

POSITION PAPER

Content and Policies

I. Context:

“All dance is made of movement, but all movement is not dance; just as all music is sound, but all sound is not music; or all poetry is words, but all words are not poetry.”

John Martin *The Modern Dance*, 1933, p. 85

Dance and dancing spans a wide range of human experiences. Dance is found among all world cultures. Dance ranges from the spontaneous movements of small children to the elite performances of highly trained dance artists. The purposes of dance include ceremony, recreation, social interaction, entertainment, and artistic expression. Although dance in education includes aspects of all the above, the California State Visual and Performing Arts Content Standards and the National Dance Standards clearly define what dance is taught in grades Pre-K - 12. These Standards include:

- **Artistic perception** – “Students perceive and respond using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement using the vocabulary of dance.”
- **Creative expression** – “Students apply choreographic principles, processes and skills to create and communicate meaning through improvisation, composition, and performance of Dance.”
- **Historical-Cultural Context** – “Students analyze the function and development of dance in past and present cultures throughout the world noting human diversity as it relates to dance and dancers.”
- **Aesthetic Valuing** – “Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.”
- **Connections, Relationships, and Applications** – “Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.”

In many states Content Standards, such as these in the arts, are voluntary. In California federal and state educational policies dictate what we teach, why we teach, and how we teach.

This Paper is designed to inform educators, administrators, policy makers, and parents about these policies and to illustrate how they translate into workable practices, quality dance instruction and curriculum in California schools, grades Pre-K - 12.

II. Policies:

1. **Instruction:** Arts education in California is mandated for pupil's grades 1-12 as stated in Section 51210 of the California Education Code. "The adapted course of study for grades 1-6 ... shall include instruction in visual and performing arts including dance, music, theatre and visual arts, aimed at the development of aesthetic appreciation and the skills of creative expression." Section 51220 of the California education code identifies a similar course of study for grades 7 – 12.

What role can dance play in the development of children and young adolescents?

Dance supports the cognitive, emotional, physical and social development of learners. Since dance uses the body as the means of expression, the physical development of the learner is obvious. Dance improves coordination, flexibility, strength, balance, posture and muscle tone. This art form also provides many opportunities for collaboration between dancers and choreographers, fostering social development but also dance increases sensitivity, understanding and appreciation for others for both their similarities and their differences. As with all art forms dance provides opportunities for students to express themselves through creating, performing and responding to works of art supporting the student's emotional development while developing self-confidence. Probably less obvious is the cognitive or thinking processes that are supported and developed through dance education. Bloom's Taxonomy, a method used by educators to understand and categorize thinking skills, illustrates how dance supports the development of these skills.

Bloom's Taxonomy Level 1: Knowledge

At Level 1 students gain knowledge of specific skills and concepts and can recall this previously learned material. Examples of action verbs that describe this, include defining, identifying, naming and demonstrating.

Students learn dance skills, elements and concepts

- **Movement Example:** Students learn basic locomotor movements. They then demonstrate them.

Students use a variety of research methods, learning as much as possible about a chosen topic.

- **Choreographic Example:** After choosing the topic "metamorphosis", students research the concept of changing and becoming something else, such as the transformation of a caterpillar into a butterfly or a tadpole into a frog.

Bloom's Taxonomy Level 2: Comprehension

At Level 2 students can retell, change and reorganize previously learned skills and concepts. Some action verbs that describe this are summarizing, rewriting, describing, altering, varying and modifying.

Students are able to recreate and modify learned movement

- Movement Example: Students vary a “teacher taught” locomotor movement phrase (series of movements linked together)

Students interpret ideas, topics, concepts and storylines through movement.

- Choreographic Example: students demonstrate through movement the idea of “transformation”

Bloom's Taxonomy Level 3: Application

At Level 3 students can use previously learned skills and concepts under varied circumstances.

Some action verbs that describe this are applying, computing, modeling, performing, planning, presenting, producing, solving, using, investigating, developing, and constructing.

Students are able to accurately perform a learned dance, incorporating desired performance qualities.

- Movement Example: Students perform for an audience a dance composed of previously learned locomotor movement.

Using research material on a selected topic, students conceptualize an assortment of images that they would like to see their dance.

- Choreographic Example: As students review collected research on the concept of “metamorphous” they should identify movement problems for exploration.

Bloom's Taxonomy Level 4: Analysis

At Level 4 students can take apart previously learned material to the simplest elements. Some action verbs that describe this are categorizing, simplifying, studying, examining, determining, diagramming, discovering, and searching.

Students are able to technically perform and describe a dance movement.

- Movement Example: Students describe and teach, in exact detail, each of the locomotor steps to someone else. The student should assume that this person has never done these movements before.

Students create a movement phrase using solutions derived from movement problems that convey to the audience an understanding of the various components/ aspects of the identified topic.

- Choreographic Example: Students explore multiple solutions to movement problems about the concept of “metamorphosis”

Bloom's Taxonomy Level 5: Synthesis

At Level 5 students can reorganize and combine previously learned material along with new material to make something new. Some action verbs that describe this are building, creating, designing, imagining, inventing and composing.

Students can combine previously learned dance movements with new material.

- Movement Example: Students create an original movement phrase or dance using locomotor and non-locomotor movement.

Students evaluate, select, arrange, rearrange and re-adjust material sourced from a variety of movement problems to create a dance.

- **Choreographic Example:** Students create a piece of choreography about "metamorphosis" incorporating already created movement phrases with new movement material and transitions between the movement phrases.

Bloom's Taxonomy Level 6: Evaluation

At Level 6 students can assess their work through the development of criteria and evaluating their work based on this. Some action verbs that describe this are assessing, critiquing, evaluating, defending, measuring, ranking, and testing.

Students can evaluate dances and performances using appropriate vocabulary and establish aesthetic criteria.

- **Movement Example:** After peer and self- evaluations, students make appropriate changes to their movement phrases.

Students will develop a list of criteria, evaluate their dance and make needed revisions.

- **Choreographic Example:** Ask yourself what makes this a dance. Does it convey to the audience the topic of "metamorphosis."? Are the choreographic elements sound? Get audience input and if comments are valid according to your criteria, make necessary revisions.

- 2. Content:** As mandated in California State Education Code Section 60605.1, the State Board of Education adopted voluntary content standards in dance, music, theatre, and visual arts. The Code does not require schools to follow these Content Standards nor does it mandate assessment of pupils in the visual or performing arts. The Code states that Content Standards are intended to provide a framework for programs that a school may offer.

How can the Content Standards be used to shape curriculum?

As educational reform continues, teachers are held more accountable for what their students know and are able to do. K-12 educators have to provide convincing evidence that their students have met the standards and other educational outcomes established by districts and states. This evidence usually takes the form of carefully planned student work that focuses on specific content standards and benchmarks.

Think of the curriculum as a plan that includes

- 1) A series of pieces of student work that will be completed over the course of the school year. The student work has clear criteria aligned to the standards/benchmarks. The combined pieces of work address and successfully meet the standards/benchmarks outlined

in the California VAPA framework specific to grade level.

- 2) Next, determine what teaching needs to happen so the students can successfully complete the work.

This combination of standards (what students need to learn), works to be completed with identified criteria (assessment of student learning) and required instruction (how students will learn) equals the curriculum.

Student work can be structured as a single piece of work and/ or as a series of student work bundled within a standards-based instructional unit. Traditionally, teachers have used instructional units as a way to organize and document a series of related lessons that culminate in a large project. The standards-based instructional unit is a similar concept, except that instead of emphasizing what the teacher does, it focuses on what the student does. Most dance educators have been doing this, in a less formal way, all along.

A theme-based dance production, an end-of-the-year dance concert and an ethnic dance festival are all examples of student projects that can make up a standards-based instructional unit. The only difference is the documentation that is needed as proof that the student has met the standard. Since the students' work aligns with the standards, the work when completed serves as clear proof that the student has met the standard. An accompanying portfolio that documents the students thinking throughout the process provides the final piece of accountability. This is particularly important since the extent of learning is not always apparent to everyone concerned, specifically students, parents, administrators and fellow teachers.

All student work, large and small, is written out and given to the students before the work begins providing clear expectations of what the student needs to know and do in order to successfully complete the project. This description of the work also tells students what is expected of them, what standards are being met and how the work will be assessed, providing students with an overview of the big picture.

3. **Graduation Requirement:** Currently the California Education Code specifies that all students must complete one course in the Visual or Performing Arts or foreign language between grads 9-12 in order to graduate.

Why students should consider Dance to fulfill this graduation requirement?

Human beings learn through three essential modes of perception: visual (seeing), auditory (hearing) and tactile-kinesthetic (touching-moving). For a variety of reasons, each person has preferred ways of learning. These preferences are referred to as learning styles. Most people can learn in all three styles, however, all people have dominant and less dominant learning styles. These styles of acquiring new knowledge tend to persist through life.

Elementary school education requires all three ways of learning. However, by high school, the design of the course of study in most disciplines asks students to learn primarily through either visual or auditory means. Often the tactile-kinesthetic mode of learning is neglected. This can be limiting for all learners.

The challenge for students whose dominant learning style is tactile-kinesthetic can be significant. It can lead to frustration and the incorrect belief that the student is less intelligent and has less potential than he or she really has. This false limitation has many less than ideal intellectual and emotional ramifications.

For those who learn quickly and easily through visual and auditory modes, the impact is less obvious. These students tend to experience relative academic success. However, even for these students, the potential of learning can be limited when body learning is not sufficiently activated and integrated. The power of the imagination can be diminished. Likewise, enlivened capacity for communicating ideas and feelings with others can narrow. This is particularly true when people listen to or wish to communicate with those who are different from themselves—those who take in information and express best through “action” rather than words and images.

Dance is one discipline where learning through tactile-kinesthetic means is essential. That is not to say that students do not use their eyes and ears to learn to dance and to learn about dance. They do. For example, students see movement and replicate body design and even rhythmic patterns based on what they see. They watch the dances of others and report and analyze what they witness. Students hear instructions and make movement or choreographic decisions based on those oral instructions. That said, central to learning and developing in the art form of dance is the active experience of the body.

Students, who have been less successful in other academic pursuits, can find the experience in dance validating in important ways. Finding a natural voice and a natural way to learn through dance movement can empower a student and build confidence and optimism that can transfer to other life and academic skills.

Students who have been academically successful all along using primarily visual and auditory modes of processing information can find balance in using the physical-emotional body to learn. Hans Selye, noted expert on the creative application of the Stress mechanism in the body, states that this kind of balance is essential for optimal performance in all areas of life.

Differences in learning styles aside, ALL students’ bodies are growing and changing during the high school years. One can say that an adolescent is actually transitioning from the “child” body-mind to the more “adult” body-mind. For that reason, movement experiences that require young people to learn through body-centered intelligence can significantly assist with supporting the overall maturing process.

Furthermore, social interaction during high schools years is complex. Learning experiences that address growth in this arena must cultivate both self-knowledge and the ability to work alone as well as the ability to work cooperatively and creatively during group and partner interaction. Certainly dance is not the only discipline that contributes to the development of these intrapersonal and interpersonal intelligences, but exploring through movement without many words can help some students access parts of themselves they did not know existed, and can build bridges to others when different languages create separation. In addition, exploration of beauty and form – intrinsically embedded in all the arts -- can facilitate development of the social person through its potential awakening of the heart and conscience of the human being.

Finally, dancing for many young people appears naturally to generate fun and joy. With this doorway to attention open, students are better ready to practice the patience, discipline, and persistence requisite for making excellent dance. These personal attributes can generalize into career and lifelong skills that accompany accomplishment of most things that are important.

- 4. Admission to UC and CSU:** Both the University of California and California State University systems have instituted a requirement that all entering freshman must have completed a one year high school course in the visual or performing arts. All high schools must provide a UC approved course in dance, music, theatre or visual arts so that any student who seeks admission to the UC-CSU system will have the opportunity to take required coursework.

How does Dance prepare students for the academic challenges of higher education?

The history of dance in world cultures is imbedded in both the depth and breadth of the discipline of history. Dance students of all ages gain a deeper and broader understanding of the world, and the current concept of globalization, as they discover history coming alive in unique ways when studied through the arts. They also gain a greater appreciation of diverse cultural and historical contexts.

In dance, students perform in front of their peers and audiences, which prepares them to be daring—to openly take risks in front of others as well as support the performances of others. Dance movement, like athletic movement, is overt. Students of all ages continuously and openly assess themselves and their peers as they approximate and master new movement.

A powerful mode of learning in dance is observational learning. Through modeling (teacher or peers) students use observation skills to learn and perform a wide variety of dance movement. Observational learning is not to be confused with mindless imitation. It requires important

cognitive processes such as paying attention to the movement modeled; retaining this information (also referred to as movement memory); and transforming mental representations into movement. These observational skills also increase understanding of and sensitivity to diverse ceremonial gestures and dance movements in world cultures and geographic regions within a given culture.

Dance exercise science includes the study of human anatomy, human physiology, biomechanics, motor learning, injury prevention and care, health and wellness and body therapies.

Dance students participate in ongoing reflective thinking through oral and written reflections. This work nurtures the ability to ask questions as well as find and solve problems, reflect as well as respond, self assess as well as process the corrections and coaching of others, and attend to nuance as well as the overall whole. All of these skills transfer across the curriculum.

5. Teaching Credentials

Secondary (Middle and High School): The California Commission on Teacher Credentialing issues Single Subject Credentials in Music and Visual Arts. Currently to teach Dance, an aspiring teacher must obtain a Single Subject Credential in Physical Education with a Concentration in Dance or a Single Subject Credential in any other Certified Subject with a Specific Subject Matter Authorization (36 semester hrs) in Dance.

Elementary and Middle School: Because Dance along with the other three art forms is required grades 1-6, pre-service programs for these teachers must provide coursework that addresses the components and strands of the Content Standards and the Visual and Performing Arts Framework. In this way, teachers are prepared to offer developmentally and sequentially appropriate arts learning experiences for their students.

What would quality teacher preparation look like in Dance?

Quality dance instruction requires that the teacher have sequential and comprehensive preparation in dance movement studies, dance composition studies, and dance theory. Dance movement studies include dance techniques of various kinds (e.g. tradition-social-folk forms, ballet, modern dance, tap and jazz dance as well as complementary movement arts such as yoga and Pilates). Dance Composition includes: dance improvisation; choreography; aesthetics and criticism; performance; and production. Dance theory includes: dance science; social, historical and cultural studies; and dance pedagogy which includes but is not limited to work in classroom management, multiple intelligences, assessment, standards, and other current pedagogical issues and practices.

In addition, dance teachers must know how dance relates to other art forms and other bodies of knowledge. Ideally the future dance educator understands human physical, intellectual, and emotional maturation, and the role of motor activity and movement expression in that growth and development.

Finally, preparation of the dance teacher who will be able to deliver quality dance education requires that the future instructors know not only how to teach dance as a discrete discipline but also how to use dance to enhance other subjects such as history-social studies or to teach concepts in other disciplines such as math or science.

Suggested Dance Subject Matter Standards for a California Single-Subject Teaching Credential in Dance.

- Standard 1. Program Philosophy and Purpose
- Standard 2. Diversity and Equity
- Standard 3. Technology
- Standard 4. Literacy
- Standard 5. Varied Teaching Styles
- Standard 6. Early Field Experiences
- Standard 7. Assessment of Subject Matter Competence
- Standard 8. Advisement and Support
- Standard 9. Program Review and Evaluation
- Standard 10. Coordination

NOTE: Standards 1-10 below are common to all California Subject Matter Preparation Programs for the Single Subject Credential

Suggested Dance Subject Matter Standards

Standard 11. Artistic Perception

- a) Technique acquisition in a wide range of dance styles and genres
- b) Advance level of technical proficiency in one form of dance
- c) Proficiency in the elements of dance—time, space, energy/force
- d) Situational usage of the language(s) of dance—technical, anatomical, aesthetic, choreographic, Laban’s movement analysis, dance notation

Standard 12. Creative Expression

- a) Finding and solving dance movement problems
- b) Improvisation and exploration
- c) Creating dance movement phrases and studies and composing dances
- d) Choreographic structures, principles, processes, skills

- e) Individual, partner and group work
- f) Participating in diverse range of works by diverse artists
- g) Technical production elements
- h) Situational usage of the language(s) of dance—technical, anatomical, aesthetic, choreographic, Laban’s movement analysis, dance notation

Standard 13. Historical and Cultural Context

- a) Analysis of historical dimensions of dance in world cultures
- b) Analysis of variety of purposes and functions of dance in different times and contexts
- c) How dance works change due to historic and cultural influences
- d) Cultural, environmental and economic influences on dance beginning with indigenous cultures to the present time
- e) Analysis of dance commonalities and diversity in world cultures

Standard 14. Aesthetic Valuing

- a) Responding to, analyzing and evaluating works of dance
- b) Applying appropriate modes of dance vocabulary to oral and written dance critiques
- c) Analyzing and applying aesthetic criteria for different dance genres and cultures
- d) Applying aesthetic principles to new uses of technological media for dance

Standard 15. Growth, Motor Development, and Motor Learning

- a) Perceptual-motor growth and development
- b) Organization of motor skills
- c) Stages of motor learning
- d) Fundamental concepts underlying motor skill acquisition
- e) Factors that affect motor skill acquisition for individuals with different abilities

Standard 16. Dance Science

- a) Anatomy, exercise physiology, biomechanics and body therapies for dance
- b) Student health, fitness and wellness
- c) Injury prevention and care

Standard 17. Assessment and Evaluation Principles

- a) Use of effective assessment instruments for the cognitive, psychomotor and affective learning domains

- b) Formal and informal assessment strategies and instruments
- c) Reflections and journal writings

Standard 18. Dance Professional Foundations

- a) Origin, development, organization and control of discipline of dance
- b) Past and present philosophies of dance education
- c) Analysis of current research, trends and issues in dance education
- d) Legal and ethical issues—supervision, liability, confidentiality, equity, disability and diversity
- e) Local, state, national and international professional dance organizations
- f) Exploration of dance-related careers

Standard 19. Integration: Connections, Relationships, Applications

- a) Integrative study of themes and concepts in dance and the interrelationships between dance and other subject areas
- b) Collaborative relationships with professional peers to enable students to make meaningful connections across the curriculum
- c) Relationships between choreographers, dancers, audiences, critics and historians
- d) Integrating new technology in dance

6. **No Child Left Behind:** The passage of the No Child Left Behind Act 2001 defines the arts as core subject matter.

How does dance education address the challenges set forth in the NCLB legislation?

The arts (dance, music, theatre, and visual arts) have been identified within this law for funding. The purpose of this body of funding is to:

- (1) To support systemic education reform by strengthening arts education as an integral part of the elementary school and secondary school curriculum.
- (2) To help ensure that all students meet challenging State academic content standards and challenging State student academic achievement standards in the arts.
- (3) To support the national effort to enable all students to demonstrate competence in the arts.

The arts can be used to differentiate instruction and meet the needs of all learners, particularly those who are identified through the disaggregated data. More critical is to honor the rights of all students to study the visual and performing arts in grades PreK-12. All California educators and

school administrators are ethically bound to honor state codes/mandates for education. They must also advocate proactively for the rights of students to insure that all students' learning styles, interests and aspirations matter and that all subjects matter. Is the right to study the visual and performing arts being honored in your school? The answer to this question reflects the values that drive decision making in your school. How ethically are your school-site decisions being made? And, how ethically and equitably are California's education decision makers providing PreK-12 students with opportunities to study all four of the visual and performing arts—Dance, Music, Visual Art and Theatre—under the guidance of highly qualified teachers when only the subject areas of music and visual art have been awarded a Single Subject Credential in the state of California? When will our state legislators right this wrong? The current legislation for No Child Left Behind must be amended to include No Subject Left Behind. This insures valuing diverse learning styles, needs and aspirations in our children and adolescents, as well as providing them with highly qualified teachers. Our state's PreK-12 students deserve no less.

How does dance benefit all children by providing equal access and opportunity for all types of learners?

Harvard psychologist, Howard Gardner, in his research on multiple intelligences revolutionized the way educators think about intelligence and learning. Gardner defines intelligence as: the ability to solve problems in everyday life, the ability to define new problems to solve and the ability to make something or offer a service that is valued by one's culture. Gardner's view expanded the idea that intelligence goes beyond reading, writing and mathematics. Dance education supports the multiple intelligences of learners by helping them understand content through their dominant intelligence or by helping them improve less developed intelligences. For example:

Logical-Mathematical Intelligence involves mathematical and scientific thinking. Dance engages students in the creative process. The creative process as with the scientific process nurtures problem finding and solving.

Visual/Spatial Intelligence involves seeing both externally (with the physical eyes) and internally (with the mind's eyes). Dance can support and develop this intelligence when students design dances, both by imagining them first in their mind's eye and when they physically put the dance together.

Bodily-Kinesthetic Intelligence involves the physical self and the ability to manipulate it. Dance is a physical art form.

Musical-Rhythmic Intelligence involves the ability to produce melody and rhythm, as well as understand, appreciate and form opinions about music. Dance uses this intelligence when students use sounds to create rhythmic patterns, chant, and develop musical scores for choreography.

Interpersonal Intelligence involves person-to-person interaction. Dance nurtures this intelligence by involving our students in teamwork as they create, perform and respond to works of art.

Intrapersonal Intelligence involves the ability to access one's own feelings and emotions. Dance supports and develops this intelligence through self-reflection on one's choreography and performance, and by responding to the work of others.

Verbal-Linguistic Intelligence involves the ability to use language through debate, storytelling, poetry writing, persuasion and other forms of written and oral communication. Dance supports and develops this intelligence when students write reflections, evaluations, write critiques, and discuss artwork with the audience or class.

Naturalist Intelligence involves the ability to relate to the natural world. Dance supports and develops this intelligence when students research topics having to do with nature and create choreography relating to that topic.

How can dance education provide opportunities for students to use *Habits of Mind* that assist them in becoming effective learners?

Habits of Mind are described as "elements of good thinking", elements that collectively help individuals practice intelligent behavior. (Costa and Kallick 2000) **Habits of Mind**, foster the basic skills needed for success in the workplace, such as communication creative thinking, organization, responsibility, self-management, teamwork, and motivation. These good habits need to be cultivated and require repeated use of the habits in realistic situations. Dance education can provide the circumstances to support and nurture these important skills. Here are the sixteen habits of mind, their definitions and an example of how dance education can help students develop them.

1. Persisting. The ability to stay focused on and completing a task. This is reinforced through the continued practice needed to perfect everything from a dance movement to a piece of choreography. Rehearsal is basic to dance education and requires persistence.

2. Managing impulsively. Taking the time to plan actions or think before acting. Improvisation aside, the art of dance making generally requires a series of planned actions that produce an end result--a dance. This process can be repeated to create many pieces of choreography.

3. Listening with understanding and empathy. The ability to be a good listener and learn from other people while holding back one's own opinion. Dance making can be extremely personal and reveals much about the artist. Students can practice this habit by sharing and discussing student choreography. Students gain an understanding of what inspired the artist to create and how the piece portrays personal meaning.

4. Thinking flexibly. Considering a variety of strategies for looking at or approaching a problem. During performances, dancers constantly have to think on their feet, reacting to circumstances and adjusting their performance.

5. Thinking about thinking. Individuals are aware of what they know and need to know. They understand themselves and the way they think and are able to reflect on and explain their thinking. Having students analyze the steps that they took to complete a task reinforces this habit. For instance, after students create and solve movement problems have them explain to their peers their thinking concerning the organization of the dance material. These discussions should include an explanation of the options and choices made and why they made those choices.

6. Striving for accuracy. Individuals constantly check their work while striving for perfection and accuracy. Choreographers are famous for revising their work over periods of time, never really being satisfied with their first effort, always striving for the perfect piece. Performance also encourages accuracy, an essential aspect for groups performing together.

7. Questioning and posing problems. Individuals ask questions and devise problems. The process of dance making allows students to create problems. These problems are solved through movement and many times lead to other problems to explore.

8. Applying past knowledge to new situations. The ability to access one's prior knowledge and transform old information into new information. Dancers use personal experiences and prior knowledge to inform both their performance and dance making.

9. Thinking and communicating with clarity and precision. The ability to clearly communicate thoughts and information. Dancers communicate meaning through dances. During the choreographic process the meaning of a piece needs to be made clear to the other dancers so they can convey that meaning while dancing. Many times this requires one to express abstract thoughts, an aspect that challenges this habit of mind.

10. Gathering data through all senses. Engaging all one's senses to collect information. When students choreograph they relate to a variety of experiences and sensations. Exploration through the senses enriches students' artwork.

11. Creating, imagining, innovating. Individuals are inventive and show original thought and approaches. These characteristics are pretty obvious in dance education and another reason why it is so important to involve students in the creative process.

12. Responding with wonderment and awe. The ability to be open to life's amazing possibilities. The WOW factor! This becomes possible when students take an idea and use it to create original movement and eventually complete a dance. The proof is in the smile on their faces.

13. Taking responsible risks. Risk-taking and not being afraid of failure are important requirements of this habit. Whether students are creating dances and sharing that work with peers or performing before a public audience, dance education provides an opportunity for students to put themselves on the line—to be daring.

14. Finding humor. Being able to find the humor in an appropriate way is not only important to one's thinking ability but to one's emotional health. This habit can be fostered through creating a dance that uses humor and also provides a vehicle to better understand students. Too many times we only dance about serious issues and ideas. Students welcome the chance to laugh and smile while reinforcing this habit of mind.

15. Thinking interdependently. Individuals combine brainpower and are aware of the power of collective intelligence and knowledge. The choreographic process provides students with opportunities to work and create together. The combined input of all group members allows students to "feed" off of each others knowledge, many times triggering new ideas.

16. Remaining open to continuous learning. Individuals who accept the concept of life-long learning are open to unlimited opportunities, always ready to learn something new. Dance education supports this habit through the culture of dance performance, which encourages dancers to improve their craft, technique and skill level. Daily/weekly dance classes are important to the on-going development of a dancer.

III. Conclusion and Recommendations:

1. Teaching Credential – contact person
2. Facilities – contact person CDEA standards for dance facilities for secondary dance education
3. Lifelong learning – dance science and brain research
4. All four subjects offered and can take two subjects not yearlong course
5. Textbook development
6. Boys and girls
7. All body types
8. What dance looks likes
9. Partnerships public and private high schools and elementary artists and education with the other arts
10. Diversity issues

A CDEA Statement and our Mission

The mission statement of CDEA and contact website: