This curriculum guide is designed to support those in Maine who wish to establish or enhance dance education in any educational areas and at elementary or secondary levels. A preface describes the state's dance heritage. An introduction argues for the importance of dance education. The next section addresses pedagogy and explains how to create and execute a dance lesson. This section also discusses students with special needs. The following section lists major premises for dance education including self-awareness; elements of time, space, and force; kinesthesis; dance making; multicultural awareness; audience skills; aesthetics and appreciation; and evaluation. Finally, the guide presents a scope and sequence chart designed to be developmental in nature and flexible enough to meet the needs of various teaching situations. Appendices contain a glossary, worksheets to assist in establishing a school dance program, brief descriptions of complementary movement disciplines, information on the organization "Dance Education in Maine Schools," and an extensive resource list covering recordings, videotapes, publications, relevant periodicals, organizations (Maine and national), supplies and services, and record companies. (Contains 105 references.) (JB)
Maine Dance Curriculum Guide
by Dance Education in Maine Schools
MAINE DANCE CURRICULUM GUIDE

DANCE EDUCATION IN MAINE SCHOOLS
December 6, 1994

Dance Education in Maine Schools
28 Myrtle Avenue
South Portland, ME 04106

Dear Colleagues:

Congratulations on the development of this very important and much needed document, Maine Dance Curriculum Guide. The Guide offers direction and support for any teacher or administrator who wants to initiate or expand dance offerings in school.

I am especially proud of the fact that Maine now joins a handful of forward thinking states which have produced dance curriculum guides and have made them available to public education.

I hope this document will be successful in building awareness of dance throughout the state and in moving dance education forward in Maine.

Sincerely,

Leo G. Martin
Commissioner

LGM: cjw
Table of Contents

Message from the Commissioner 3
Forward 7
Acknowledgements 8
Preface - Maine Dance Heritage 11
Introduction 13
Pedagogy 14
Students with Special Needs 16
Major Premises 7
Evaluation 20
Scope and Sequence 21
Appendix A: Glossary of Terms 25
Appendix B: How to Establish Your School Dance Program 30
Appendix C: Complimentary Movement Disciplines 33
Appendix D: Resource List 36
Appendix E: Dance Education in Maine Schools 52
   National Dance Standards
Foreword

We are pleased to present the Maine Dance Curriculum Guide.

In 1990, the Arts in Education Program at the Maine Arts Commission sponsored a Dance Symposium which brought together dance professionals - performers, choreographers, educators, studio owners - from all across the state. Participants discussed the status of dance in Maine and resolved to develop a plan to make dance more available in Maine schools.

Out of this Symposium emerged a group of professionals committed to developing dance opportunities for students in K-12 education. Dance Education in Maine Schools (DEMS) identified as its first task developing a curriculum guide for dance. The group (DEMS) has continued this work during the past three years. Often we were able to work steadily and with great focus. Equally as often our 'paid' work as elementary school teachers, college faculty, arts administrators, or performers/choreographers took precedence, leaving work on the curriculum until "vacation."

The Dance Curriculum Guide was developed in a collegial manner. We each had expertise in different areas which was drawn upon. Leadership changed hands as different strengths were needed.

The Maine Dance Curriculum Guide is a working document. We envision the Guide being used by any teacher wanting to initiate or expand the dance and movement offerings. Teachers in self-contained classrooms, and physical education, special education, music, art, dance, or theater classes will be able to use ideas gleaned from this document. The Dance Curriculum Guide can also be used as a sequential guide for developing a complete dance program throughout a student's K-12 school experience.

Special thanks to all students, colleagues, and other supporters whose ideas and encouragement went into making this Maine Dance Curriculum Guide possible.
Acknowledgments

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Preface - Maine Dance Heritage

Maine has a long history of dance in education. From the 19th century May Pole dances at normal schools to today's dances inspired by contemporary music with themes about drugs and alienation, dance continues to have a profound effect upon children in Maine.

Dance in education in Maine has many interweaving strands. As in other states throughout the country, dance in education began in the physical education programs of state and private colleges. Courses in rhythm, folk dance, square dance and social dance have existed since the 1880's. University and college drama and music programs have included dance events in the training of teachers for many years.

Dance in education has been offered through physical education, drama, and music programs; in individual classrooms; and, in the last ten years, through gifted and talented programs or through school-based programs organized by individuals or groups in the community. Examples of the latter can be found in Kingfield, Dover-Foxcroft, Dexter, Veazie, Kennebunk, Brunswick, and Augusta. Private dance studios throughout the state have provided instruction in modern dance, ballet, jazz, character dance, acrobatics, African dance, clogging and ballroom dance. Today, each dance form has produced offshoots emphasizing increasing specialization. A wide variety of dance instruction exists throughout the state of Maine. This opportunity for learning should be accessible to all children through public education.

Public agencies such as the Maine Arts Commission, the Arts in Education Program of the National Endowment for the Arts, The Maine Alliance of Arts Education, Very Special Arts Maine - Arts for All, and the New England Artists Training Program have provided financial support for the development of dance in education over the last 20 years.

Maine schools are ready for the development and inclusion of dance in the curriculum. The expression of a child's personal stories through movement and the resulting enhancement of self-esteem can be crucial to that child's development.
Introduction

Dance, like language, is found in all human societies. It is an essential component in the process of socialization in all cultures. By honoring personal expression through time and space, dance contributes to the sense of self like no other art form.

Everyone has the instrument of dance - one's own body. Dance education can enhance awareness of the body's physical development, increase recognition of one's place in the physical world, and heighten the sense of self.

The human body is the vehicle through which learning occurs. Body and mind are inseparable. In a safe environment, a child is free to discover and rediscover the self. The purpose of dance education is to build on the primitive body movements that begin at birth and to experiment with increasingly more complex interconnections of body and mind. Thus, life itself is enhanced by encouraging the physical, intellectual, and the resulting emotional development of the child.

Basic dance education plays an important role in this developmental process and should be provided to all children. Such a basic education should include opportunities in creative dance, improvisation, choreography, technique, social and contemporary forms and multi-cultural experiences.

The use of dance increases the understanding of one's own culture and other cultures of the world. The creativity and discipline of dance contribute to balanced development of the whole person.

Maine schools need dance instruction because:

1) dance is process-oriented
2) dance is a tool for self-discovery
3) dance provides teachers an opportunity to integrate academic subject matter into an active learning process
4) dance provides healthful, lifelong fitness activities
5) dance provides opportunity for creativity
6) dance provides opportunity for learning and success for kinesthetic learners
7) dance provides a means for social interaction
Teaching is both an art and science. Experience and interaction with students spawns a variety of effective teaching styles, but there are basic guidelines for effective teaching. For pre-service teachers, for experienced classroom teachers beginning to incorporate dance into an integrated curriculum, for the physical education teacher wanting to move from a teacher directed style to a more student-initiated teaching style or for an experienced dance teacher, teaching style is separate from lesson content.

After the theme of a lesson is selected, the teacher can choose how to present the lesson. In the initial stages of learning to teach, the teacher begins with ideas that she/he knows. If a teacher begins with locomotor movement (walk, run, skip, hop, jump, leap, gallop, slide), how does he/she proceed into that unknown territory of new ideas? Be courageous. Begin.

Select an idea or theme that is unfamiliar and define what that concept means. Use a dictionary for a base definition of the idea and let the idea start to grow in the imagination. Don't rule out anything at this important beginning point. Let the creative mind be open to new thoughts without censoring possibilities. When the lesson theme seems too full of possibilities, it is time to put the ideas into concrete form.

**How to create a dance lesson:**

1. Select a theme (suspension, for example).
2. Select a sub-theme that supports the theme (throwing and catching).
3. Decide if the class will be taught as individuals, duets, triads, small groups, or by dividing the class in half (individuals).
4. Determine the approximate length of the lesson (30 min.).
5. Determine the class formation (scattered throughout the teaching space in "self spaces").
6. Determine the "go/stop" signal (one drum beat means "go", two drum beats mean "stop").
7. Determine what "props" or manipulatives will be used (scarfs or balloons).
8. Determine class rules of behavior (people going backwards have the right-of-way).
How to execute a dance lesson plan

1. Enthusiastically, mysteriously, or secretively introduce lesson content to the class
2. Have the class walk and stop (use a drum or other instrument as a signal) in order to ascertain energy level and listening skills
3. Use more energetic locomotor movements, if desired, to release stored energy
4. Determine what level of noise is acceptable
5. Re-introduce the theme in a new way by asking questions or demonstrating the theme using silence
6. Encourage students to explore the lesson theme and problem-solve solutions
7. Scan the class to select movement behaviors that meet teacher expectations, remembering that teachers make decisions every 30 seconds.
8. Give specific feedback to students, remembering that the numbers and quality of feedback given by the teacher enhance student learning (“Mary, the drawn-in position of your arms on that turn is causing you to rotate quickly.”)
11. Create a closing activity in which the lesson theme and sub-theme culminate in voluntary sharing or performance
12. Review and synthesize the major cognitive parts of the lesson by asking leading questions and bridging previous class material to upcoming class material. A seated circle for closing provides a quiet transition to the students’ next class.

A teacher develops skills over time based on her/his unique talents. Perhaps providing a prop or manipulative for each child (a scarf or balloon, for example) would be a successful way to build on the lesson theme. Be mindful that pedagogical research states that active learning or “time on task” enhances student achievement (25 min. of dancing in a 30 min lesson). Continuing to learn to creatively arrange and re-arrange ideas that ignite student discovery is a worthy goal that benefits teacher as well as student.
Students with Special Needs

Each student, regardless of his/her special needs, deserves an opportunity to participate in the joys and challenges of using her/his body in a creative and expressive way. In other words, deserves an opportunity to dance. Each person is unique, with his/her own creative potential, own perceptive images and constructs, own experiences, and own particular path of development.

There is an inherent therapeutic effect in the creative dance experience. And, dance can be a tool for exploring the creative and imaginative potentials of all students. It is important to focus on the capabilities of each child as a thinking, feeling, creating individual who can enjoy dance both as an active participant and as an informed spectator. Adaptations to the needs of specific students permit teaching ideas through dance, and teaching dance to enhance the total development of each child.

The following are guidelines for including exceptional children in your program.

1. When students with a disability are mainstreamed into regular dance classes:
   a. dance educators are involved in placement decisions
   b. placement is determined primarily on the basis of dance achievement
   c. placement does not result in classes exceeding standard class size
   d. placement does not result in a disproportionate number of students with a disability in any class
   e. dance educators working with special education students have received in-service training in special education
   f. one-on-one support staff is available for the student, as needed
2. Dance instruction is provided in special education classes for those students with a disability who are not mainstreamed for dance.
3. Students with a disability are given the opportunity to participate in elective dance experiences.
4. Appropriate dance experiences are available for gifted students.
MAJOR PREMISES

Self-Awareness
To achieve the greatest personal potential in everyday living, students must come to know themselves as moving beings by learning their strengths and weaknesses. This process includes tapping both physical and creative potentials.

The body is capable of experiencing particular ways of moving dependent on joint action and skeletal/muscular structure. By discovering creative potential through combining movements, a student achieves personal and artistic growth. Learning this process involves creating movement patterns and performing combinations singly and with others. This, in turn, challenges the student's imagination, physical capabilities, and social development.

Further development of skills is based upon the understanding of principles of movement and kinesthetic awareness. Maturation of movement skills enables students to become competent in the process of applying meaningfully organized thoughts and feelings to movement communication. Development and maturation of movement skills also promote self-confidence.

Elements
The elements of time, space, and force must be understood in the cognitive, motor, and affective senses to come to a full knowledge of dance as an art form. The dancer must develop a movement vocabulary in order to communicate.

Experience in locomotor and axial movement helps students to realize the potential of the human body. By discovering how movements can be combined, students can create patterns.

Manipulation of the elements of time, space, and energy alters movement and leads to greater knowledge about movement. Students come to understand that the development of a finely tuned instrument - the body - is necessary for effective communication. Synthesis of this knowledge provides the means for expression through dance.

Kinesthetics
The sensory modality of primary importance to movement is kinesthetics. This sense and related sensations of the skin and muscles help to clarify perceptions of body positions, directions, movements through space, speed, degrees of tension and relaxation, and rhythm. Through the knowledge of kinesthetics, the student can move more accurately, and learn to direct and control movements. The student can discover, through movement, the general relationships of body parts, point angles, speed, and degree of energy.
As a result of exploring postural, temporal, spatial, and quality relationships, the student comes to understand the potential for more coordinated and efficient movement. By applying knowledge about movement gained through sensing positions, speed, tension and relaxation, the student acquires a more advanced technique.

Further, kinesiethetics encompasses laws of physics such as gravity, centrifugal force, torque, and balance as they apply directly to any moving body. Understanding these laws enables the developing dancer to perform with the greatest efficiency and economy of energy.

**Dance Making (Creativity/Problem-Solving)**

Problems confronting society can only be solved through constructive, creative thinking. Creating movement - experimentation, problem solving, improvisation, and composition - requires a student to make choices, discriminate, and form movements into phrases, studies and larger compositions. In a non-threatening environment, students experience movement for movement's sake, discovering that each movement problem has many solutions.

By manipulating movements the student begins to gain knowledge of the developmental process involved in creating a dance study. Understanding the principles of composition provides students with a framework in which the dance theme or idea is defined and developed. In turn, this may evolve into individual dance statements in original form. Creative thinking also helps students evaluate the development of individual and group efforts.

**Multi-Cultural Awareness**

Studying and participating in folk and ethnic dance and the classical dances of many cultures provides an opportunity to develop an interest in the student's own culture, as well as in the culture of others. Understanding and appreciation of other cultures is crucial to future human existence. Experiencing and performing in dances that originate in other cultures allows the performer to discover the cultural traditions of many peoples. This is physically, mentally and emotionally stimulating.

Increased experience can provide knowledge of the philosophical beliefs, social systems and movement norms of other cultures and establish a basis for comparing these with the student's own. Understanding and applying the knowledge of traditional dance styles encourages tolerance and positive relationships.

**Audience Skills (Socialization)**

In moving with others, the student develops a sense of unity and cooperation. This is apparent not only in the performance of a dance, but also in the give-
and take required for the creative efforts of group composition. Movements created and performed by one person can stimulate the movement of others. Such experiences can help students learn to relate to one another. Dance provides an opportunity to discover information about other people.

When a dance is created or performed, the student comes to know that every person involved is important to the success of that performance. Understanding how to create and perform a dance requires initiative, cooperation and sensitivity to others.

To be successful, a total dance production requires the knowledgeable application of contributions from and the cooperation of choreographers, performers, accompanists, set designers, lighting designers, stage crew, directors, producers, program and costume designers, publicity directors and ticket sellers. Participants in dance productions have an opportunity to learn and practice respect toward each person involved.

**Aesthetics and Appreciation**

Since movement is the medium of expression in dance, it is essential that it be enjoyed as a purely sensory and aesthetic experience, exclusive of a utilitarian goal. Learning movement in an open creative environment provides joyful aesthetic experiences. Knowledge of and participation in all of the arts increases the individual's degree of perception and understanding of aesthetic elements and enhances the quality of dance experience. Further, relating the dance to other art forms facilitates critical evaluation of dance works.

Though becoming a professional dancer will be the goal of only a few, performing dance offers every individual the opportunity to better understand dance performance when it is viewed. Educated dance audiences are important for the perpetuation and appreciation of the arts in our society. Viewing the works of great dance artists, in turn, gives understanding and enriches dance education. Appreciation is gained through sharing informal performances with peers and observing a variety of dance forms and activities.

Developing dance evaluation skills enables the student to know his/her own performance capabilities and to appreciate the performances of others. Giving positive, corrective feedback helps the choreographer improve creative skills. Appreciation of the rigorous discipline needed to plan and implement a formal dance program involves synthesizing knowledge of choreography, performance and other aspects of dance production.
Evaluation

A student's development in dance occurs along a continuum, and, as such, should be observed over a period of time. This is particularly important since a student learns at varied rates at any given time on this journey.

Observation and evaluation of a student's progress can be made both subjectively and objectively. Evaluation should be based upon the student's individual growth and development and should pertain to the level of skill, conceptual understanding, and the individual's ability to formalize his/her expression through dance.

There are two broad categories that can be used to identify and evaluate a student's development process: her/his ability to create movement themes, phrases, or dances and present them to express ideas, emotions, and moods; his/her ability to respond to the expressive movement of others.

Observation of the student's ability to create and express her/his self through movement/dance can be viewed in relation to: his/her selection of appropriate movements that have personal meaning; variety, development, and relationship of movements in a logical manner; construction of coherent movement phrases; outward expression of personal experience/feelings through unique and original movement phrases; demonstration of technical skill in the execution of movement; ability to move/dance with purpose, care, and concentration.

Indicators of the student's progress in responding to dance are the student's ability to: carefully observe movement, remember it, and recreate it either physically or verbally; describe similarities and differences among movements, phrases or dances in terms of the actual movement and its meaning or context; discern a movement/dance into its structure of phrases, sections, and complete dances, as well as into its sequence containing a beginning, middle, and end; recognize a variety of dance styles and their cultural or personal characteristics; respond to a dance performance by stating preferences, describing reactions, and explaining opinions or judgments.

Many methods or tools may be used by the teacher or student for assessing the student's progress in dance. Some examples are: observation by self, peers, teacher; discussions; creation of dance phrases or a complete dance as a solution to movement problems; informal or formal performances; use of videotaping for viewing, responding to, and evaluating during the creative process or at a later time; tests, quizzes, research reports on aspects of dance.

Scope and Sequence
Teaching situations in Maine vary greatly. Depending upon the philosophy of the individual school or agency, the responsibility to teach dance may not fall with a dance specialist, but rather with a physical educator, music educator, classroom teacher, recreation specialist, or occupational therapist. Students may experience dance education daily, weekly, monthly, or less. Therefore, it did not make sense to arbitrarily sequence dance education skills into a traditional K to 12 grid.

This Scope and Sequence chart is designed to be developmental in nature, and flexible enough to meet the needs of a variety of teaching situations. Whether dance is first taught in kindergarten, grade 4 or grade 10, start at Level I and move to Level II and beyond as you feel comfortable.
**Cognitive & Motor**

**Discovering / Level**

- **Kinesphere Directions**
  - Forward
  - Backward
  - Up
  - Down

- **Patterns**
  - In the air
  - Floor
  - General & personal Space

- **Shape and Pathway**
  - Symmetry / Asymmetry
  - Straight line
  - Curved line
  - Circle
  - Figure 8
  - Square
  - Triangle

- **Extension / Reach Space**
  - Near to
  - Middle
  - Far from

**Experimenting / Level**

- **Kinesphere Directions**
  - Diagonal

- **Patterns**
  - Air
  - Floor
  - Levels
  - High
  - Medium
  - Low

- **Pathways**
  - Serpentine
  - Straight
  - Spiraling
  - Geometric

**Knowing / Level**

- **Design for Small Groups**
  - Mass
  - Volume
  - Planes
  - Vertical
  - Horizontal
  - Sagittal

- **Design**
  - Parallel Movement
  - Contrasting Movement

- **Direct / Indirect**
  - Angular

- **Shape (Laban Movement Analysis)**
  - Shape Flow
  - Directional
  - Spokelike
  - Arclike

- **Shaping / Carving**

**Understanding / Level**

- **Stage Directions**
  - Upstage
  - Downstage
  - Stage Right
  - Stage Left
  - Center Stage

- **Stage Design**

**Synthesizing / Level**

- **Use of Performing Space**
  - Traditional
  - Non-traditional
  - Environmental
  - Site Specific
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<th>Meter</th>
<th>Force / Energy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slow / Fast</td>
<td>4/4</td>
<td>Light / Strong</td>
</tr>
<tr>
<td>Gradual / Sudden</td>
<td>2/4</td>
<td>Swinging / Shaking</td>
</tr>
<tr>
<td>Short / Long</td>
<td>Listening / Sensing</td>
<td>Sharp / Fluid</td>
</tr>
<tr>
<td>Accent</td>
<td>Internal Sounds</td>
<td>Soft / Hard</td>
</tr>
<tr>
<td>Rhythmic Patterns</td>
<td>Children's names</td>
<td>STILL / Active</td>
</tr>
<tr>
<td>Simple poems &amp; songs</td>
<td></td>
<td>Resting / Moving</td>
</tr>
<tr>
<td>Beat / Pulse</td>
<td>Rest, Pauses, Stillness</td>
<td>Sustained</td>
</tr>
<tr>
<td>Tempo (speed)</td>
<td>Locomotor Patterns from Rhythmic Patterns</td>
<td>Percussive</td>
</tr>
<tr>
<td>Measure (meter)</td>
<td></td>
<td>Explosive / Suspension</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Meter</td>
<td>Sustained</td>
</tr>
<tr>
<td>Phrase</td>
<td>3/4</td>
<td>Pendular</td>
</tr>
<tr>
<td>Duration</td>
<td>Experiments with instruments</td>
<td>Collapsing</td>
</tr>
<tr>
<td>Non-meter</td>
<td></td>
<td>Vibratory</td>
</tr>
<tr>
<td>Breath</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emotional</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pattern</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anacrusis</td>
<td>Instrumentation to Accompany Student's Own Movement (or that of another)</td>
<td>Abrupt</td>
</tr>
<tr>
<td>Rhythms</td>
<td></td>
<td>Percussive / Explosive / Suspension</td>
</tr>
<tr>
<td>Complex Polyrhythms</td>
<td></td>
<td>Sustained</td>
</tr>
<tr>
<td>Syncopation</td>
<td>Body and Vocal / Mouth Sounds to Accompany Student's Own Movement (or that of another)</td>
<td>Collapsing</td>
</tr>
<tr>
<td>Acceleration</td>
<td></td>
<td>Vibratory</td>
</tr>
<tr>
<td>Deceleration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meter</td>
<td>6/8</td>
<td></td>
</tr>
<tr>
<td>Accompanying Others with Percussion and Vocal Sound</td>
<td>Occupational Rhythms and Phrasing Decreasing Meter</td>
<td></td>
</tr>
<tr>
<td>Meter</td>
<td>5/4</td>
<td></td>
</tr>
<tr>
<td>Dance Accompaniment</td>
<td>Meter Combining Meters</td>
<td></td>
</tr>
<tr>
<td>Playing Instruments</td>
<td></td>
<td>Dynamics of Balance</td>
</tr>
<tr>
<td>Composing Accompaniment</td>
<td></td>
<td>Vibration</td>
</tr>
<tr>
<td>Editing Tapes</td>
<td></td>
<td>Successive</td>
</tr>
<tr>
<td>Voice / Mouth / Body sounds</td>
<td></td>
<td>Simultaneous</td>
</tr>
<tr>
<td>Spoken Text</td>
<td></td>
<td>Upper Body</td>
</tr>
<tr>
<td>Selection of Sounds for Live Accompaniment</td>
<td></td>
<td>Lower Body</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dislocations</td>
</tr>
<tr>
<td>Form</td>
<td>Performance Skills</td>
<td>Creative Process</td>
</tr>
<tr>
<td>--------------------</td>
<td>----------------------------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>Improvisation</td>
<td>Working Cooperatively with Others</td>
<td>Play</td>
</tr>
<tr>
<td>Repetition</td>
<td>Stage Directions</td>
<td>Repetition</td>
</tr>
<tr>
<td>Variety</td>
<td>Upstage</td>
<td>Variety</td>
</tr>
<tr>
<td>Patterning</td>
<td>Downstage</td>
<td>Patterning</td>
</tr>
<tr>
<td>Simple Dance Forms</td>
<td>Stage Right</td>
<td>Simple Dance Forms</td>
</tr>
<tr>
<td>Beginning, Middle</td>
<td>Stage Left</td>
<td>Beginning, Middle, End</td>
</tr>
<tr>
<td>End</td>
<td>Center Stage</td>
<td>End</td>
</tr>
<tr>
<td></td>
<td>Wings</td>
<td></td>
</tr>
<tr>
<td>Acknowledging</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audience Response</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bowing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pantomime</td>
<td>Types of Movement</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Unison</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lead / Follow</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sequential</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Antiphonal</td>
<td></td>
</tr>
<tr>
<td>Mirroring</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phrase Development</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance Forms</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choreography</td>
<td></td>
<td></td>
</tr>
<tr>
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**Dance Heritage**
- Singing Games
- Films / Videotapes
- Slides
- Books
- Performances
- Variety of Visual Aides
- Simple and Ethnic Dances
  - With Background Information
  - Contemporary Trends

**Dance Appreciation**
- General Response to Others Dancing
- Facial Expressions
- Applause
- Attentiveness
- Recognizing Shape / Pathways
- Talk with Performers and Choreographers

**Cognitive & Motor**
- Discovering / Level
- Experimenting / Level
- Knowing / Level
- Understanding / Level
- Synthesizing / Level

**Complex Folk and Ethnic Dances with Background Information**
- Religious / Ceremonial Dance
- Lineage Based Dance
- Historical Dance
- Preclassical
- Social
- Regional — U. S. and International

**Major Contributions to Dance Related to Divergent Cultures**
- Ballet
- Modern / Post Modern
- Tap / Jazz
- Pop Culture
- World Dance

**Contemporary Trends**
- Dancers / Choreographers
- Dance Ethnology

**Reading Lists**
- Attendance at Dance Concerts
- Interview Choreographers / Performers
- Visual Media

**Cognition & Motor**
- Visual Media (slides, videos, photographs)

**Written / Oral Critique of Performance**
- Visual Media

**BEST COPY AVAILABLE**
Appendix A

Glossary of Terms

Accent  Emphasis or stress on a movement or part of a movement.

Active learning time  The physical participation time of a mover in a class pursuing an assigned learning task.

Aesthetics  The study or philosophy of art and beauty.

Anacrusis  The "&" count before the down beat in a musical phrase.

Antiphonal  Sung or chanted in responsive, alternating parts; call and response.

Attention  Close or careful observation of, or concentration on an event or object.

Asymmetrical  An unbalanced proportion in the design.

Axial movement  Non-locomotor movement occurring above a stationary base; involving the spine.

Ballistic  Bouncy or explosive rather than static.

Beat  Regularly spaced pulse.

Canon  A form that is characterized by the overlapping of the theme, as in a round.

Choreography  The art of planning and arranging dance movements into a meaningful whole; the process of building a composition; a finished dance piece.

Cueing  Ready, set, go signal; preparation to begin.

Dimension  Size of movement or space.

Direction  Forward, backward, sideways, circular, diagonal, serpentine.

Dislocations  Movement which changes planes; use of upper and lower body in different planes during a singular movement sequence.
Duple meter  The alternation of one strong and one weak beat.

Duration  Length of the movement in relation to the pulse.

Dynamics  Shadings in the amount of energy, intensity, or power; subtle variations in the treatment of movement contrasts.

Elevation  A movement that lifts the body or any of its parts into the air.

Energy  The force or power needed to produce and/or manipulate a movement.

Extension  An elongation or lengthening of the body or any of its parts.

Feedback  The return of information about the results of an action or process.

Flexion  A bending movement, the opposite of extension.

Focus  Conscious attention toward a certain point; with eyes, body parts, or the direction in which the whole body faces.

Form  Overall plan for the arrangement of movement/dance.

Improvisation  Spontaneous movement created in immediate response to a stimulus or a direction.

Interactive  Providing opportunities for actions with and between groups.

Inventive  Giving suggestions and allowing for creativity and improvisation.

Kinesphere  Laban's term for self space; 360 degrees surrounding the body, outer edges determined by how far you can reach.

Kinetics  Study of movement.

Kinesthetic Sense  Body movement and awareness, muscle memory.

Level  The altitude of a movement in relation to its distance from the floor.

Locomotor movement  Movement that travels from one place to another.
Appendix A

**Meter** The grouping of beats by measure.

**Modality** Intervention technique.

**Off-task behavior** Behavior unrelated to the task at hand.

**Pathway** The floor pattern of movements.

**Percussive** Sharp, explosive movement (or sound) in which the impetus is quickly checked.

**Perception** Insight, intuition or knowledge gained through any of the senses.

**Phrase** The development of a motif into a longer statement that comes to a temporary or permanent finish. A unit which, combined with others of similar or related nature, can form a section or a complete composition.

**Placement** A balanced alignment of the body, hips level, rib cage lifted, shoulders relaxed downward, spine extended, neck long, feet solidly planted.

**Presentation** To show, display, offer ideas and skills with courage and confidence

**Problem solving** Resolving uncertainties or difficult questions and situations.

**Production** The overall performance and all the technical skills required for staging.

**Qualities** The manner in which energy is applied, continued, or arrested. Specific movement qualities are vibratory, sustained, percussive, suspended, swinging.

**Repetition** That which repeats in order.

**Rhapsodic** Free, irregular form suggesting improvisation.

**Rhythm** Symmetrical groupings formed by the regular recurrence of heavy and light accents.

**Rondo** A form that is characterized by three or more themes with an alternating return to the main theme.
Sensory input - Receiving material to be learned through sensory organs of the body such as eyes, skin, ears, etc.

Sensorimotor skills - Skills performed automatically such as walking, running.

Shape - Outline of the body in a given position.

Stage directions
- Downstage - the area of the stage nearest the audience.
- Upstage - the area of the stage farthest from the audience.
- Stage right - as the dancer faces the audience, the area of the stage to the dancer's right.
- Stage left - as the dancer faces the audience, the area of the stage to the dancer's left.

Step - A transfer of weight from one foot to the other; also, a short segment of a longer combination.

Style - A distinctive or characteristic manner of expressing an idea; a personal mode of performing.

Suspended - A type of movement that creates the effect of defying gravity.

Sustained - A steady and continuous type of movement, marked by a constant amount of force.

Swinging - A type of movement which is pendular and somewhat natural

Symmetrical - A balanced, even design; an even correspondence of design, space, rhythm, or position of the body.

Syncopation - Beginning on an unaccented beat and continuing through the next accent.

Tempo - The rate of speed.

Temporal - Transitory or temporary.

Technique - The study of the skills needed to perform a particular form of dance.
Tension  Mental, physical or emotional stress or tightness.

Theme and Variations  The introduction of an initial statement in dance or music that is followed by two or more variations of the original theme.

Torque  Twist of body or body part; force or combination of forces that tend to produce a twisting or rotated motion.

Transition  A movement or movement sequence that forms a connecting link between parts of a composition.

Triple meter  One strong beat followed by two weak beats.

Unison  Two or more people performing the same movement at the same time.

Vibratory movement  Small, quick, repetitive movements usually isolated in one body part; a shaking, tremulous type of movement.
Appendix B
How to Establish Your School Dance Program

The following pages are worksheets to help you establish your school's K-12 classroom dance program, and to assist in creating a plan for further development. The following categories are included: room qualifications, instructional materials, equipment, instruments, budget support, schedule support, and student-teacher ratio. As with the curriculum, these guidelines are designed to allow for circumstances that exist in any particular teaching situation.

Room Specifications
The physical space in which a class meets affects a program's possibilities and successes. Many schools provide a separate classroom for physical education and dance education, but such facilities vary greatly. Following is a list of criteria for an optimal teaching environment.

- for physical education/dance use only
- separate from performance space
- meets minimum state per-student space standards for active, movement education
- acoustically appropriate for verbal instruction
- appropriate flooring for movement activities
- shelving and cabinet storage available
- adequate lighting, ventilation and heating
- silent lighting, ventilation and heating
- suitable multiple-grounded electrical outlets
- lockable storage space for equipment
- sink/water supply readily available

Instructional Materials
A quality dance program should be supported by a balanced variety of resource and reference materials.

- a variety of resource dance charts
- a variety of current dance reference materials for students
- a variety of current dance reference materials for instructor
- a basic recordings library (cassettes, CD's, and/or records)
- an ongoing, expanding recordings library
- a variety of current, quality video instructional materials
- standard classroom materials (pencils, paper, folders)
hands-on activity materials (worksheets, manipulatives)
a variety of musical instruments (drums, rattles, chimes)

**Equipment**

Certain basic equipment is essential to a quality dance program; a wide range of equipment enables program growth and enrichment. Following is a list of equipment often used in quality dance programs. (Note: If your school uses the "traveling" dance specialist, consider the quality portable equivalents for the equipment below and realistic transportation for them from class to class and/or school to school.)

- classroom size chalkboard(s)
- classroom size bulletin board(s)
- lockable file space for program materials
- variable speed record player
- cassette tape player/recorder and/or CD player
- basic stereo sound system (receiver, turntable, speakers)
- complete stereo system (cassette/dbl cassette, CD, microphone)
- overhead projector readily available
- projection screen
- video cassette recorder and monitor readily available
- video cassette recorder and monitor based in room
- video camera equipment available
- video camera equipment based in room
- mirrors (wall or free standing)
- ballet barres (attached to wall or free-standing)

**Instruments**

The dance classroom needs a variety of musical instruments and other sound-producing materials. Specific needs vary with each teacher and program. Below are examples of instruments for optimal teaching situations.

- a variety of instruments and sound-makers
- both traditional and non-traditional sound producing materials
- an age-appropriate balance of the following types:
  - rhythm sticks
  - percussion instruments
  - xylophone-type instruments
  - keyboards
  - string instruments (traditional and non-traditional)
  - non-traditional (kazoos, environmental, found, etc.)
Budget Support
Regardless of curriculum or instructor strength, a quality dance program requires a supporting budget to sustain and encourage growth. The budget must include funding for the following:

- Ongoing repair and maintenance
- Updaging materials
- Replacement of worn materials
- Expansion of instructional resources
- Expansion of dance and reference libraries
- Visiting artists
- Professional development for instructor(s)

Schedule Support
An integral part of a strong dance program is class scheduling. Following are recommendations for optimal scheduling of dance movement instruction for various developmental levels.

Pre K - Grade 1:  1/2 hour, 3-5 times per week
Grades 2 - 5:  50 minutes, 3-5 times per week
Grades 6 -12:  75 minutes, 3-5 times per week

Student-teacher Ratio
State suggested guidelines for student-teacher ratio are:

- Kindergarten  20:1
- Grades 1-6  24:1
- Grades 7-12  28:1

The average, though not optimal, total student load for education specialists is 500:1.

Education research indicates that personalized teaching with strong follow-up enhances learning. The total student load has a direct impact on a teacher's ability to teach effectively. The overall student load should allow for adequate preparation and instructional time, plus time to work with individuals outside of class, as needed.
Appendix C

Complimentary Movement Disciplines

In recent years several distinct body therapies and disciplines have been advanced. They explore the relationship between mind and body, using the consciousness to affect movement. Many body therapies focus particular attention to visualizing or imaging movement as a precursor to executing a movement.

Body therapies offer new information for re-educating, retraining, rehabilitating and for enhancing performance. These have been developed both inside and outside the dance community. Many have been integrated into dance training to build strength, prevent injury, and enhance movement and energy efficiency.

Following are brief descriptions of body therapies that have a particular impact on the development of dance education. The list is not intended to be exhaustive but, rather, to show the breadth of topics that effect and are effected by dance education.

**Alexander Technique**
Developed by the actor, Frederick Alexander, this technique pays particular attention to the use of the head and neck in relation to the total body. Practice of mental and physical exercises allows a person to inhibit habitual misuse of the body and inefficient movement patterns. A major premise is that since major sensory organs are located in the head, one can change one's perceptions of the self and the environment by changing the orientation of the head and neck.

**Pilates Method**
Developed by Joseph Pilates in the early 1900's to lengthen, strengthen and rehabilitate muscles, this method involves a series of exercises that use moving weights, pulleys, and springs. Strength and stamina are gained through repetitions of the exercise rather than through the amount of weight or resistance used.

**Feldenkrais Method**
Developed by physicist, Moshe Feldenkrais, this is a method of re-educating the body. Particular attention is paid to breathing patterns, coordination of the eyes with head and neck movements, early developmental patterns of mobility, and spinal articulation. The role of attention in learning is stressed with the student/client learning to focus attention on the smallest signals of bodily change.
Bartenieff Fundamentals
Developed by Imgasrd Bartenieff, a student of Rudolph von Laban, this method employs an evolving series of movement sequences that mobilize the body efficiently. Emphasis is on connecting muscular sensations with the quality of movement, which allows for personal insights and more fluent, efficient movement patterns.

Body-Mind Centering
Developed by Bonnie Bainbridge Cohen, this approach to movement re-education involves use of all the major body systems including, the skeletal-muscular system, endocrine/organ system, skin, somatic nervous system, fluid system, and autonomic nervous system. It is an experiential study based on anatomical, physiological, psychological and developmental movement principles.

Laban Movement Analysis
Pioneered by Rudolph von Laban, this is a system of movement description that captures subtle qualitative changes. Movement is observed in terms of how the body, space, shape, and dynamics are used. An understanding of how the use of gravity, effective weight shift, and intention effect movement is primary in this analysis.
Recorded music and sounds can be used creatively to stimulate movement responses and to accompany dance activities. In addition to the resources listed below, teachers can make use of sound tracks for films such as *The Little Mermaid, Aladdin, Beauty and the Beast*, and *The Lion King* and stage productions such as *The Wiz, Cabaret, Cats, West Side Story, Guys and Dolls, Porgy and Bess, Phantom of the Opera*, and others. Musical collections of composers such as Bach, Handel, Vivaldi, Haydn, Mozart, Beethoven, Stravinsky, Mousorgsky, Bartok, Orff, Cage, Glass, and Lennon and McCartney may be used as well.

Earth Tribe Rhythms, *A Total Drum Experience*. Brent Lewis Productions (ASCAP), Ikuma Records. Polyrhythm selections from a variety of cultures.


*Improvisations for Modern Dance*. Sarah Malamente, GB599. Short selections for exercises, locomotor activities, and improvisations.

*Jazz from Dixie*. Featuring Rampart Street Six. Kimbo. USA Records, LP 1099. Contents are rhythmic exercises and dynamic movement music.

Jensen, Evelyn O., and Betty Toman. *Dance Studies*. Iowa State University, Ames, IA; Y-71971. The record is recommended for classes in beginning technique.


Keig, Betty, and Madelin S. Nixon. *Modern Dance*. Educational Activities, Inc. LP503. Intended as a guide for the imagination and not as a set of rules to be followed, this record provides suggestions for less experienced teachers. It is designed to stimulate creative teaching and conveys a wide range of feelings, from light and delicate to strong and dynamic. Music for composition is included.


*Let There Be Drums and Quite a Beat*. Imperial Records, 5775. Variety of rhythms, mostly driving and steady.

MacAuslan, Janna and Kristen Aspen. *Musica Femina*. Flute-guitar duo presenting both classical and contemporary works by women composers.


Modern Interpretive. *Birth of the Beat and Drums Are My Beat*. Imperial, 5809. Good for technique exercises and locomotor activities.


Tchaikovsky, Peter Ilyich. *Swan Lake*. RCA, LM 1003. Grand orchestral music which includes a variety of moods and tempos.


Winston, George. *December*. Windham Hill, CTC-1025. New age renditions of popular tunes plus original lyrical piano music. There are other recordings for other seasons.


Wonder, Stevie. *Songs in the Key of Life*. TAMLA, T13-34C2. Two album set of history of African American experience through songs of Stevie Wonder.

Wonder, Stevie. *Journey Through the Secret Life of Plants*. Motown Record Corp., TAMLA TB-37102. Interpretation of life cycles of various plants. Primarily instrumental music. Two album set. (Video by the same name is on Infinite Enterprises Film, distributed by Paramount Pictures)

**Recordings for Elementary Students**

Anderson, Leroy. *Fiddle, Fiddle*. RCA, LSC-2638. Popular arrangements by Leroy Anderson, such as "Syncopated Clock" and "Plink, Plank, Plunk," are featured.


Charette, Rick. *Alligator in the Elevator, Bubble Gum*. Clever, topical children's songs in a variety of rhythms, tempos, and musical styles.

*Dance Craze*. Capitol, EAP 1-927. This record features the Bunny Hop, Charleston, Hokey Pokey, and Creep.

Debussy, Claude. *Children's Corner Suite*. Columbia, MS-6657. This suite comprises six piano pieces with a variety of rhythmic and melodic qualities.
The Electronic Record for Children. Dimension Five Records. Such selections as "Upside Down" and "Spiders" could be useful for creative movement experience.


Four Swinging Seasons. Capitol International, SP-10547. Useful for upper grades and particularly for rhythmic studies, this recording includes blues, pop, rock, folk, and bossa nova, as well as a jazz version of Vivaldi music.


King, Carole. Really Rosie. Epic Records/CBS Inc. PET 34955. Lyrics by Maurice Sendak. This piece is from her Broadway musical of the same name. The entire cast is children. The story is created from several of Maurice Sendak's books including One Was Johnny, Alligators All Around, Pierre, Chicken Soup With Rice.

Lewis, Brent. Earth Tribe Rhythms. Ikauna Records, COM-3300. Polyrhythm selections from a variety of cultures.


Lober, Alan. The Lotus Place. MGM Records Division, V6-8711. Sitar orchestration of popular songs, unusual sounds, and dramatic ideas are highlights of this recording.

Miller, Freda. Music for Rhythms and Dance. Vol. 4. Records for Dance. Former accompanist and composer for Hanya Holm, the late Freda Miller wrote these compositions for basic and dramatic movement. Includes movement suggestions.

Moog: The Electric Eclectics of Dick Hyman. Command Records, 9385. The unusual tonal and rhythmic effects produced by the Moog Synthesizer can be interesting and have humorous potential.

Mosaique. Gipsy Kings. Energetic Latin vocals and guitar music that invite movement.


Music of Edgar Varese. Columbia, MS-6146. The complexity of sound and rhythmic variations make this recording suitable for upper elementary grades. Selections using wind, brass, and unusual percussion instruments are long.

Music from the television series Northern Exposure, MCA, MCAD-10685. Calypso style music, variety of sounds, rhythmically interesting.


Noble, Mike. Color Me Green. WCSH-TV, Portland, ME. Songs about ecological responsibility.


Perrey-Kingsley. Future Created. Vanguard Records, VRS-9222. The short selections with an obvious beat could be used for humorous movement explorations which change body shapes and use isolated body parts.

Pop Corn by Hot Butter. Musicor, MS-3242. The 11 selections played on the Moog Synthesizer and other instruments include recognizable melodies from contemporary music.

Prokofiev, Sergi. Peter & the Wolf. Imaginative introduction to individual musical instruments.


Space Songs. Motivation Records, Division of Argosy Music Corporation, MR-03312. This singing science record for elementary level provides an opportunity to integrate science and dance.

Switched on Bach. Columbia, MS-7194. Featured are Bach selections played on the Moog Synthesizer. Music provides curious contrasts that could stimulate locomotor responses.

Tchaikovsky, Peter Ilyich. The Nutcracker. Well known seasonal orchestral music with a variety of thematic material.

The Way Out Record. Dimension 5 Records, D-131. The side without narration is recommended for dance classes; it provides unusual sounds and electronic effects.

Recordings for Secondary Students


Christmas with the Chipmunks. Liberty Records, Los Angeles, CA; LST 7256. Humorous, seasonal music.

Dance Class with Peter Gennaro. Kimbo, LP9065. Traditional jazz dance music.

Eaton, John. Electro Vibrations. Decca Records, MCA Inc., New York, NY; DL710165. This can be used for improvisation.

Floaters. ABC Records, AB1030. Music for rhythms and dance.

Green Onions and Behave Yourself. Staz, S127. This can be used as a basis for composition.

Jones, Peter. Music for Movement I, II, III, IV. Four volumes covering rhythms using a wide variety of instruments and musical styles.


Listen, Move and Dance. Volume 1. Capitol Records, H-21006. This record is recommended for creative projects with middle school and high school students.

Maxiplay Pops. Victory at Sea. MCX 8001. Dissonant and booming orchestral music.

Miller, Freda. Music for Rhythms and Dance. Three albums in this series provide a variety of music for different uses. Album 2 includes a technique study, "The Fable of the Donkey," which can be used as a finishing project, and "Dance Project," which could be a concert piece for individuals or a group. Album 3 includes studies for composition at all levels and can aid technique development and understanding of tempo and variations. Album 4 offers music for rhythms and dance and two scenes for creative and dramatic presentation.

Orff, Carl. Carmina Burana. Texturally rich vocal and orchestral work.


The Odessa Balalaikas. The Art of the Balalaika. None-such. Selections on Russian stringed instruments.

Wind in the Riggin'. North Star Recordings. Sea chanties.

**Videotapes**

Videotapes can be used to teach dance history, criticism, and multi-culturalism as well as provide resource ideas for independent viewing by students. Students are encouraged to create videotapes of their own choreography.


Arts in Education. 30 minutes. Available from the Art Education Consultant, Wisconsin Department of Public Instruction, 125 South Webster Street, P.O. Box 7841, Madison, WI 53707-7841. This video program depicts and discusses the value of the arts and education processes.

Creative Movement for Classroom Teachers. Parts 1 and 2. 3/4-inch; black and white, 60 minutes. Available from the Division of Continuing Education, University of Montana, Missoula, MT 59812. In Part 1 children ages five through seven present space and shape concepts and an overview of creative movement for classroom and music teachers. The program stresses language art skills to be learned through movement experiences. Part 2 explores the concepts of time and energy with children ages five through seven in the classroom.

Dancing. Produced by Channel Thirteen/WNET in association with FIM Arts and BBC-TV. Series of 8 videotapes (50 minutes each) highlighting each of the following: "The Power of the Dance," "The Lord of the Dance," "Sex and Social Dance," "Dance at Court," "New World, New Forms," "Dance Center Stage," "Individual and Tradition," "Dance One World."

The Elf and the Toadstool. Color, 40 minutes. For sale from Audio Visual Media Department, Faculty of Education, University of Alberta, B117 Education N, Edmonton, Alberta, Canada T6G 2G5. This tape shows children ages seven and eight and their first attempts to choreograph in small groups. Children's dances shown are "The Puzzle Dance," "Pizzicato Polka," and the title piece.

I Am Me. Color, 30 minutes. For sale from KUED Channel 7 Video, 101 Music Hall, University of Utah, Salt Lake City, UT 84112. Virginia Tanner's work features children of all ages who are stimulated by rhythms created from the names of vegetables and fruits, by colors and the blending of dyes, by music, and by shapes they observe around them every day.

Movement Colours the World. 3/4-inch; color. Each cassette is 30 minutes. Available from Communications Media Distribution Unit, Social Science Building, Room 102, The University of Calgary, Calgary, Alberta, Canada T2N 1N4. This series attempts to show children how total movement understanding, using many senses, affects the whole being and how different aspects of the curriculum interrelate. Series titles are Move in Your Own Way, Sing It or Fling It, Around and About, Watch a Poem, Rules Aren't Always Real, Make a Song, Working with Film, Eat a Poem, and Act and React.

Now I Am Three. Parts 1 and 2. Black and white. Each cassette is 30 minutes long. For sale from Audio-Visual Media Department, Faculty of Movement Education, University of Alberta, B117 Education N, Edmonton, Alberta, Canada T6G 2G5. Part 1 shows a group of three- and four-year-olds in their first dance class, establishing a trusting relationship with their instructor, Joyce Boorman, and exploring movement freely. Part 2 shows their progress after 12 weeks of 30-minute classes and illustrates the need to subdivide conceptual challenges.


Suppose You Met a Witch. Black and white, 20 minutes. For sale or rent from Faculty of Education, Audio-Visual Department, University of British Columbia, Vancouver, BC, Canada V6T 1W5. Student teachers and others looking for ways to integrate creative dance and classroom subjects are the intended audience. The tape shows a class of fourth-grade children exploring the story of a witch in movement, language development, and art. Taught by Jean Cunningham of the University of British Columbia, children work first with story parts and then combine parts to create the whole.
Publications

Publications have been selected to provide information on dance education and on aspects of dance as an art form. Sources for books and other materials listed are bookstores, publishers, and libraries.

Aesthetics, Philosophy, and Appreciation

Andreas, J. J. C. The Well-Built Elephant. ISBN 0312-92936-6. Design ideas can be used to foster movement ideas.

The Arts, Education and Americans Panel. Coming to Our Senses: The Significance of the Arts for American Education. New York: McGraw-Hill, 1977. This report on the history and significance of the arts in education was prepared by representatives of the arts, education, mass communications, labor, arts patronage, government, and other fields.

Brown, Jean Morrison, ed. The Vision of Modern Dance. Princeton, NJ: Princeton Book Company, 1979. Features writings of 21 modern dance creators—from Duncan to Limon to Pilobolus. The articles reveal how the modern dance revolution was born and has constantly been renewing itself, and give a feeling for the different stylistic qualities and priorities of each succeeding generation.

Dance Education - What is it? Why is it important? Published by the National Dance Association, Reston, VA. Pamphlet answering the above questions.

Dewey, John. Art as Experience. New York: G.P. Putnam's Sons, 1958. Explores the philosophy that aesthetic experiences are participatory and that the creative process is a reaction to one's environment.


guide to choreography through improvisation with practical suggestions of how to do it and how to look at choreography.

Nadel, Myron H., and Constance Nadel. The Dance Experience: Readings in Dance Appreciation. New York: Praeger, 1970. This collection of essays written by dancers, critics, and educators includes citations for original sources. Each selection is followed by questions that reflect aesthetic issues. Background on traditional aesthetic theory is not presented.


Siegel, Marcia B. The Shapes of Change: Images of American Dance. Boston: Houghton Mifflin, 1979. Siegel analyzes more then 40 landmark dances, relating the works to their social and historical content and looking at the themes major choreographers have chosen to explore and the styles of movement they have created.


**General Dance**


Horst, Louis. *Pre-Classical Dance Forms*. New York: Kamin Dance Publishers, 1953. A concise account of the principal dances of the Renaissance, their peasant origins, and development into formalized patterns in the courts. This work can be a supporting resource for the study of dance composition and dance history. Detailed analysis of the rhythmic structure and style characteristics of each dance form are provided as well as music examples and illustrations.


Vincent, L. M., and M. D. Vincent. *The Dancer's Book of Health*. Kansas City: Sheed Andrews and McKeel, 1978. The authors discuss how the body works and explain what problems can occur, with special emphasis on the feet, ankles, back, spine, joints, and muscles. Sprains, pulls, bruises, and diets are covered.


For Elementary Students and Teachers


Choksy, Lois and David Brunnett. 120 Singing Games and Dances for Elementary Schools. ISBN 0-13-636038-0. Movement activities accompanied by songs.


Dimondstein, Geraldine. Children Dance in the Classroom. New York: Macmillan, 1971. Dimondstein provides a form that unifies underlying concepts and instructional procedures and allows for the unpredictable teachers’ and children’s responses that will emerge from the discovery process. Written for potential elementary and preschool teachers and private teachers of dance to young children, the book includes lesson plans using concepts of time, space, and force.


The result of a significant research project, this work covers philosophy, examples of model programs at various levels for boys and girls, folk and ethnic dance, dance as an art, making dances, and future directions of dance in education.


Gilbert, Pia, and Aileen Lockhart. *Music for the Modern Dance*. Dubuque, IA: W.C. Brown, 1961. The authors cover music for dance from all angles, including elements, analysis, history, and teacher-accompanist relationships. The book can be used as a text and resource.


Monsour, Sally, and Marilyn C. Cohen. *Rhythm in Music and Dance for Children*. Belmont, CA: Wadsworth, 1966. This publication includes information on recorded music, program ideas, and lesson plans and provides a bibliography.

Montgomery, Chandler. *Art for Teachers of Children*. Columbus, OH: Charles E. Merrill, 1968. Montgomery includes a section on movement and dance that relates dance and art through space, design, focus, and motion.

Nash, Grace C. *Verses and Movement and More Verses and Movement.* dist. Swartant Productions. Song games and poems to inspire movement in preschool students.


Sachs, Curt. *Rhythm and Tempo.* New York: W.W. Norton 1953. Sachs discusses the history of musical rhythm chronologically and geographically, providing chapters on the music of "primitive" peoples and people of the Near and Far East, India, and ancient Greece and Rome. He covers music of the early Christian and Medieval periods, as well as the Renaissance and Baroque period and classical, romantic, and contemporary music up to the 1930's. He provides excellent introductory remarks on rhythm.


Winters, Shirley J. *Creative Rhythmic Movement for Children of Elementary School Age.* Dubuque, IA: W. C. Brown, 1975. Designed for elementary school
teachers, teachers of dance methods courses, special educators, and preschool teachers, this publication includes lesson plans and discussion of teaching methods.


**Dance for Secondary-Level Students**


Mergenroth, Joyce. *Dance Improvisation.* ISBN 0-8229-5386-2. Collection of improvisational problems in a variety of formats which may be used for dance or movement for theater.


Sachs, Curt. *Rhythm and Tempo.* New York: W.W. Norton 1953. Sachs discusses the history of musical rhythm chronologically and geographically, providing chapters on the music of "primitive" peoples and people of the Near and Far East, India, and ancient Greece and Rome. He covers music of the early Christian and Medieval periods, as well as the Renaissance and Baroque period and classical.
romantic, and contemporary music up to the 1930's. He provides excellent introductory remarks on rhythm.


**Laban Movement Analysis**

Bartenieff, Irmgard. "Contributions of Effort/Shape to Technique and Style in Dance." In Proceedings of Ninth Annual Conference on Creative Teaching of Dance. New York: 1965. (Available from the Education Department, Young Men's and Young Women's Hebrew Association, 92nd Street and Lexington Avenue, New York, NY 10028.)


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**Relevant Periodicals**

The following periodicals may be available in libraries or can be obtained through personal subscription or membership in an organization. These and similar sources provide useful information, and teachers may find it helpful to examine them regularly.

See also the January 1986 issue of the *Journal of Physical Education, Recreation, and Dance* for a listing of national and international periodicals in dance. The listing, entitled "Current Periodicals in Dance," was compiled by Aileen S. Lockhart of Texas Women's University in Denton.


Contact Quarterly. P.O. Box 603 Northampton, MA 01061.

Dance Chronicle: Studies in Dance and the Related Arts. Institutional subscription. Available from Marcel Dekker Journals, P.O. Box 11305, Church Street Station, New York, NY 10249.

Dance Life. Available from The Old Firehouse, P.O.Box 304, Purcellville, VA 22312.


Dance Research Journal. Formerly CORD News. Regular or institutional subscriptions available. Available from Congress on Research in Dance, Dance Department, Education 675D, New York University, 35 West Fourth Street, New York, NY 10003; (212) 598-3459.

Dance Teacher Now. P.O. Box 1964, West Sacramento, CA 95691

Organizations - Maine

Maine Alliance for Health, Physical Education, Recreation and Dance, P.O. Box 267, Augusta, ME 04330

Maine Alliance for Arts Education, P.O. Box 458, Windham, ME 04062 (207) 892-7340

Maine Arts Commission, State House Station 25, Augusta, ME 04333-0025 (207) 287-2790

Maine Dance Teachers Club, Tall Pines, Apt. 381, Lewiston, ME 04240 (207) 783-3823

Very Special Arts Maine / Arts for All, P.O. Box 4002, Portland, ME 04101 (207) 761-3861

DEFFA - Downeast Friends of Folk Arts (Maine Country Dance), P.O. Box 8165, Ellsworth, ME 04605

Department of Theater and Dance, Alumni Hall, University of Maine, Orono, ME 04469 (207) 581-4070

Dance Program, Department of Health and Physical Education, University of Maine, 86 Maine Street, Farmington, ME 04938 (207) 778-7140

Theater Department, Russell Hall, University of Southern Maine, Gorham, ME 04038 (207) 780-5480

Carolyn Gentile, Physical Education Department, University of Maine, 181 Main Street, Presque Isle, ME 04769 (207) 768-9400

Organizations - National

Alliance for Arts in Education, John F. Kennedy Center for the Performing Arts, Washington, DC 20566 (202) 416-8873

American Dance Guild, 31 West 21st Street, 3rd floor, NY, NY. 10010 (212) 627-3790


Congress on Research in Dance, Department of Dance, State University of New York, Brockport, NY 14420 (716) 395-2590

Dance / USA, 1156 15th Street, N.W., Suite 820, Washington, DC 20005-1704 (202) 833-1717

Laban/Bartenieff Institute of Movement Studies (LIMS), 11 East 4th Street, 3rd floor, NY, NY 10003-6902 (212) 477-4299

National Dance Association (part of American Alliance of Health, Physical Education, Recreation, and Dance), 1900 Association Drive, Reston, VA 20191 (703) 476-3435

National Endowment for the Arts, Dance Program, Nancy Hanks Center, Washington, DC 20506 (202) 682-5435
New York Public Library for the Performing Arts, The Dance Collection, 40 Lincoln Center Plaza, NY, NY 10023 (212) 870-1630


Supplies and Services

Performing Arts Directory. New York: Dance Magazine, Inc., 1987. The directory provides information on agencies for management and artist representation; attractions in dance, mime, companies, and solo artists; people with services; funding agencies and councils for dance and the arts; sources and resources; a dance education directory; and a production directory that list personnel and technical services.

Record Companies

The recording companies listed below provide records for folk, ethnic, and children's creative dance. Write to them for a catalog with additional information.

American Gramaphone Records, 9130 Mormon Bridge Rd., Omaha, NE 68152.

Bowmar, 622 Rodier Drive, Glendale, CA 91201

Dancer's Shop, Children's Music Center, 5373 West Pico Boulevard, Los Angeles, CA 90019

Educational Activities, Inc., P.O. Box 392, Freeport, NY 11520 (Kimbo Educational Records also included.)

Folkways/Scholastic Records, 907 Syvian Avenue, Englewood Cliffs, NJ 07632

Global Pacific, PO Box 2001, Sonoma, CA 95476

Hearts of Space, PO Box 31321, San Francisco, CA 94131

Hocktor Educational Records, Waldwick, NJ 07463

Invincible, PO Box 13054, Phoenix, AZ 85002

Living Music Records, PO Box 72, Litchfield, CT 06750

Narada Productions, Inc., 1845 N. Farwell Ave., Milwaukee, WI 53202

Raven Recording, P.O. Box 2034, Red Bank, NJ 07701

RCA Records, Radio Corporation of America, 1133 Avenue of the Americas, New York, NY 10017

S & R Records, 1609 Broadway, New York, NY 10017

Silver Wave, PO Box 7943, Boulder, CO 80306

The Moving Center, PO Box 2034, Red Bank, NJ 07701

Windham Hill Records, PO Box 9388, Stanford, CA 94309

Young People's Records, c/o Living Language, 100 Sixth Avenue, New York, NY 10013
Appendix E:

Dance Education in Maine Schools (DEMS) is a loosely structured, professional organization of dance educators, performers and choreographers. Our primary focus is dance education in public schools, kindergarten through college. To learn more about activities or to participate in our efforts to promote dance education in Maine please contact any of the authors of the Maine Dance Curriculum Guide or:

Mary Ellen Schaper
28 Myrtle Ave.
So. Portland, ME 04106

Voluntary dance education standards have been developed for our nation. For a copy of these voluntary National Standards for Arts Education (Dance) contact:

National Dance Association
1900 Association Drive
Reston, VA 22091
(703) 476-3436