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ABSTRACT

This monograph provides a resource guide for curriculum planners in dance education for grades kindergarten through 12. It is composed of broad guidelines and selected examples rather than specific program prescriptions in order that state and local curricula and courses of study may be developed according to the needs of the population they serve. The monograph deals with those forms of dance that are appropriate in an educational or school setting. A list of dance curriculum resources is appended as well as a list of selected National Dance Association publications. (JD)

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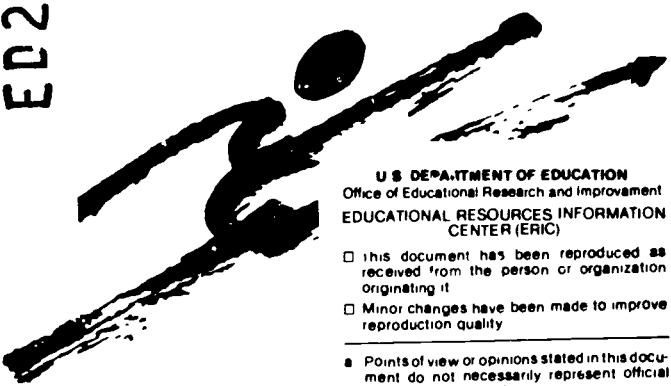

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CURRICULA GUIDELINES, K - 12

ACKNOWLEDGEMENT

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The National Dance Association is further indebted to the many reviewers who were so helpful.

The guidelines are being distributed at this time with the expectation that they will be revised within two years as a result of reactions and suggestions from the users. We encourage you to submit your comments directly to the Chair or to the National Dance Association headquarters office.

With gratitude to the writers and to the reviewers,

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I. INTRODUCTION

In the early 1980's there were numerous reports completed on the status of education in the United States. In recent years several reports have followed which have initiated new action in the arts. The College Board released a document defining Academic Preparation in the Arts with specific recommendations for curriculum development. In September, 1986, the U.S. Department of Education published a study of the elementary school entitled First Lessons, which supports arts education. This study states, "The arts are an essential element of education, just like reading, writing, arithmetic .... Music, dance, painting and theatre are keys that unlock profound human understanding and accomplishment." In December, 1987, Secretary Bennett of the U.S. Department of Education released his proposal on James Madison High: A Model High School Curriculum, which also supports the arts. Some states have passed legislation regarding arts in the schools.

These activities encouraged the Ad Hoc National Arts Education Working Group to coalesce and prepare two working documents--Philadelphia Resolution and Concepts for Strengthening Arts Education. Both documents support a sequential, comprehensive arts education curriculum and unite the in-school experience with the guest artist experience. The second paper expands on concepts. Both are included in the appendix.

Further stimulation was given to arts education by the announcement in 1986 of new priorties from the Office of the National Endowment for the Arts (NEA) for FY88. Monies were appropriated for the funding of cooperative work between state arts agencies and state departments of education, as well as organizations and higher education institutes to promote sequential arts education curriculum. As a result, several arts education curricula conferences were organized, e.g. "Arts Curricula in Transition" held at Columbia University, New York City, July, 1986, and "Towards a New Era in Arts Education," sponsored by the

American Council for the Arts in November, 1987, in cooperation with the Arts Education Association held at Interlochen, Michigan, November, 1987.

All of these activities have stimulated state departments and local districts to develop curriculum guidelines which, in turn, created a demand from the national offices to furnish curricula guidelines. The choice of spellings of curriculum/curricula is deliberate to avoid the unnecessary debate about national versus state/local controls. The National Dance Association has deliberately used the words "National Curricula Guidelines" to indicate that this is a general framework to serve as a resource to state and local groups in developing curriculum.

The National Dance Association reacted to this need and opportunity by appointing a task force in the summer of 1986 to complete a set of guidelines which could be distributed and applied to pre-primary through grade twelve programs.

II. PURPOSE

The purpose of this document is to provide a resource guide for curriculum planners in dance education at the state and local levels. It is composed of broad guidelines and selected examples rather than specific program prescriptions in order that state and local curricula and courses of study may be developed according to the needs of the populations they serve. It is expected that local dance education professionals will play a significant role in the development of specific curricula.

III. WHAT IS DANCE EDUCATION?

Dance as a human activity has taken many forms throughout history. This document deals with those forms of dance that are appropriate in an educational setting, with a focus on the art form. Dance as an art form has three dimensions. It is, in one sense, a way of knowing; in this dimension dance is like other arts, helping us perceive and communicate who we are as persons living in this world.

Dance is, in another sense, something to know; in this dimension dance is like other disciplines in that it has a body of knowledge which can be shared, passed on, and added to. In yet another sense, dance may be thought of in its experiential aspects; there are certain kinds of experiences one has in dance that both make it unique and connect it to other educational experiences. In these three dimensions, dance engages the whole person. It involves not only moving, but also thinking and feeling.

A. Dance: A Way of Knowing

Dance, along with the other arts, has existed throughout human history as a way of knowing oneself and making sense of one's experiences in the world. Dance education awakens the kinesthetic sense, enabling full perception of one's own movement and that of others. It also facilitates aesthetic perception, enabling one to become aware of aspects of the world that might otherwise remain unnoticed, including form, design, and relationship.

Dance education also allows individuals to communicate with others in a way that is different form the written or spoken word or other visual or auditory symbols. Use of kinetic symbols in dance allows individuals to give form to interior thought and feeling. Initially, such communication may be naive or lack sophistication. Through education, however, communication through dance may reach increasing degrees of articulation.

Knowing in dance occurs on both intuitive and rational levels. Some knowing in dance takes place on a deep, subconscious level; individuals may be unable to express it in words. However, dance also involves conscious awareness and decision making, and uses the entire taxonomy of cognitive skills: memory, translation, interpretation, application, analysis, synthesis, and evaluation. Both ways of knowing -- the intuitive and the rational -- are significant in dance education.

B. Dance: Something to Know

Dance has existed in some form in every known culture. The forms and styles of dance help define particular societies and periods of history and contribute to an accumulated body of knowledge about dance as well as history. The Hora, for example, is part of Israeli culture and history, just as the Yewe and Bamaya dances are part of the culture of Ghana. What is referred to as Modern Dance, in its many manifestations, both reflects and is part of trends and developments of the 20th century, particularly in the United States.

Dance knowledge, however, is far broader than particular dances or styles of dance and their cultural/historical context. It involves knowledge about movement vocabulary, and compositional forms used to create dance. A detailed description of dance knowledge may be found in Section V.

C. Dance: The Experience (Dancing, Creating Dance, Responding to Dance)

Dancing involves moving the body in time through space with energy. It may be compared to the experience of playing a musical instrument, but in dance, the instrument is the body. Dancing is not just mindless doing, but involves exploring, sensing kinesthetically, concentration on the immediate moment, focusing on the movement material, projecting energy through performance, clarifying the intention, and committing oneself to the total experience. Through dance education, students become increasingly aware of the difference between dancing and "just moving around."

Creating dance is active engagement in the forming process, finding new movement and/or organizing movement in new ways. It may be compared to the experience of composing in music; the composer in dance is referred to as the choreographer. The choreographer gives physical form to thought and feeling, expressing what might otherwise remain inexpressible. Creating in dance involves imagining and exploring movement possibilities, improvising, inventing something that did not exist before, evaluating and then refining the

work. It also involves problem solving and decision making, along with taking responsibility for one's choices. Throughout the learning process, students should become increasingly able to understand the difference between active involvement in the creative process and making up "routines."

Responding to dance is active involvement in perceiving or apprehending dance, becoming aware of its effect on oneself and others, and finding a way to express one's reaction. Again comparing this experience to music, the responder may be thought of as the audience or the critic, or the individual who uses the music as inspiration for other creative work. In responding to dance, the learner may be involved in analyzing the whole and its parts, discriminating between and among different parts, conceptualizing and interpreting symbolic meaning, evaluating and critiquing according to certain principles, and recognizing relationships with other things in the world. Even though these responses usually take verbal form, they may also be non-verbal; for example, showing an appreciation for the dance by creating another artistic expression such as painting or a poem.

Through the learning process, students should progress from just looking at dance, to appreciating it, to more articulate and sophisticated forms of responding to it. Responding to dance helps students interpret their own world instead of just accepting the interpretation of others.

It is apparent that dancing, creating dance, and responding to dance are not discrete areas. Many experiences overlap from one area to another. For example, a student may both create a dance composition and perform; responding to one's dance and performing it are part of the process of refining the choreography.

None of these experiences occur in isolation from the learner's world. Students use images, objects, and events from the world as sources for dance. These experiences may help students develop the skills to perceive the world with greater sensitivity, and become better able to respond to it.

IV. WHY DANCE IN EDUCATION?

The discipline of dance includes all of these aspects: a way of knowing, a body of knowledge, and significant experiences. It is important that all aspects of this discipline be part of the education of every child, regardless of whether a child desires a career in dance. In order to live as responsive and responsible human beings, all persons need to have the widest possible range of means for understanding themselves and others and finding meaning in their experience. They need to be able to perceive the world through a variety of lenses. Dance may serve as both a lens for perceiving and a language for communicating. Without dance education, individuals are not only denied access to a significant area of human knowledge, but are also hampered in terms of their capacity to fully perceive the world, communicate with others, and understand the body in which they reside.

V. THE CONTENT OF DANCE

Most curriculum guides and books on teaching dance present a way to conceptualize dance content. The authors of this document have built upon these valuable contributions, attempting to be inclusive rather than exclusive in describing dance content. Because of this, the categories defined are not fixed and rigid, but are related and have topics that overlap.

Dance content may be conceptualized as having five major components, referred to here as the following:

A. Movement skills and underlying principles
B. Movement elements
C. Aesthetic principles
D. Social-cultural-historical elements of dance
E. Dance processes

A. Movement skills and underlying principles.

This component looks at movement in dance from a perspective of the structure and function of the human body, and how the body accomplishes movement. Dancers often

refer to this component as technique; however, it involves developing not only dance technique but also an understanding of the underlying movement principles. For example, when learning jumps and leaps, students also learn the principles of physics and kinesiology by which these skills are accomplished.

Kinesthetic awareness is essential in the development of all movement skills. The kinesthetic sense enables a person to perceive the position and movement of body parts without direct eye contact. This component includes:

-- dynamic alignment
-- balance
-- articulation
-- isolation
-- efficiency
-- weight transfer
-- initiation of movement

Movement skills and underlying principles are especially significant in the experience of dancing. Developing skills allows each student to perform more different kinds of movement and to accomplish each one more successfully. Skills and principles of movement are also important in creating dance, expanding the repertoire of movement that may be used in creative work. Without ongoing skill development, creative work may remain static. Working on movement skills and principles may also allow an observer to perceive movement kinesthetically as well as visually, thus contributing to the experience of responding to dance. Further, such work may allow an observer to better notice and appreciate the skill of the dancer.

B. Movement elements.

This component studies the body in time through space with energy, according to a system for classifying movement. It may be differentiated from the previous component in that it looks at movement from a perspective look outside of the body. Body includes basic body actions such as locomotor and non-locomotor movements, whole body/body parts; time includes speed and rhythm; space includes level, direction, range/size, pathways; and energy includes effort and dynamics.

One commonly used system of movement analysis was developed by Rudolph Laban. This analysis, as discussed by his follower Joan Russell[1] includes four aspects:

I. The Body (what)
   a. Activity (locomotion, elevation, turns, gesture, rising/sinking, opening/closing, advancing/retreating)
   b. Body part use
   c. [illegible]ry or asymmetry
   d. L[illegible]flow
   e. Body shape

II. Effort (how)
   a. Motion factors (space, time, weight, and flow)
   b. Combination of motion factors to produce qualities and basic effort actions

III. Space and shape (where)
   a. Extension or range
   b. level
   c. direction
   d. air pattern
   e. floor pattern

IV. Relationship (with)
   a. Relationship of body parts to each other
   b. Relationship of individuals to each other
   c. Relationship of groups to each other
   d. Relationship of individuals to groups

Many other individuals have develoed systems for classifying movement. The Laban system is included here because it is one of the more widely used. Exactly which system of classification is chosen is not as important as directing the study of movement elements toward the body in time through space with energy.

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1 See Russell, J. (1975) Creative Movement and Dance for Children. Boston: Plays.

The movement elements are essential in all three kinds of dance experiences. They are used in dancing as a way to describe, understand, and clarify the intent of the movement. For example, a teacher might direct a student to isolate movement in one body part, or to focus on the direction of a traveling movement.

In creating dance, elements of movement may be used as the basis for a dance study or composition. For example, a study may be based upon exploring contrasting qualities or the relationship of two individuals while changing levels. Further, ideas must be translated into movement elements before they can take the form in a dance composition. A dance based on wind and water, for example, is only pretending until the choreographer starts exploring what kinds of shapes, patterns, and effort qualities are suggested by the theme.

Understanding movement elements also facilitates responding to dance, by giving individuals a language for describing the movement they observe. In addition, knowing this vocabulary helps individuals to recognize aspects of the dance they might otherwise miss.

C. Aesthetic principles.

This component of knowledge differentiates dance from most other forms of movement and connects dance to other arts. The aesthetic dimension of dance is not something studied separately, but is interwoven throughout all dance experience. This component includes:

- -- aesthetic theory (aesthetic qualities, aesthetic experience, relationship of form and content)
- -- elements of form (unity, harmony, variety, contrast, repetition, transition, sequence, balance, proportion, climax)
- -- specific compositional forms (AB, ABA, rondo, theme and variation)

In dancing, the aesthetic dimension is encountered as the qualitative aspect of movement. Dance education presents movement not only as a series of steps or actions, but in terms of its quality.

Metaphors and images are shared by the teacher and student in order to understand movement qualities, which cannot be fully described in analytical or technical language. For example, teachers may speak of embracing the floor with the foot, or feeling the moment of suspension as though one is at the top of a roller coaster ride, or may ask students to quiver as delicately as butterfly wings. The use of metaphors and images helps students to recognize aesthetic qualities in the world and to recognize the connection between their dance experience and the world outside the dance classroom.

In addition, students are encouraged to feel movement, not just "go through the motions." Total engagement in the experience of dancing is emphasized.

In creating dance, the aesthetic dimension generates understanding of form and the forming process. Students come to recognize that a dance has a beginning, a middle, and an end, and that the form of a dance must be related to its content if it is to be an aesthetic whole. Teachers gradually introduce elements of form (unity, harmony, contrast, etc.) and students attempt to incorporate these elements into their compositional work. Once students become able to think abstractly, classical compositional forms are introduced and students experiment with these as well as create new forms.

Students also are introduced to the various theatrical accoutrements of dance, such as costume, lighting, and sound, and come to see how these elements must function harmoniously with the dance if the overall intent is to be clear.

In responding to dance, students apply their understanding of aesthetic qualities and elements of form to evaluating and critiquing dance, both their own creations and those of others (in live performances and on film or tape). They come to recognize that response to a dance is a combination of one's knowledge and personal experience and what actually exists in the dance. They come to appreciate diversity of individual responses and interpretations, and may identify how points of view about a dance

correspond to various theories about what art should be (representational, emotionalist, formalist, functionalist, and contextualist theories). They discover similarities and differences between dance and other art forms.

D. Social-cultural-historical dimensions of dance.

This component involves study of the heritage of dance, in different geographical locations and historical periods. It looks at dance in relationship to the society in which it exists, helping students to develop an understanding of dance as an essential component of history and human experience. It includes study of the following:

-- dance history
-- cross cultural studies, including folk and ethnic dance
-- forms and styles of dance, including ballet, modern, jazz and court dance, social dance, tap, etc.
-- functional uses of dance: entertainment, recreation, exercise, and wellness
-- dance careers

Again, this component is dealt with through the experiences of dancing, creating dance, and responding to dance. Students learn different kinds of dance-- whether folk or ethnic forms, historical forms, or theatrical forms -- primarily by dancing. Creating dance also includes social-cultural-historical content. For example, students may create their own dances in different styles, or create their own folk dances based on movement from different kinds of work (as in a harvesting dance or a hunting dance). In addition, there are opportunities to observe others dancing and respond to them. Cognitive content about the dance is interwoven with the experience of dancing, with increasing amounts of such information being included with older student groups.

E. Dance Processes.

This component of dance knowledge includes:

-- exploring and improvising
-- forming, composing, choreographing
-- performing, projecting
-- evaluating

These processes may also be thought of as methods of learning concepts in the previous components; however, these processes are so significant in dance that they are also studied as content areas. Students in a dance program learn how to explore movement, and to find possibilities and variations both alone and working with a partner or group. They may study the creative process, both in dance and in other areas of human endeavor, to become aware of the significance of exploring.

Performing is an important dimension of dancing; students study the process of performing to develop necessary skills and understandings to allow them to grow as dancers. This may include study of performance in other arts and in athletics, looking for similarities and differences with dance.

A study of the forming process facilitates student skills and understandings involved in creating dance. Students again may look comparatively at the forming stage of creative work in dance and other fields.

Evaluating dance is a primary activity in the experience of responding. In this portion of the curriculum, students not only do evaluation, but eventually learn about different ways to evaluate dance, and the problems and possibilities of each. Writing dance criticism is another aspect of evaluation.

VI. THE LEARNING PROCESS IN DANCE

Many individuals can dance and respond to dance on a very basic level without study of the art. The learning process in any field is planned to take individuals beyond this basic level. This process is a cycle which includes: developing

awareness of oneself and one's own knowledge; communication of one's knowledge; and extension and internalization of knowledge. It is not necessarily a linear process with neat, clearly defined stages. The cycle will be discussed here in stages for purposes of clarity only. In reality the stages overlap, occurring at increasing levels of sophistication throughout the learning process.

A. Self-awareness.

In dance, the first stage ordinarily involves becoming aware of one's own ideas and feelings, one's own body and how it moves. There are several ways the dance teacher may facilitate the development of this awareness. One way is by posing problems or questions that may lead students to areas they have not considered before. For example, the teacher could suggest that students "Find a way to shift your weight so that you can change levels smoothly," or ask, "Does sad feel like a light or heavy feeling to you?" Another way a teacher may facilitate self-awareness is by reflecting back to students what the teacher sees. For example, a teacher might note "John is using his arms to show softness," or "Karen, you've started using so much concentration as you perform." In the sequential curriculum, students move towards initiation of their own awareness, posing their own problems, asking their own questions, naming what they do.

B. Communication.

Self-awareness is critical, but is only the beginning stage in both the developmental and educative processes. Communication of one's own ideas and feelings -- one's own knowledge -- through movement is another essential stage in the cycle. In this stage, the student learns to give form to feelings and ideas for the purpose of sharing these ideas or feelings with others. The teacher structures safe and sequential opportunities through which students can share verbally, perform for each other, and eventually share with a larger audience.

C. Extension and internalization of knowledge.

Dance education must not only help individuals become aware of and communicate what they already know, but also connect them with new knowledge. Such connection requires more than superficial contact with isolated information. Education occurs when knowledge becomes meaningful to the learner - when it is internalized, connected to what one already knows and cares about. When knowledge becomes one's own it may be communicated to others.

Teachers can facilitate the connection and internalization of knowledge by choosing learning activities appropriate to the age, level of experience, and particular interests of the students, as well as finding ways to excite and challenge students to learn new material.

Through internalization, one may discover new aspects not only of dance but also of oneself. This allows the entire cycle to repeat, with self-awareness, communication, and extension and internalization continuing throughout the learning process.

The cycle is further perpetuated in that learners not only find their personal connections to an existing body of knowledge in dance, but also contribute to it. Dance knowledge is dynamic rather than static; it is both passed on and created.

VII. THE TEACHER

Certain prerequisites for teaching any subject area are widely recognized. One is a broad and in-depth understanding of the discipline or subject to be taught. Another is understanding of children and/or adolescents -- their developmental needs, and how these needs relate to dance education. Still another is understanding the teaching/learning process as it relates to groups and individuals, including those with special needs.

Yet, if the teacher is to help students find meaning in dance, that teacher must first find his or her own meaning in the

material that is to be taught. The teacher cannot just take suggested activities from a written curriculum and put them into a lesson. Rather, each teacher must find excitement and meaning in the material; something of the teacher must be present in every teaching situation. For this reason, it is recommended that dance curriculum not be written in a way that specifies every detail. The teacher must have an opportunity to thoughtfully select and create learning activities. Section V of this document presents the areas from which choices should be made.

VIII. SEQUENTIAL DEVELOPMENT IN DANCE

All five components of dance content are included in some way throughout the dance curriculum, from early childhood through high school. Following introduction of each concept at the developmentally appropriate time, some concepts are maintained through repetition and continued practice while most are developed further. The sequential development of dance content is reflected in the accomplishments of students. The following student behaviors are an indication of development in relation to some or all of the concepts included in dance content:

1) Moving toward accomplishments of greater difficulty
   -- from simple to complex
   -- finding the depth in tasks that appear simple on the surface
2) Moving toward greater efficiency in using time and energy
3) Moving from the concrete to the abstract
4) Moving from dealing with only the obvious to dealing also with the more subtle
5) Moving from being able to focus on only one aspect at a time to multiple foci
6) Moving toward the retention of a greater quantity of verbal and non-verbal information
7) Moving toward expansion of options (having more possibilities) and output (developing lengthier sequences, etc.)

8) Moving from working alone to working with an increasing number of partners
9) Moving toward greater responsibility and independence from the teacher

These items are not an exhaustive list of all possibilities for development, but may serve as suggestions for promoting, monitoring, and evaluating sequential development.

Included in this section are examples of the sequential development of one concept from each of the five content areas. Each is presented according to four developmental levels. For individuals who start dance in early childhood, these levels correspond approximately to the following ages:

Level I: Early Childhood
(preschool through Grade 2 or 3)

Level II: Middle Childhood
(Grades 3-5)

Level III: Early Adolescence
(middle school or Grades 6-8)

Level IV: High School
(Grades 9-12)

However, individuals who start dance education after early childhood must ordinarily begin at a lower level than that indicated by their chronological age.

It is important to remember that development proceeds unevenly. This means that individuals may be at different developmental stages despite similarity of age and experience. Furthermore, development may proceed unevenly between content areas; for example, an individual may be more advanced in terms of movement skills than in understanding of aesthetic principles.

It is hoped that this approach to development will be used as a guide for the teacher to assess the progress of students as individuals rather than to compare one student to another.

Example 1
Movement Skills and Underlying Principles

BALANCE

Level I
Use different body parts as a base of support
Balance on one body part for a brief length of time

Level II
Discuss and demonstrate balance principle (equal and opposite forces)
Apply balance principle to balance on individual body parts
Find ways to vary balance by changing body shape, including asymmetric shapes
Apply balance principle to achieve counter balance with partner (so that both partners are holding each other up); vary by using different levels and connecting different body parts and using more than one partner
Later in the period: find transition into and out of balances (example: run through space into a balance on one foot)

Level III, continuing into Level IV
Incorporate balance into dance composition
Demonstrate increasing success in achieving balance (more stability) and transition into and out of balance
Focus on other aspects of movement while balancing (balance becoming increasingly automatic so that less attention needs to be given to it)
Discuss factor affecting balance and how it may be achieved
Observe other students attempting balance, and suggest how to correct specific balance problems

Example 2
Movement Elements

PATHWAYS (FLOOR PATTERNS)

Level I
Identify simple lines (straight, curved, zig-zag) from a chart; translate these lines into pathways (floor patterns)
Create simple pathways (indicate beginning and ending by stillness
Imitate simple pathways performed by another
Combine simple pathways with one additional element of movement (example: change of level; changing from galloping to marching; adding arm movement
Identify simple pathways observed in daily life (example: walking to a neighbor's house; skating in a circle around a rink)

Level II
Imitate and create more complex pathways and lengthier pathways
Translate observed pathways into lines on paper
Combine pathways with 2-3 additional elements of movement (change level and direction and body shape during one's pathway)
Use designs observed in art objects or daily life as basis for pathways
Incorporate pathways into making a dance composition
Work with 2-4 partners in creating and following pathways

Level III
Imitate and create lengthier and more complex pathways
Translate more complex pathways into lines on paper
Combine pathways with 3 or 4 additional elements of movement
Use more complex designs observed in art objects or daily life as basis for pathways
Incorporate pathways into making a dance composition
Work with 2-4 partners in creating and following pathways

Level IV

Incorporate pathways as an element in one's choreography for solo and group

Discuss the purpose for selection of particular pathways in one's choreography

Identify pathways in choreographic works

Example 3
Aesthetic Principles and Dance Processes

EVALUATION/CRITICISM INCORPORATING AESTHETIC PRINCIPLES

Level I

Observe dance performed by others; students indicate what they liked and disliked about the dance ("I liked the part when they jumped around. I didn't like it when they made mean faces and rolled on the floor.")

Listen to the likes and dislikes of others

Near the end of the period: give simple personal reasons for some likes and dislikes ("When they shook it looked silly -- it reminded me of my dog when he gets wet.")

Level II

Observe dance performed by other. Indicate what it is like and why

Use names of movement elements and dance vocabulary in referring to likes and dislikes ("I like the part when the women were doing the stronger movement and the men entered doing the really light movement.")

Discuss meanings perceived in a dance and some basis for the meanings ("It reminds me of a circus. The music sounds like circus music, the colors are bright and the dancers seem to be doing tricks.") Compare different meanings perceived by different people

Identify some overall aesthetic qualities in a dance, and compare two dances on the basis of different qualities ("This dance seems really calm and peaceful. That one seems more wild and frantic.") Write a composition based on this comparison

Indicate some basis for making movement choices in own composition ("I went from doing big jumps to small ones to show contrast so it would be more interesting.")

Make some refinement of one's own composition in response to self evaluation and observations of others

Level III, continuing into Level IV

Observe dance performed by others; indicate how movement elements contribute to overall impact and effect of dance

Perceive and describe increasingly subtle aspects of the movement and how they contribute to the overall dance

Discuss in greater depth different meaning of a dance, and what occured in the dance to generate those meanings

Write a critique of a dance concert

Make greater refinement of one's own composition in response to self-evaluation and comments of others

Indicate more extensive basis for making particular movement choices in relation to overall theme of intent of dance

Compare qualities observed in a dance to qualities found in other works of art

Level IV, in addition to behaviors previously listed

Relate different responses to a dance to different aesthetic theories (" I had a very emotional response to this dance -- it feels eerie to me. John's response, by contrast, is from a more formalist point of view -- he's only seeing designs in space.")

Analyze individual dance (one's own or someone else's) in terms of its use of movement elements and how these elements contribute to its overall impact and success

Compare two dances in terms of their different use of movement elements and elements of form

Read the work of several dance critics, analyzing their similarities and differences

Write critiques of dance performances, revealing one's understanding of aesthetic principles

Example 4
Social-Cultural-Historical
Dimension of Dance

FOLK DANCE

Level I

Perform very simple folk dances taught by teacher -- with cues given by teacher during performance of dance

Perform very simple folk dances without cues

Near the end of the period: Perform group dances in which students are doing different steps at the same time or same at the same time or same steps at different times

Level II

Perform more difficult folk dances (ones that require greater coordination, or involve longer sequences, more steps in a sequence, different people doing different parts, rhythms of greater complexity, or changing formations)

Demonstrate increasing skill in performing folk dances (more clarity of movement, more body control, etc.)

Create own folk dances as a member of a small group, in response to a structured problem (example: Each member of the group contributes 8 counts of movement from a favorite group activity. Decide in what order the sequences should be performed, i.e., whose will come 1st, 2nd, 3rd, & 4th)

Recall and perform dance learned at previous time; recall the country the dance is from and at least one other point of significance about the dance

Level III

Perform increasingly difficult folk dances with increasing skill

Recall and perform an increasing number of folk dances

Learn a folk dance outside of class from a person who lived in a country or region from which the dance originated

Teach a folk dance to other students
Write directions for performing a folk dance
Research, write, and present a report including one or more of the following: costumes used in folk dance; legends or customs related to the dance; the significance or meaning of the dance to people who live in a particular country or region.
Create an original story based on a folk dance
Create a more complex folk dance as part of a group, with less structure provided by the teacher

Level IV

Perform increasingly difficult folk dances with increased skill
Research, write, and present reports as in the previous stage, but at an increasing level of depth
Discuss how folk dances are reflections of culture; compare folk dances from different cultures as examples

APPENDIX A

DANCE CURRICULUM RESOURCES
Dance State and City Curriculum Guides

California State Department of Education. (1982). Visual and performing arts framework for California Public Schools: Kindergarten through grade twelve. (166 pp.). Publication Sales, California State Department of Education, P.O. Box 271, Sacramento, CA 95802.

Provides a framework for instructors in the areas of dance, theatre, music, and visual arts. Twenty-six pages devoted to dance, which include goals, developmental level charts, special needs, multi-cultural education, careers in dance, and more.

Hicksville Board of Education. (1983). Physical education grades 7 - 12 (Vol. 1). (96+ pp.). Hicksville Public Schools, Hicksville, NY 11801.

A resource guide with activities designed to achieve specific goals. Includes sections on ballet, modern dance, aerobic dance, and yoga. Handouts for students. Some illustrations for ballet and yoga. Designed for coeducational physical education.

Idaho State Department of Education. (1986). Dance: A guide for Idaho Public Schools K - 12. (99 pp.). Idaho State Department of Education, Len B. Jordan Building, Boise, ID 83720.

Includes sections on the history of dance, elements of dance, description of styles, What is a dance curriculum?, responsibilities, goals, objectives, dance for the handicapped. Fouty pages on resources. Appendix on dance therapy.

Illinois State Board of Education. (1986). Illinois outcome statements and model learning objectives for the fine arts. (45 pp.). Illinois State Board of Education, 100 North First Street, Springfield, IL 62777.

Outcome statements and model learning objectives for the visual arts, music, dance, and drama. See for grades 3, 6, 8, and 10.

Louisiana State Board of Education (1985). Basic dance steps and patterns/Modern dance. (25 pp.). Louisiana State Board of Education, 1646 West Fairview Street, Baton Rouge, LA 70816.

The first section of this guide focuses on folk, square, and ballroom dancing. The next section is modern dance. Both have specific performance objectives. With diagrams for modern dance.

New Mexico State Department of Education. (1985). Dance education competencies for grades 3, 5, 8, and school exit level. (32 pp.). New Mexico State Department of Education, Education Building, Santa Fe, NM 87501.

This guide has competencies for body awareness, rhythm, spacial awareness, locomotor patterns, self exploration/, improvisation, choreography, social interaction, fitness, knowledge, aesthetic appreciation, and cultural awareness.

North Carolina Board of Education. (1985). Standard course of study. Department of Public Instruction, Education Building, Raleigh, NC 27603.

The dance education portion of this guide has 140 pages filled with objectives and measures. Competencies and major outlines are listed and divided by grade level. Major emphases are also listed. It is detailed and comprehensive.

Ohio Board of Education. (1983). Fine arts and physical education K - 12. (68 pp.). Ohio Department of Education, Division of Elementary and Secondary Education, 65 South Front Street, Columbus, OH 43215.

Seven pages devoted to dance. Sample objectives divided by grade level. Grades 9 - 12 deal with performance, history, and response. Includes ideas for diaries, tape recordings, and videotapes.

Texas Department of Education. "Other courses -- dance" (section of a larger guide). Texas Education Agency, Capitol Station, 201 East 11th Street, Austin, TX 78701.

The three pages in this guide stress skills in ballet, modern, jazz, tap, folk, character, and ethnic dance. Separates dance into four levels and includes essential elements for each.

Wisconsin Department of Public Instruction. (1978). Dance: Creative/rhythmic movement education. (83 pp.). Wisconsin Department of Public Instruction, 125 South Webster Street, P.O. Box 7841, Madison, WI 53707.

Includes sections on cirriculum structure, content, planning and instruction, administrative implementation, and instructional resources. Competencies, roles of observation and evaluation, conceptual frameworks, and diagrams.

Selected National Dance Association Publications

(Price and order information for the following publications is available through the Publications Sales Unit, AAHPERD, 1900 Association Drive, Reston, VA 22091, telephone 703/476-3481.)

Fleming, G.A. (Ed.) (1981). Children's Dance. (96 pp.). Reston, VA: AAHPERD.

Lively new ideas and innovations in the field of dance education. A useful tool for the classroom teacher as well as the specialist in dance and physical activities.

Little, A. and Fowler, C.B. (1977). Dance As Education. (56 pp.). Reston, VA: AAHPERD.

A position paper providing information essential for creating, guiding, evaluating, and defending dance experiences in the schools. Topics focus on the what and why of dance, dance in education and right of access

to dance, curricula in dance, and teachers and specialists in dance. Contains a resolution on dance education endorsed by seven dance associations.

Lundahl, V. (Ed.). (1986). Dance Directory. (126 pp.). Reston, VA: AAHPERD.

Contains listing of dance Major and Minor programs from 166 colleges and universities. Listings include faculty, degrees, course outlines, and school addresses. A listing of performing arts high schools is included.

Stinson, S. (1988). Dance for Young Children. Reston, VA: AAHPERD.

Dance for preschoolers means creative movement. This text covers the building blocks of dance: preparing a dance session and generating new ideas for the very young, the handicapped, and parent-child groups. The book includes an exhaustive appendix of resource materials and creative movement ideas.

Additional Resource Guides

Nahumck, N.C. (1980). Dance curriculum resource guide: Comprehensive dance education for secondary schools. New York: American Dance Guild, 570 Seventh Ave., 20th Floor, New York, New York 10018.

Zirulnik, A. and Abeles, J. (1985). Resource lists for children's dance. Michigan Dance Association, 300 Bailey Street, Room 201, East Lansing, MI 48823.

APPENDIX B

AD HOC NATIONAL ARTS EDUCATION WORKING GROUP

On March 21, 1986, at the offices of the Pew Memorial Trust, the American Council for the Arts (ACA) and Music Educators National Conference (MENC) brought together leaders from twenty-five national organizations involved with arts education to discuss their common areas of interest. These leaders represented arts service organizations, arts advocacy groups, and arts education associations. During the course of the day-long meeting, the group drafted the "Philadelphia Resolution" reprinted here.

At subsequent meetings the resolution was refined and taken to the boards of each of the organizations for their approval. This group, the Ad Hoc National Arts Education Working Group, now including all of the organizations listed, continues to meet every three or four months to discuss major policy issues of the arts education field.

In the course of the meetings, the group drafted and revised a second document, "Concepts for Strengthening Arts Education in School." The boards of directors of the groups have at this point adopted this second document.

The Ad Hoc Arts National Arts Education Working Group will continue to meet to further define the policy needs of the arts education field and to examine ways that this policy work can affect the improvement of arts education in local communities and the development of state arts education plans.

The group has been chaired by Fred Lazarus IV, President of the Maryland Institute College of Fine Arts and co-convened by Milton Rhodes, President of ACA and John Mahlmann, Executive Director of MENC.

APPENDIX C

PARTICIPATING ORGANIZATIONS

Alliance for Arts Education

Alliance of Independent Colleges of Art

American Association of Museums

American Association of Theatre for Youth

American Council for the Arts

Am .can Dance Guild

American Symphony Orchestra League

The College Music Society

Dance U.S.A.

High Fidelity/Musical America

International Council of Fine Arts Deans

Kennedy Cente: Educatio: Program

Maryland Institute College of Fine Arts

Music Educators National Conference

National Art Education Association

National Assembly of Local Arts Agencies

National Assembly of State Arts Agencies

National Association of Jazz Educators

National Association of Schools of Theatre

National Band Association

National Dance Association

National Guild of Community Schools of Art

National Music Council

Opera America

State Arts Advocacy League

Very Special Arts

Young Audience

APPENDIX D

PHILADELPHIA RESOLUTION
MARCH 24, 1986

WHEREAS, American Society is deeply concerned with the condition of elementary and secondary education; and

WHEREAS, the arts are basic to education and have great value in and of themselves and for the knowledge, skills and values they impart; and

WHEREAS, the arts are a widely neglected curriculum and educational resource in American Schools; and

WHEREAS, numerous national reports have cited the arts as one of the most basic disciplines of the curriculum; and

WHEREAS, every American child should have equal educational opportunity to study the arts as representations of the highest intellectual achievements of humankind;

THEREFORE, the undersigned individuals, representing a broad cross-section of national arts organizations, agree:

THAT EVERY elementary and secondary school should offer a balanced, sequential, and high quality program of instruction in arts disciplines taught by qualified teachers and strengthened by artists and arts organizations as an essential component of the curriculum;

THAT WE PROMOTE public understanding of the connections between the study of the arts disciplines, the creation of art, and development of a vibrant, productive American civilization;

THAT WE URGE inclusion of support for rigorous, comprehensive arts education in the arts development efforts of each community;

THAT WE PURSUE development of local state and national policies that result in more effective support for arts education and the professional teachers and artists who provide it.

APPENDIX E

CONCEPTS FOR STRENGTHENING ARTS EDUCATION IN SCHOOLS

To increase the level of artistic literacy in the nation as a whole, the arts must be taught with the same rigor, passion and commitment with which they are created and presented to the public. The primary responsibility to educate students rests with teachers, school administrators, and ultimately, local school boards who represent the public. But we all have a stake in this undertaking; artists, arts organizations, professional and community schools of art, arts teachers and administrators, those who teach the next generation of artists and teachers, and all those who believe the arts should be an integral part of people's lives.

We will work to establish the arts as an equal partner in the educational enterprise. The arts and arts education communities define common goals and discover the role each will play to furthe a vision of the future that includes the arts at the center of American values and practice.

Together, e advance these philosophical and operational concepts:

1. The arts should be taught as disciplines to all students. This includes student involvement in creating, studying, and experiencing the arts.

2. Regular instruction in the various arts must be a basic part of the curriculum in all elementary and secondary schools; such instruction must be integrated with the highest quality arts experiences both in schools and in theatres, concert halls and museums; such experiences must be integrated with instruction as part of comprehensive curricula.

3. Arts curricula should be for the development of skills in and knowledge of the arts. In addition, learning about and experiencing the arts can develop critical and creative thinking and perceptual abilities that extend to all areas of life. These benefits are best

imparted through instruction in the basic skills in and knowledge of the arts.

4. The arts relate naturally to much of the content of the total educational curricula. For this reason, all teachers should be encouraged to incorporate arts skills and knowledge into their instruction in order to enliven, broaken, and enrich all learning.

5. The curricula of teacher education programs in general should have a stronger arts component as part of the pedagogical preparation of all teachers.

6. Pre-service and in-service training of both teachers and artists should be augmented to include significantly greater experience of one another's working methods. Arts education benefits when arts teachers have high levels of artistic skill and knowledge of the arts, and when artists develop teaching abilities and knowledge of child development.

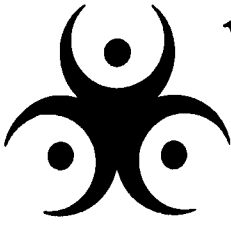
7. Resources are often available through individuals and arts organizations and in elementary, secondary, and postsecondary education to form the foundation for quality arts education programs in each local community. These resources must be identifed, integrated, utilized and expanded.

8. The local focus for decision-making about arts services and arts education, including local control over curricula, must be respected. Within this framework, ways must be found at the local level to meet or exceed the goals and standards established by professional arts education associations and accreditation authorities. This should include criteria for school programs, certification of personnel, the participation of arts organizations, and for artist and teacher preparation programs.

9. Arts education programs, which are designed to increase cultural literacy, will build audiences and strengthen community volunteer and funding support for cultural, visual and performing arts organizations and institutions. Therefore, these organizations should allocate significant resources and efforts in support of arts education.

10. We must establish for arts education a coordinated policy-making process that includes the arts and arts education communities. Over time, this will vastly increase our ability to affect the policies of others whose support is needed to make the arts and the study of the arts more central to the educational mission of communities throughout the country.

11. Basic research, model projects, and advocacy efforts are critical to establishing a consistent and compelling case for increasing the economic base of support for arts education in schools and in the community at large. While the primary responsibility for increasing budget allocations in support of education programs rests with local school boards and administrators, we all must recognize our share in this responsibility as members of the larger society. We must build a powerful community constituency at local, state and national levels among arts and arts education organizations to initiate a step-by-step process for change.



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