their best in the arts. Here are just a few ideas:

- Share the rich arts traditions of your family and culture: dance with your child, sing to your child, paint, draw, or tell stories you heard when you were young.
- Attend performances or visit museums with your child, taking advantage of the many family programs offered by New York City’s cultural institutions.
- Support your school’s arts programs by attending workshops or performances in the arts.
- Support the arts goals set by the school. On page 5, above, you will find “A Guide to Schools for Implementing a Dance Program,” which lets you know what kind of dance instruction you should expect for your child. If these indicators are not in place at your child’s school at the present time, you can start a conversation with your parent coordinator, the arts liaison, and the school staff by referring to this *Blueprint*. Parents, families, and communities have an important role in contributing to and supporting arts education in the schools. Arts educators and members of the arts community look forward to working with you to give every child in New York City equal access to an excellent education in the arts.

### Questions to Ask When Attending a Dance Performance

1) Before going to the dance performance:

- What are my expectations for this performance?
- What do I know about this choreographer, type of dance, or the historical period that the dance comes from?
- How could I learn more by doing some research online?

2) At the dance performance:

- How do the audience members conduct themselves and show appreciation at this dance event?
- Will I be free to express myself and my appreciation with my speaking voice?

- Does this piece of dance tell a story? If there is a story how will it be communicated?
- What if there is no music?
- What is the mood of the piece? Is it celebratory, sentimental, passionate, etc.?
- How many dancers do I see? What are the genders, body types of the dancers?
- Does the dance move quickly, slowly, etc.?
- Is there a recognizable theme or movement motif?
- Can you recognize variations to the theme?
- Do I see many different actions at once? Do the dancers move flowingly or do they move abruptly?
- Is there anything about the movement that stands out for me?
- Does this dance “touch me” or “speak to me” in a particular way? What emotions does it create in me?
- Do I want to explore other performances by this artist?
- Does the choreography remind me of other dances I have seen?
- What country or culture is represented by this dance?

3) Reading the performance review:

- What parts of the performance did the reviewer mention or highlight?
- What descriptive language did the writer use illustrate the dance?
- Do I agree with the reviewer’s opinion? Why or why not?
- What else did I learn about the dance as a result of reading the review?
- What did I think was the best thing about this performance? Would I recommend this performance to someone else?

## What the *Blueprint* Means for School Leaders

All students deserve an excellent arts education, and the reorganization of the New York City Department of Education is an opportunity to recommit to that mission. One of the priorities of the reorganization is to look anew at how the arts are approached and taught across the city. This *Blueprint* outlines how teaching and learning the art of dance should be implemented in New York City public schools, PreK-12.

### **A Guide to Schools for Implementing a Dance Program**

“A Guide to Schools for Implementing a Dance Program” (found in page 5) lists guidelines for a healthy dance program. These criteria can be especially useful to local instructional superintendents, principals, assistant principals, and other school leaders. They can be used to initiate a conversation about the place of dance and the other arts in a school community.

### **School leaders can ask some simple but vital questions:**

- What is the place of dance in our comprehensive educational plan (CEP)?
- Do we have the staffing in place to support our dance goals? If not, what short- and long-term strategies can we use to implement an infrastructure for effective dance education?
- How can we use ongoing assessment to help us improve our dance instruction?
- Are parents meaningfully involved? If not, how can we help them become more aware of our students’ learning in dance?
- Are we taking advantage of the rich dance and other arts resources that New York City has to offer?
- How can strategic arts partnerships help us advance teaching and learning in dance?
- Do our dance teachers, classroom teachers and visiting artists have adequate professional development to carry out work that is developmentally appropriate and has artistic integrity? What can we do to support them?
- What resources can the New York City Department of Education provide that would help us meet our goals?

In every school community, different agendas compete for time and resources. Schools are responsible for helping students learn to read and write, compute, investigate, explore, imagine, and create. Research supports the assertion that authentic work in the arts serve all of these goals, and New York City, through its commitment to a PreK-12 citywide arts curriculum, has made a major investment to ensure that there is equity and access to the arts for every child. Effective arts education can only be achieved with the commitment of school leaders.

### What the *Blueprint* Means for Classroom Teachers

*“Interdisciplinary education enables students to identify and apply authentic connections between two or more disciplines and to understand essential concepts that transcend individual disciplines.”* —The Consortium of National Arts Education Associations\*

Great teachers know the power of the arts to transform, motivate and inspire. Great arts teachers know the power of connecting their work to the teaching and learning in other subjects. Authentic connections reinforce the power and relevance of the arts, and add depth and dimension to studies in other disciplines.

Since this *Blueprint* is aimed at providing equitable access to an excellent dance education for all New York City public school students, it follows that dance teachers and teachers in other subjects can work together to help make this a reality. There are already many exemplary models for how teachers can infuse the dance into their general classroom work, many through partnerships with cultural institutions and others through school-based efforts. Successful collaborations generally involve interdisciplinary education and may take the following forms:

- **Parallel Instruction:** Teachers agree to focus on a common topic or theme, but work on them separately. Example: An elementary classroom teacher teaching science and the dance teacher agree to study patterns and change over time in both their classrooms. Students are able to draw connections between these parallel experiences to reinforce learning in both science and dance.
- **Cross-Disciplinary Instruction:** Teachers agree to focus on a common theme, concept or problem. They plan together and often engage in team teaching. Example: A dance teacher, a literature teacher and a visiting dance teaching artist on the middle school level work together to plan a unit of study focusing on Alvin Ailey’s *Revelations* and Mildred D. Taylor’s *Roll of Thunder, Hear My Cry*, both of which embody artistic responses to African-American life and traditions. These collaborative experiences deepen students’ understanding of the content areas.

- **Infusion:** Teachers focus on the strong relationships among disciplines and commit to a deep and fruitful collaboration. Example: Dance and history teachers on the high school level plan a semester-long seminar involving both their disciplines. They focus on European Baroque Dance and primary-source readings from the era (perhaps incorporating a residency by a Baroque Dance ensemble), so that students can draw shared meaning from both disciplines.

In the *Blueprint*, the “Connections” strand of instruction suggests how dance teachers can connect their work to other disciplines. Similarly, teachers of other subject areas can draw on the power of dance to help their students delve deeper into the topics they study. General classroom teachers may be especially interested in this section. The *Blueprint* does not include examples of how themes or concepts from other disciplines might initiate joint projects, because its purpose is to demonstrate the power of what happens in the dance classroom. Joint planning at the local school level will generate many examples of how dance teachers and teachers from other subject areas can help create healthy, rich learning environments for their students. This *Blueprint* has been designed to encourage such collaborative endeavors in schools.

\* *Authentic Connections: Interdisciplinary Work in the Arts*, The Consortium of National Arts Education Associations (AATE, MENC, NAEA, NDEO), 2002. The examples given below this citation are also drawn from this article.

### What the *Blueprint* Means for the Arts Community

The arts community of New York City is a vital element of the arts education of our youth. In recognition of its expertise, the Department of Education has asked arts organizations and teaching artists to actively participate in the creation of this *Blueprint*. No other major urban school system has a collaboration with its arts community on quite this scale. It is a groundbreaking initiative and a hallmark of this administration.

- What does the *Blueprint* mean to arts organizations? The arts community has been represented by colleagues who have served tirelessly to assist the Department of Education in its work. Representatives from many arts organizations were invited to examine this *Blueprint*, give feedback to the committees whose task it was to refine it, and consider how this work will interact with their educational missions, programs and offerings. As the *Blueprint* is implemented across New York City, it will strengthen and deepen the partnerships between the arts community, the schools, and the teacher preparatory programs at the city's colleges and universities.
- What does the *Blueprint* mean to teaching artists? Whether they are working independently or are employed by arts organizations, teaching artists are the practitioners who work with teachers and students in schools, and their relationship to the *Blueprint* will be critical. Understanding the educational goals of arts teachers and the schools in which they work will be vital to creating dynamic collaborations that maximize a school's resources.
- Will the *Blueprint* change the way the arts community works with schools? As the school's commitment to the arts increases over the next few years, there will most likely be an even greater need for the participation of the arts community. As the "Community and Cultural Resources" strand indicates, even schools that have not had active arts programs will be asked to consider the strategic use of cultural and community resources to support arts learning. The joint work between the arts community and the schools also means that teaching practices will be examined. Because meaningful and ongoing professional development is required to engage teachers and artists in improving the work they do, the work will be planned collaboratively. It is the hope of the dance and theater committees that the implementation of the *Blueprint* will lead to increased and improved arts education for New York City students, and that the arts community will play a vital and explicit role in its success.

### What the *Blueprint* Means for the University Community

The *Blueprint* for Dance has been developed with the advice and counsel of the members of departments of dance education on college campuses across our city. The majority of teachers in our New York City public schools have received their degrees from these colleges. Since the success of teaching and learning in the dance is dependent upon the skill and competence of the dance teachers in the classroom, the university community is crucial to the future of dance education in our schools. It is critical that dance education programs in our universities, conservatories and colleges reflect and support this new Department of Education *Blueprint*, so that future generations of dance educators will be prepared to provide exemplary dance instruction to our students. We look to them to integrate this document into the coursework and build upon this important work. We therefore invite our colleagues in higher education to continue with us in this effort to strengthen the work of school-based dance professionals toward a common framework of high expectations and rigorous content for our students.







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