

# **Professional Teaching Standards**

## **For Dance Arts**

**with**

## **Portfolio Checklist**

National Dance Education Organization  
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Silver Spring, MD 20910

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The National Dance Education Organization (NDEO) is a non-profit organization dedicated to the advancement and promotion of high quality education in the art of dance. NDEO works at national, state, and local levels to improve the delivery of education in the art of dance and to ensure that every American has equal access and opportunity to quality dance education regardless of gender, age, ability, interest, socio-economic status or ethnicity. This important work includes the following: addressing and shaping arts education policy; assisting states build infrastructure to support dance educational programs; expanding the knowledge of the field; creating and disseminating standards for teaching, learning, and model programs; providing professional development opportunities, services, and support for educators; and fostering a greater understanding of and appreciation for the art of dance in learning and life.

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# ALIGNMENT OF:

## CONTENT

- *Standards for Dance in Early Childhood (2005, 2011)*
- *National Core Arts Standards for Dance (2014)*
- *Professional Teaching Standards for Dance Arts (2017)*
- *Framework for 21<sup>st</sup> Century Skills Learning (2007)*

## ASSESSMENTS

- Teacher and Student Assessments
- NCAS Model Cornerstone Assessments
- National Assessment of Educational Progress
- Fast Response Survey System
- Program Evaluation

## PROGRAM

### Opportunities-To-Learn

- Curriculum and Scheduling
- Staffing
- Materials and Equipment
- Budget
- Facilities

## PROFESSIONAL DEVELOPMENT & CERTIFICATION

- *Professional Teaching Standards for Dance Arts (2017)*
- *National Core Arts Standards for Dance (2014)*
- *Standards for Dance in Early Childhood (2005)*
- Online Professional Development Institute (OPDI)
- Certificate in Dance Education (CiDE)
- Registered Dance Educator (RDE)
- National and Special Topic Conferences

## FACILITIES

- Space
- Safety
- Materials
- Equipment
- Resources

# OVERVIEW

## PROFESSIONAL TEACHING STANDARDS FOR DANCE ARTS

The *Professional Teaching Standards for Dance Arts* (PTSDA) provides industry standards for all individuals teaching dance as an art form. The PTSDA brings respect and recognition to the teaching profession through maintaining high and rigorous standards for what Accomplished Teachers should know and be able to do; it provides a national, voluntary system to assess and certify teachers who meet these standards; and it advances related education reforms for the purpose of improving dance arts education regardless of the genre or environment in which dance is taught. All dance educators should aspire to become Accomplished Teachers in the criteria set forth in the PTSDA.

A small percentage of teachers may become Master Teachers, as defined by The Registry of Dance Educators and thereby achieve *Registered Dance Educator certification*. The PTSDA applied to Master Teacher certification requires a minimum of ten years of teaching experience.

The eight professional teaching standards address domains of knowledge that are necessary to provide an optimal learning experience for a student in private or public education regardless of the genre or style of dance. The domains of knowledge require that the Accomplished Teacher thoroughly understand and integrate into their pedagogy: goals and purposes of teaching dance education; knowledge about students; opportunities to learn; dance content, knowledge and skills; teaching methods and strategies; continuing education and professional development; teaching and learning dance in context of broader education and community resources; and reflective practice (student and teacher assessments, program evaluation, and research).

### Professional Teaching Standards

#### **I. Goals and Purposes of Dance Arts Education**

Accomplished teachers understand the goals and purposes of dance education and use this knowledge to inform their instructional practice, motivate student learning and achievement, and convey the importance of dance to life and learning beyond the dance environment.

#### **II. Knowledge About Students**

Accomplished teachers demonstrate an understanding of the cognitive, affective, and kinesthetic development of students from early childhood through young adulthood and into lifelong learning. Teachers should recognize individual student interests, aptitudes, and needs to inform age-appropriate instructional decisions.

#### **III. Standards and Curriculum: Skills and Knowledge of Dance Arts**

Accomplished teachers use their knowledge of dance to aid students in acquiring the skills to create, perform, critically analyze, interpret, and evaluate works of art in dance.

#### **IV. Learning Environments**

Accomplished teachers establish safe and engaging learning environments that meet the *Opportunity-To-Learn Standards* (2017) to support student learning and growth.

#### **V. Instructional Resources and Strategies**

Accomplished teachers utilize a variety of resources and employ diverse strategies that enable students to maximize learning.

#### **VI. Taking Responsibility to Be the Best Teacher You Can Be and Advancing the Field of Dance Arts Education**

Accomplished teachers take responsibility for continuing education and professional development, and they collaborate with colleagues at local, state and national levels to advance the field of dance arts education.

## **VII. Integrating Community Resources to Support and Enhance Your Dance Program**

Accomplished teachers coalesce community resources to build their dance program so it is central to community education, art, culture, society, and business. Genuine collaboration and networks create pathways to establishing, nurturing, and sustaining dance programs in a community.

## **VIII. Reflective Practice: Assessment, Evaluation and Research**

Accomplished Teachers seamlessly blend teacher and student assessments and program evaluation into daily instruction; and they recognize that dance studios and classrooms provide research opportunities to improve teaching, learning, and reflective practice.

## **Standard I: Goals and Purposes of Dance Arts Education**

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*Accomplished Teachers understand the goals and purposes of dance education and use this knowledge to inform their instructional practice, motivate student learning and achievement, and convey the importance of dance to life and learning beyond the dance learning environment.*

The overarching goal of dance education is to enrich students' lives with lifelong skills, perspectives, sensibilities, and understandings that enhance their ability to dance and relate to experiences through dance. Teachers promote student growth through engaging students in the study and creation of, and the performance and response to, aesthetically-based dance. Dance teachers not only introduce students to movement and performance skills, diverse subjects, and cultural issues, but they also introduce them to ways of seeing dance within and across an array of social, historical, and political contexts. Such skills support lifelong learning articulated as 21<sup>st</sup> Century Skills (NCCAS, 2011): critical thinking and problem solving, communication, collaboration, and creativity.<sup>1</sup>

### **Teachers Reflect Critically on Goals and Purposes of Dance Education to Make Principled Decisions for Practice.**

#### **Accomplished Teachers:**

- Align teaching goals, objectives, and curriculum with industry and other applicable standards.
- Shape instructional objectives based on the developmentally appropriate needs of the students.
- Utilize creative processes as a primary means of developing and refining critical thinking skills in students.
- Use the reflection process to guide teaching decisions and to help colleagues develop their own instructional programs.

### **Teachers Convey the Importance of Dance Education in the Lives of Individuals and Society.**

#### **Accomplished Teachers:**

- Help students understand the role dance can play in developing life and workforce skills. This may include, but not be limited to, helping students:
  - Respect diversity and exercise tolerance in working with others.
  - Collaborate with others to achieve common goals.
  - Set high expectations and standards.
  - Think critically to analyze one's own work and the work of others.
  - Excel in problem solving.
  - Strengthen non-verbal reasoning skills.
  - Exercise creative and imaginative thinking.
  - Learn self-discipline and self-motivation.
  - Express and communicate emotions, thoughts and feelings in socially acceptable ways.
  - Focus on tasks at hand and increase levels of engagement in artistic processes.
  - Be thoughtful in evaluating options and risk-taking.
- Help students understand the various ways dance impacts aspects of society (e.g., education, culture, the economy, recreation, history, religion, etc.).
- Ensure students experience how rituals and customs of a society are expressed in dance.

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<sup>1</sup> National Consortium for Core Arts Standards (2011). *21<sup>st</sup> Century Skills Framework*. The College Board, NYC:NY.



## STANDARD 1: Goals and Purposes

- Inspire students to become life-long learners in dance and the arts.

### **Teachers Familiarize Themselves with the 21<sup>st</sup> Century Skills and Understand the Ways in Which Dance Supports Life Long Learning:**

#### **Accomplished Teachers:**

- Facilitate the development of Critical Thinking and Problem Solving skills through dance.
  - Use various types of reasoning to think and reflect critically and solve problems in both conventional and innovative ways.
    - Exercise sound reasoning in understanding.
    - Make complex choices and decisions.
    - Understand the interconnections among systems.
    - Identify and ask significant questions that clarify various points of view and lead to better solutions.
    - Frame, analyze, and synthesize information in order to solve problems and answer questions.
- Facilitate the development of Communication skills through dance.
  - Help students learn how to communicate in a variety of contexts to convey their own ideas and to interpret the ideas of others.
    - Articulate ideas clearly and effectively through movement.
    - Articulate ideas clearly and effectively through speaking and writing.
    - Articulate ideas clearly and effectively through tools and media.
- Facilitate the development of Collaboration through dance.
  - Provide opportunities in which students can work together effectively to share and accept responsibility, compromise respectfully to reconcile diverse ideas, and accomplish a common goal.
    - Demonstrate the ability to work effectively with diverse teams.
    - Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal.
    - Assume shared responsibility for collaborative work.
- Facilitate the development of Creativity through dance.
  - Employ a variety of sources to generate, evaluate, and select creative ideas to turn into personally meaningful products.
    - Demonstrate originality and inventiveness in work.
    - Be open and responsive to new and diverse perspectives.

### **Teachers Hold High Expectations for All Students.**

#### **Accomplished Teachers:**

- Set attainable goals and high achievement standards.
- Help students achieve to the best of their ability.
- Help students understand dance as an art form and means of expression.
- Honor individual student abilities and interests.
- Model the use of creative approaches to thinking about and experiencing dance.
- Help all students understand and form interpretations of a variety of dance works.
- Lead students in thoughtful analysis, exploration, and reflection.
- Empower students to grow in dance knowledge and skills.

## **Standard II: Knowledge About Students**

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*Accomplished Teachers demonstrate an understanding of the cognitive, affective, and kinesthetic development of students from early childhood through young adulthood and into lifelong learning. Teachers should recognize individual student interests, aptitudes and social-emotional needs to inform age-appropriate instructional decisions.*

Teachers incorporate a student's artistic, physical, and intellectual development into instructional decisions. Since conceptual, affective, and social thinking skills expand during lifelong learning, it is important that students experience meaningful dance education processes and works of art that stimulate their development. Teachers understand the nature of human development and use their knowledge of development to inform and revise teaching.

### **Teachers Demonstrate an Understanding of Human Development to Support Student Learning.**

#### **Accomplished Teachers:**

- Recognize that human and artistic development is a complex, multi-dimensional process.
- Understand fundamental principles of human growth and development that allow them to help students grow physically, intellectually, socially, emotionally, and artistically to the best of their ability.
- Design instruction to establish skills and develop concepts that build on each other.
- Create and deliver age- and knowledge-appropriate instruction.
- Sequence instruction to maximize student learning and meet all pertinent standards.

### **Teachers Observe Students and Student Work to Understand Individual Differences.**

#### **Accomplished Teachers:**

- Recognize that knowledge is constructed, not simply received.
- Recognize one's individual biases.
- Learn about and capitalize on students' prior knowledge and experience.
- Adapt teaching to meet individual student needs.
- Utilize a variety of authentic assessment practices – formative and summative assessments – that use a variety of tools (e.g., rubrics, journals, self and peer review, observation, video documentation, portfolios, etc.) to evaluate individual progress in dance learning.
- Are alert to students' potential misconceptions of dance.

### **Teachers Know That Students Take Different Paths to Understand and Create Dance Works.**

#### **Accomplished Teachers:**

- Encourage students to take risks.
- Encourage students to value different points of view expressed in dance works created by peers and other individuals.
- Capitalize on the variety of individual student backgrounds through the analysis of how people, cultures, and ideas provide stimuli or inspiration to create dance.
- Integrate varied methods of teaching to address diverse learning styles in dance learning environment.
- Incorporate convergent and divergent thinking skills to enhance individual learning.

## **Standard III: Standards and Curriculum: Skills and Knowledge of Dance Arts**

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*Accomplished Teachers use their knowledge of dance to aid students in acquiring the skills to create, perform, critically analyze, interpret, and evaluate works of art in dance.*

### **Teachers Demonstrate Command of the Content, Process, and Methodology of Dance as an Art Form.**

#### **Accomplished Teachers:**

- Demonstrate mastery of the artistic processes of creating, performing, and responding to dance.
- Demonstrate mastery of making connections to other disciplines, workforce, and life skills.
- Use professional experiences to inform dance pedagogy.

### **Teachers Demonstrate Skill in Organizing and Teaching Dance Content.**

#### **Accomplished Teachers:**

- Create lesson plans, units, and curricular guidelines based on the appropriate standards for students.
- Employ best practices in the delivery of dance content.
- Incorporate developmentally appropriate content and instructional methods to maximize student learning.

### **Teachers Demonstrate an Understanding of the 11 Anchor Standards in the *National Core Arts Standards (NCAS, 2014)* for Dance that Address Artistic Processes:**

- Creating
  - Anchor Standard 1. Generate and conceptualize artistic ideas and work.
  - Anchor Standard 2. Organize and develop artistic ideas and work.
  - Anchor Standard 3. Refine and complete artistic work.
- Performing
  - Anchor Standard 4. Select, analyze, and interpret artistic work for presentation.
  - Anchor Standard 5. Develop and refine artistic techniques and work for presentation.
  - Anchor Standard 6. Convey meaning through the presentation of artistic work.
- Responding
  - Anchor Standard 7. Perceive and analyze artistic work.
  - Anchor Standard 8. Interpret intent and meaning in artistic work.
  - Anchor Standard 9. Apply criteria to evaluate artistic work.
- Connecting
  - Anchor Standard 10. Synthesize and relate knowledge and personal experiences to make art.
  - Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

### **Teachers Facilitate the Artistic Processes: Creating, Performing, Responding, and Connecting.**

#### **Accomplished Teachers:**

- Engage students in purposeful dance making by using compositional and choreographic tools that foster skills in creating and communicating intent.
- Nurture skills in expressive dancing and technical proficiency.
- Provide students with a sophisticated knowledge of dance skills so they can perform with increasingly greater kinesthetic and artistic awareness.

- Structure opportunities for students to learn from critiques administered by themselves, peers, teachers, and other professionals.
- Create opportunities for students to reflect on their own work using tools such as reflective journals, video analysis, self-evaluations, peer review, etc.
- Provide thoughtful assessments of student works throughout the creative process so students grow in choreographic, performance, and critiquing skills.

### **Teachers Incorporate Content from Related Fields to Enrich the Dance Curriculum.**

#### **Accomplished Teachers:**

- Know and integrate theories and principles from allied disciplines in dance, such as anatomy, kinesiology, aesthetics, anthropology, history, cultural studies, nutrition, and others as may be appropriate.
- Expose students to theories and artistic principles from other art forms.
- Bring performance examples from a variety of movement contexts to develop student skills in dance-making.

### **Teachers Incorporate Experiences from Different Cultures and Time Periods.**

#### **Accomplished Teachers:**

- Help students explore the different purposes dance can serve in diverse cultures.
- Embed the teaching of dance history into dance instruction so students understand contexts and origins of dance movement, styles, and theories.
- Utilize movement material from a variety of dance styles, dance periods and dance cultures.

### **Teachers Help Students Apply the Choreographic Elements of Dance.**

#### **Accomplished Teachers:**

- Instruct students in the elements of dance (i.e., time, energy, and space).
- Teach students to incorporate the elements of dance in creating choreographic compositions.
- Enable students to use appropriate terminology to describe, analyze, and evaluate dance.

### **Teachers Encourage Healthy Movement Practices.**

#### **Accomplished Teachers:**

- Apply sound anatomical and kinesiological principles of movement in teaching technique.
- Instruct students in sound nutritional practices to maintain healthy bodies, support energy needs, and provide nutrients necessary to sustain proper growth and stamina.
- Instruct all students in the prevention and care of dance injuries.
- Use safe dance practices whenever instructing dance in studio, classroom, or performance space.

### **Teachers Introduce and Model Effective Processes of Dance Critique for Students.**

#### **Accomplished Teachers:**

- Model analysis of dance movement and phrases so students can begin to analyze sequences that culminate in a choreographic composition.
- Model analysis of choreographic structure while teaching composition and in critiquing dances.
- Build effective formative and summative critiquing activities (e.g., observation methods, journaling, peer and self-review, teacher feedback, video, etc.) into dance instruction.

## Standard IV: Learning Environments

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*Accomplished Teachers establish safe and engaging environments that meet the Opportunity-To-Learn Standards for Dance (2017) to support student learning and growth.*

Accomplished Teachers ensure that students are able to move freely and safely in dance spaces at all times when engaged in dance practice and performance. It is important that teachers work with studio and school administrators to construct or develop appropriate facilities, especially if current conditions do not meet industry standards and do not promote optimal teaching and learning environments.

Industry standards are clearly defined in the *Opportunity-To-Learn Standards for Dance (2017)* and, in totality, address: curriculum and scheduling, safety and values, staffing, materials and equipment, and facilities. The *Professional Teaching Standards for Dance Arts'* Standard IV: Learning Environments focuses primarily on facilities, equipment, safety and scheduling critical to safe teaching practice.

### **Accomplished Teachers Create an Environment for Optimal Learning that Adheres to Industry Standards.**

- ***Optimal Learning Environment:*** The following instructions are met through the above specifications of facilities, equipment, safety, and scheduling. Providing such qualifications allows accomplished teachers to:
  - Establish environments where individuals and dance content, values, and learning are respected and honored.
  - Establish environments in which intellectual values, such as creative thought and expression, critical analysis and discussion, reflective decision-making, questions, experimentation, and revision are encouraged and supported.
  - Immerse students in an environment that encourages and expects accomplishment in dance that leads to artistic, conceptual, social, and emotional growth.
  - Explain and enforce well-established guidelines in acceptable social, intellectual, physical, and emotional behaviors.
  - Respect the thoughts and artistic judgments of students while encouraging responsible expression of individual viewpoints internal and external to the dance learning environment.
  - Encourage students and offer support to increase the prospects of student success.
  - Provide both recognition for positive behavior and ensure criticism is fair, constructive, and discretely shared.
  - Create an atmosphere where students feel safe and are encouraged to express their own ideas and values.
  - Anticipate and insightfully manage situations that provoke discontent or unrest in the dance space.
  - Implement disciplinary actions promptly and equitably with minimal disruption to the flow of the class.

### **Accomplished Teachers Provide and Maintain Facilities that Adhere to Industry Standards.**

- ***Facilities***
  - Floor: It is essential that dance classes be conducted on a floor constructed with requisite resilience and friction for safe dancing.
    - A time-tested solution is to build a sprung-wooden or raised wooden floor that provides a finished-wood and properly oiled surface, or cover the raw wood with industry approved rolled flooring, like Marley.

#### Standard IV: Learning Environments

- Alternatively, there are many new floor constructions for dance. Administrators and teachers should research the market to see what is industry-approved, meets safety needs and requirements of the dance form, and is cost-effective.
- Dance should not be taught on gymnastic mats or other non-industry approved floors. Unquestionably, improper flooring provides surfaces that are too sticky, slick, or buoyant. Such floors promote injury and accidents due to unstable traction, slipping, tripping, and stumbling. They promote skin tears, joint and muscle injury, bone fractures, and chronic distress.
- Never should a floor have a drop-off edge.
- Using socks on any surface is dangerous and not recommended.

Space: Students and teachers must be provided with unobstructed space, which means the space is free from beams, pillars, lighting fixtures, tables, chairs, radiators, fans, musical instruments, cafeteria and athletic equipment, storage containers, miscellaneous supplies, etc.

- Square Footage: Administrators and teachers should allocate a minimum of 60-65 square feet per individual for students 4-10 years of age, 70-80 square feet per individual for students 11-18 years of age, and 100 square feet per individual for students 18 years of age and older. Students must be able to move freely and safely both within their own kinesphere (personal space) and within studio space when students are required to move simultaneously as a group.
- Ceiling height requirements: Dance spaces with an open ceiling, two story design, do not impose ceiling restrictions. However, all other spaces require that ceiling light fixtures be recessed in ceilings 10-12' for non-partner dance training and 15-18' for partner dance training.
- As most spaces are not ideal when a program first begins, both administrators and teachers must work together to create an optimum space for the safe teaching of dance that meets industry standards.

Drinking Water and Bathrooms: Students and teachers must have access to drinking water and bathroom facilities for males and females near studio and performance spaces.

#### **Accomplished Teachers Provide and Maintain Equipment that Adheres to Industry Standards.**

- ***Media Equipment***

Educational Equipment: Standard, accessible, and very current media equipment is required in all teaching and learning dance environments. Recommendations include: a built-in stereo sound system; wireless computer with internet capacity, smartboard, television and LCD projectors; MP3 player; VHS and DVD equipment; camcorders and tripods for recording and analyzing movement; CDs, DVDs, and audio cassettes with player equipment, if available and usable; and a wide variety of library/media resources such as CDs, DVDs, VHS tapes, books, magazines, research journals, etc.

Storage: It is mandatory that secure storage space be provided to house all media and sound systems. Storage space must be handy but not obstruct dance movement space.

#### **Accomplished Teachers Create and Maintain Safety Regulations that Adhere to Industry Standards.**

- ***Safety:*** The following instructions are required in order for students to be safe and secure in an instructionally effective learning environment. Adhere to the full document of Opportunity-To-Learn Standards (2017). *Accomplished Teachers:*
  - Adhere to the facilities and equipment requirements.
  - Understand and employ safe teaching practices founded in established principles of dance science, medicine, and education.

- Understand and employ safe teaching practices founded in established principles of early childhood education.
- Require appropriate clothing be worn in class that does not restrict movement. Apparel must allow teachers to see students' anatomical alignment and placement, and movement patterns and connections.
- Require that students know, understand, and adhere to the safety issues that surround dance activity. Use instructional posters and visual aids in the dance space to emphasize critical safety procedures.
- Provide a safe environment where planned, spontaneous, and varied activities can occur.
- Instruct students to avoid injury and attain good physical, mental, and emotional health during dance studies.

### **Accomplished Teachers Promote and Support Schedules that Adhere to Industry Standards.**

- **Scheduling.** The following recommendations are general guidelines. Scheduling is best determined by the host institution (teachers and administrators) based on program goals, teacher credentials, curriculum, facilities and equipment in light of students' ages, gender, interests, and abilities.
- **Learning Environments and Curriculum** differ among the various institutions in which dance is taught – studios, community/cultural centers, performing arts organizations, or K-12 public and private independent schools – due to the fact each requires unique learning and teaching outcomes, human and financial resources, channels of delivery, and teacher training requirements.

#### **Private Studios, Community/Cultural Centers, Performing Arts Organizations, etc. Scheduling and Curriculum**

- Young pre-school children (2-3 years of age) are best taught in the accompaniment of parents who can hold and interact with them, interpret directions of the instructor, and help their child experience the activity. Instruction is provided in creative movement. Classes are often best limited to 30 minutes in length.
- Pre-schoolers, 4 years of age, can often be more independent in instructional situations, but still need exceedingly simple and direct instructions to experience movement through creative dance. Students learn about their own bodies and body parts, developmental movement skills, varied movement dynamics, and movement that relates ideas, meanings, and feelings. Well planned classes can be as much as 45-60 minutes in length.
- 5 to 7 year-olds inately enjoy creative dance using their own intellect, physical and emotional resources; but classes should be challenging. Students can begin technical training balanced with creative movement, strengthening of developmental movement skills, and explorative movement of body, emotions, and their abilities/capabilities. Well planned classes can be 50-60 minutes in length, without parental involvement.
- 7-8 year olds can begin to absorb some structured instruction, but not regimented. The teaching and learning focus is on creative dance – students are further exploring themselves as individuals with physical, emotional, and mental capacities. Well planned classes are still best limited to 60 minutes in length.
- Children 9-10 years of age require 60 minute classes once or twice a week, depending on their physical and mental maturity, their commitment to dance, and the curriculum of the school.
- Children 10–12 years of age can usually handle three classes a week (60-90 minutes), depending on their seriousness and commitment to the art form; ensuring stress, unhealthy competition, and aggression are not part of the teaching platform. Focus should be on learning the art form within the physical, mental, and emotional capabilities of the child.

## Standard IV: Learning Environments

- Most teenagers (13-18 years of age) take dance for the enjoyment and pleasure it offers them personally as an activity or in-depth learning of an art form. These students often become tomorrow's audience and life-long learners. However, a small minority of students may aspire to become professionals. Some will attend pre-professional academies during their high school years. Administrators of pre-professional academies may work with their state Department of Education to develop a "release-time program" in which students are dismissed early from the high school day to the pre-professional dance academy to pursue "release-time" classes, generally 1.5 – 2 hours in duration, with one or two dance classes a day, as pre-professional students often participate in weekend rehearsals and performance. In "release-time" academies, students may receive State Department of Education physical education or arts credits that fulfill academic requirements for graduation. This is done only if the institution has proper accreditation from the State Department of Education.

### **K-12 Public or Independent Schools**

As identified in the *National Core Arts Standards in Dance* (NCCAS, 2014) and the *Opportunity-to-Learn Standards for Dance* (NCCAS, 2014):

#### PreK – Grade 2 (4 – 7 years of age)

- Scheduling
  - Students receive at least 60 minutes of dedicated dance instruction activities per week.
  - Dance is integrated into the curriculum throughout the day.
  - Dedicated dance instruction is 30-45 minutes per class.
- Curriculum
  - Cognitive focus is on sensory-motor development and the experience of dance as an activity to express oneself and communicate in bodily movement.
  - Movement in the form of creative dance is an experience in the everyday classroom as a means to communicate ideals, feels, and concepts.
  - Creative dance uses locomotor and non-locomotor movement skills children in accordance with the NCAS in Dance rather than teaching formal steps.
  - Focus in early years is on the personal experiences and explorations of the body parts and bodily relationships to space, time, and energies.
  - Integration of sensory experiences enhances and deepens learning.
  - Formative Assessment practices include peer and reflective assessments as well as teacher evaluation.

#### Grades 3-5 (8 – 10 years of age)

- Scheduling
  - At least 90 minutes of dedicated dance instruction is given to each student during each week.
  - Instruction by a certified dance movement specialist is provided in periods of not less than 45 minutes.
- Curriculum
  - The cognitive focus of the curriculum at this age is to explore how the body in motion functions and discover new dance movement skills and possibilities individually and in groups.
  - Students will:
    - Learn about anatomy and how their body functions in movement.
    - Develop new dance skills.
    - Explore new ways of moving.
    - Experience dance from different genres, cultures, and time periods.
    - Create and experience movements that express feelings, and ideas.



- Students will create and perform dance, observe dance, and communicate their thoughts about their dance experiences.

#### Grades 6-8 (11 – 13 years of age)

- Scheduling
  - At least 90 minutes of dedicated dance instruction is provided by a certified dance specialist to each student during each week.
  - The length of the instruction period is comparable to the length of periods of other subjects.
- Curriculum
  - The cognitive focus of the curriculum at this age is on relationships between a variety of dance possibilities while working individually or collaboratively; comparing and contrasting aspects of dance learning, performance of dance, and diversity of dance genres, styles, expression, and communication in movement from different cultures.
  - The general dance curriculum provides all students with opportunities to create, perform, respond to dance, and connect dance to personal meaning and other contexts.
  - The curriculum:
    - ❖ Contains a balanced and sequential program of movement elements and skills representative of a variety of dance forms, genres, and styles.
    - ❖ Explores the social, cultural and historical dimensions of dance.
    - ❖ Presents choreographic principles, processes, and structures.
    - ❖ Provides opportunities for performing, viewing, and analyzing dance.
    - ❖ Integrates dance with other disciplines within the curriculum.
    - ❖ Teaches safe body mechanics and other practices that support a healthy lifestyle.
    - ❖ Students use reflective practice to assess their own progress throughout their learning of dance.

#### 9-12 Grades (14 – 18 years of age)

- Scheduling
  - Dance courses for various skill levels and interest are offered for 60-90 minutes at least three times per week. All programs offer entry level classes for beginners as well as a gradual progression of levels developing toward the Accomplished dancer. Ample performing and production opportunities are available to all students.
  - The length of the instruction period is comparable to the length of periods of other subjects.
- Curriculum
  - At this stage of cognitive development, students intellectually appreciate abstract concepts such as formal structure, principles, aesthetics, criteria, dance theory, and dance cultural contexts and social principles.
  - The dance curriculum is described and outlined in a series of sequential and articulated curriculum guides for each course. The dance curriculum guides are available to administrators, faculty, students, and the public.
    - ❖ The curriculum provides all students with opportunities to create, perform, respond, and connect dance to personal meaning and other contexts.
    - ❖ The curriculum provides a balanced and sequential program of movement elements and skills representative of a variety of dance forms, genres, styles, and techniques appropriate for skill and age levels.
    - ❖ Dance courses develop knowledge and skills in physical movement; aesthetic appreciation; analytical and critical thinking; creative choreographic and artistic processes, cultural and

#### Standard IV: Learning Environments

historical contexts of dance, integration of dance with knowledge in other disciplines, and healthful uses of the body.

- ❖ All dance classes apply safe movement practices and effective periods of warm-up and cool down activities.
- ❖ All dance courses provide students with opportunity to develop appropriate terminology and vocabulary specific to dance and movement.
- Academic credit is awarded at all levels of dance instruction on the same basis as for comparable courses. Grades earned in dance courses are calculated into grade point averages and class rankings on the same basis as grades in comparable courses.
- Students are given the opportunity to perform in informal and formal concerts for peers, parents, and community. Extracurricular activities in arts include dance.
- Dancers and faculty of dance institutions within the community are utilized to enhance and strengthen the school dance curriculum. Guest artists and master classes are provided to complement curriculum and facilitate learning.
- Artistically gifted students will be offered special experience to inspire their abilities and interests.

## **Standard V: Instructional Resources and Strategies**

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*Accomplished Teachers utilize a variety of resources and employ diverse strategies that enable students to maximize learning.*

### **Teachers Employ Effective Strategies to Ensure that Students Learn How to Dance, Learn About Dance, and Learn Through Dance.**

Accomplished Teachers:

- Use a variety of instructional strategies to teach students (e.g., visual, kinesthetic, auditory, tactile, active, reflective, sequential, etc.).
- Effectively combine teaching strategies with instructional aids and resources to maximize learning experiences.
- Engage students in learning about dance and dance education through research projects, field trips, master classes with other professional dancers, and community performances.

### **Teachers Ensure that Students Have Access to All Necessary Resources.**

Accomplished Teachers:

- Use a wide variety of instructional resources (e.g., CDs, tapes, films, videos, books, prints, computer software, videography, camcorders, DVDs, internet, etc.) as stimuli in creating, performing, and responding to dance content and process.
- Make high quality resources available to students for research, creative experience, enjoyment, and exploration.
- Develop an array of culturally rich resources that address a range of educational objectives and adapt them to meet the needs of individual students and teaching objectives.
- Utilize appropriate and continuously updated resources.
- Encourage students to add to instructional resources by locating equipment and materials that are relevant to issues being explored, thereby encouraging self-directed learning.
- Engage community resources to provide students with rich experiences that connect dance learning to community life.
- Provide additional learning opportunities for students who are struggling.

## **Standard VI: Taking Responsibility to Be the Best Teacher You Can Be and Advancing the Field of Dance Arts Education**

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*Accomplished Teachers serve as catalysts for change in themselves and in the field. Dance Educators take responsibility to be the best dance educator they can be through seeking professional development, continuing their education, sharpening pedagogical skills, and sharing expertise.*

In serving the field as a catalyst for change, Accomplished Teachers seek opportunities to contribute their expertise to expand the knowledge-base of the field. They enthusiastically join task force writing teams to develop joint white papers, standards, curriculum, assessments, model programs, and best practices; and improve programs and services that challenge accepted practice and boundaries of thinking and doing. To these ends, Accomplished Teachers build networks and collaborate to integrate information systems, and human and financial resources at local, state and national levels; thus, creating new visions and pathways to stimulate growth in art and education, culture and society, and life.

### **Teachers Take Responsibility for Continuing Their Education and Professional Development**

#### **Accomplished Teachers:**

- Seek continuing education and professional development opportunities at local, state, and national levels to expand content knowledge and pedagogical skills. If teachers own the studio(s) or administer an institution's program, they ensure that learning opportunities are provided to fellow dance educators, administrators, and artists. They take responsibility to:
  - Build a 3-year professional development program.
  - Actively engage in professional development opportunities that are offered in the local studio or institution; and, ensure the same is provided to peers.
  - Register for courses through the NDEO Online Professional Development Institute (OPDI) and encourage peers to do the same.
  - Strive to earn professional pedagogy credentials such as the NDEO Certificate in Dance Education (CiDE) or the Registered Dance Educator (RDE) accreditation; and/or earn genre-specific credentials in the American Ballet Theatre National Training Curriculum (ABT/NTC), Royal Academy of Dance (RAD), Cecchetti or Vaganova technique, Dance Educators of America, Dance Masters of America, National Dance Council of America, International Dance Council, and others.
  - Develop a reward system for professional development for yourself or others in your employment. Provide stipends to support participation, if possible.
  - Display certificates of accomplishment on walls of administrative offices and studios so parents and students see evidence of continued learning, achievement, and competency in your studio personnel and institution.
- Join and retain current membership in your professional dance education association to expand your understanding of the field, develop skills required of a future leader, and advance dance education centered in the arts.
  - Attend local, state and national NDEO conferences to gain new perspectives on how dance can be taught. Incorporate and implement the appropriate strategies.
  - Regularly present at professional meetings.
  - Regularly contribute to the professional literature in dance, arts, research, and education.
  - Join forums to interact with other professionals and learn from them about issues and resources, communities of learning, model programs, best practices, latest

research and resources, educational opportunities, networks, and current initiatives at local state, and national levels. Use these opportunities to contribute expertise or integrate learned information into teaching and learning practice.

- Serve as a mentor to colleagues, new and experienced teachers, and students
- Actively participate in professional dance education organization(s) through serving on the board of directors, committees, and task forces.

### **Teachers Contribute to the Stature & Growth of the Dance Education Profession.**

#### **Accomplished Teachers:**

- Collaborate with other dance educators at local, state, and national levels to strengthen instructional strategies and practices in dance.
  - Stimulate curriculum development in dance, arts, and interdisciplinary education.
  - Work collaboratively to design, improve, and evaluate professional development practices.
  - Sponsor professional development opportunities for other teachers.
  - Regularly serve on policy committees or councils.
  - Design and implement improved programs in dance education.
  - Build strong and supportive environments so students can learn and teachers can instruct dance as art.
- Collaborate with dance educators and artists from private studios, public schools, colleges and universities to pursue mutually supportive arts education research agendas that strengthen dance arts programming, standards-based curriculum, and student achievement.
  - Use the dance learning environment as a laboratory for research and strive to understand phenomena associated with learning in and through dance, the intrinsic values of dance arts education, the transfer of learning, student and teacher assessments, 21<sup>st</sup> century skills, and other topics relatively unknown.
  - Publish research to expand the body of knowledge in dance, arts, and education.
  - Disseminate research that provides evidence of the value of the arts to stakeholders so they can effectively articulate the importance of dance and procure support for the arts.

## **Standard VII: Integrating State and Community Resources to Support and Enhance Your Dance Program or Institution**

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*Accomplished Teachers coalesce community resources to build their dance program so it is central to community education, art, culture, society, and business. Genuine*

*collaboration and networks create pathways to establishing, nurturing, and sustaining dance programs in a community.*

To these ends, the dance educator builds bridges to community resources (K-12 institutions, colleges and universities, private studios, community/cultural organizations, businesses, and community programs and services) so dance is integral to the life and work of the community. Networks and collaborations may stimulate community research projects, education and business initiatives, philanthropy, and enrichment and enhancement programs. It means marketing the dance program in meaningful ways. It means reaching out to the community to connect a well-rounded education with community resources, and connect community resources with a well-rounded education.

### **Teachers Engage Resources and Networks to Build Dance Arts Programs in the Community.**

#### **Accomplished Teachers:**

- Establish a National Honor Society for Dance Arts (NHSDA) in their own or community dance program (college/university, studio, K-12 school, cultural/community center) to recognize outstanding students for their artistic merit, leadership, and academic excellence. Highlight the dance program or institution to generate community interest and appreciation for extraordinary achievement and accomplishment.
- Encourage outstanding students in the NHSDA to develop and coordinate community outreach initiatives.
- Seek opportunities to actively participate in community policy planning and implementation at the local level.
- Build genuine relationships with diverse cross-sections of leaders in the education, arts and culture, policy, business and commerce sectors of the community so these leaders understand dance is integral to the well-being and functioning of their community.
- Invite stakeholders into dance learning environments to experience first-hand the rich contributions arts programs make to the lives of students.
- Communicate to community stakeholders the importance of dance in a student's well-rounded education experience, and communicate the work and life skills developed as a result of student learning through the artistic processes of creating, performing, responding, and connecting (NCAS, 2014).
- Develop mutually beneficial programs for dance teachers in the community (e.g., art programs, K-12, postsecondary education, private dance schools, outreach programs of performing arts, etc.) to provide enhanced opportunities in professional development, research, and program evaluation.
- Understand that collaborations with peers and important community resources effectively cross-pollinate the dance, arts and education communities as well as stimulate economic growth.

#### **In PreK-12:**

- Collaborate with other arts educators to ensure a mutually supportive environment for all arts disciplines.
- Collaborate with teachers of other academic disciplines in the community to create solid integrated curriculum and deliver through team teaching.
- Collaborate with community artists, performing arts organizations, dance schools, K-12, and postsecondary education to expand student exposure and experience in community arts.
- Dialogue with local, regional, state, and national policy makers and agencies to stay abreast of arts education strategic plans, policies, resources, funding, and needs.

## **Teachers Seek External Funding and Grants to Support Instruction, Resources and Community Outreach**

### **Accomplished Teachers:**

- Collaborate when possible in seeking external funding.
  - Attend town hall and parent meetings to build strategic community relationships and partnerships to support funding opportunities.
  - Network with parents and community members who are executives of national businesses to secure funding for programs, performances, or community outreach.
- Research funding and grant opportunities available to local businesses for community outreach. Frequently, the best funding opportunities include the local and state arts councils and agencies, family foundations, or local businesses. If the dance institution is of national stature, funding may be available through the National Endowment for the Arts, U.S. Department of Education, or national foundations.
- Develop a solid business plan for funding requests and include program evaluations to provide evidence of success to funders.
- Seek counsel from grant administrators to develop successful grant proposals.
- Incorporate student assessments and program evaluations into the funding request (project analysis and report).
- Disseminate results to funding agents and saturate the community with press releases to disseminate the work and results.

## **Standard VIII: Reflective Practice: Assessment, Evaluation and Research**

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*Accomplished Teachers seamlessly blend teacher and student assessments and program evaluation into daily instruction; and recognize that dance studios and classrooms provide research opportunities to improve teaching, learning and reflective practice.*

Accomplished Teachers integrate a variety of formative and summative assessment tools into their daily curriculum to support student learning throughout the academic year; and they recognize that student assessment and evaluation are necessary in a dance curriculum to advance students to the next level and to differentiate instruction to accommodate the needs of all learners. In addition, teachers themselves are observed on their execution of the lesson by an administrator or fellow teacher/mentor as part of their professional development as an educator. These observations allow for reflection with pre- and post-observation debriefings that focus on a teacher's strengths and offer assistance in areas that need improvement. Accomplished teachers research topics that expand their own base of knowledge and that of dance education pedagogy.

### **Teachers Familiarize Themselves with the Model Cornerstone Assessments in the National Core Arts Standards for Dance (NCAS, 2014).**

#### **Accomplished Teachers:**

- Understand the Model Cornerstone Assessments (MCAs) to develop respective authentic formative and summative assessments appropriate to the teaching environment and curriculum.
- Use assessments to inform students of achievement and take responsibility for their own learning.

### **Teachers Integrate Assessments into the Student's Educational Experience Informed by National Assessment Guidelines.**

#### **Accomplished Teachers Ensure:**

- Standards, curriculum, instruction, and assessments work together to produce a mutually reinforcing system of unified expectations for the student, teacher, and administrator.
- Assessments evaluate student knowledge, attitudes, and performance ability using modalities characteristic of dance as well as written and verbal modes of expression.
- Formative and summative assessments test dance content while making connections to other disciplines and life experiences.
- Assessments go beyond quantification to include students' use of critical judgment.
- Assessments are designed to provide different benchmark levels of student achievement for content, skills, and knowledge learned at developmentally appropriate ages.
- Assessments address both the artistic process and product. Report data should enhance the public's knowledge about the distinction, importance, and end goals of both artistic process and product.
- Assessment reports clearly articulate data and produce helpful information for a variety of audiences: students, parents, teachers, and administrators; local, state, and national policy makers; and community members. Appropriate reports are disseminated in a variety of ways targeting different audiences.

### **Teachers Assure Assessments are Authentic.**

#### **Accomplished Teachers:**

- Embed formative assessments in instruction to increase student learning and refine teaching practice, methods and strategies.



- Develop assessment exercises that most closely parallel the genuine artistic process and use appropriate modes of response. For example, the most appropriate way to assess students' dance ability is to have them dance rather than answer written questions.
- Develop and implement assessment exercises congruent with time and resources allocated.
- Develop performance exercises that are demanding, rigorous, and authentic.
- Develop multiple performance exercises that require students to apply and demonstrate their knowledge of and ability to perform and create dance.
- Integrate open-ended questions that require student responses in writing prompts that are integrated into exercises rather than administered in isolation.

### **Teachers Create Fair and Equitable Assessments that Evaluate Content, Skills, and Knowledge Central to Understanding Dance.**

#### **Accomplished Teachers design assessments that meet the following criteria:**

- Recognize one's individual biases that one brings to all forms of assessments.
- Ensure assessments are part of a fair and balanced system of assessment.
- Align to industry, national, state or local standards.
- Accessible and valid for all students (universal design).
- Sensitive to ethnicity, gender, age, age-appropriate content, special needs, religious customs and considerations; geographic and regional distributions, rural, urban and suburban populations; language and cultural differences; socio-economic status; divergent points of view or potentially controversial subject matter, and other appropriate considerations.
- Provide clear and concise directions and expectations that are:
  - Fair
  - Developmentally appropriate.
  - Reliable from one student to another and from one evaluator to another.
  - Adapted to address varied student needs.
  - Free of bias.
- Produce clear findings that are easily communicated and understood.
- Use time and resources efficiently.
- Occur regularly and are tied to instruction.
- Focus on dance content, knowledge and skills.
- Include formative and summative assessments.
- Reflect authentic learning tasks.
- Accurately identify indicators of student achievement and reflect student progressions of learning.
- Provide helpful feedback to students for self-evaluation and goal setting.
- Inform teacher instructional decisions.
- Measure whether students meet mission and goals of the dance program and unit of instruction.

### **Teachers Evaluate Program Outcomes to Increase Program Effectiveness.**

#### **Accomplished Teachers:**

- Learn to identify the components included in Outcomes-Based Evaluation (i.e., program purpose, inputs, activities and services, outputs, results, indicators, data source, and analysis of data in context of goals).
- Perform Outcome-Based Evaluations on one's own programs and/or initiatives to assess the extent to which the program/initiative achieved intended results.
- Identify strengths and weaknesses of the program/initiative.
- Reflect on their findings and institute changes to improve program effectiveness and student learning.
- Write up factual reports to share with peers and administrators involved with change.

- Gather other types of evidence of programmatic success – e.g. anecdotal evidence, presentation of artifacts, testimonials, etc.

## **Teachers Understand and Value the Importance of Research in Teaching and Learning**

### **Accomplished Teachers:**

- Incorporate reflective practice into professional work to improve personal pedagogy (methods and practice) and student learning; and provide data for continued research on improving one's teaching and learning practices.
- Receive training in research and reflective practice from other researchers or research institutions.
- Pursue research in dance assessments, reflective practice, student and teacher assessments, student achievement and performance, and content standards.
- Understand and respect a variety of research methods, techniques, and essential research characteristics that embrace quantitative and qualitative inquiry.
- Understand that a wide variety of research is needed in areas that impact policy and funding in dance and teaching and learning in dance that includes, but is not limited to: curriculum, staffing and scheduling; certification; student and teacher assessments; integrated arts education; children-at-risk; multicultural education; and opportunities-to-learn at local, state and national levels.<sup>1</sup>
- Are informed of the research literature in dance education enough to understand what new or replicable research is needed in the field to advance the knowledge base.<sup>2</sup>
- Publish research in a variety of journals and dance arts magazines to disseminate results, stimulate additional research and encourage collaborations to further the inclusion of dance in education discourse.
- Disseminate research findings to support field data collection, research and advocacy efforts.

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<sup>1</sup> Dance educators teaching in any environment should read the National Dance Education Organization's *Research Priorities for Dance Education: A Report to the Nation* (2005). The book examines patterns, trends, and gaps in dance research from 1926 to the present.

<sup>2</sup> The *Dance Education Literature and Research descriptive index* (2005; 2009) provides a wealth of information and offers extensive in-depth search capabilities for over 7,000 dance research and literature works (dissertations, theses, conference proceedings, and published and unpublished articles) written 1926 to the present. The DELRdi is published by the National Dance Education Organization and is free with membership ([www.ndeo.org/research](http://www.ndeo.org/research)).





# Professional Teaching Standards

## For Dance Art

### Portfolio Checklist

**ACCEPTABLE DOCUMENTATION** for the portfolio includes testimonial letters, position papers, curriculum, lessons, student work, student portfolios; transcripts; videos that demonstrate student and teacher class and performance work; student performances, performance programs, and critical reviews; materials and tools developed for studio/classroom teaching and learning situations; master classes, presentations and workshop materials; publications that include articles, essays, columns in journals, books, and chapters in books; white papers, guidelines, testimonials; publications resulting from task force committee work; reflective journals; and other approved documentation.

## **Standard I: Goals and Purposes of Dance Arts Education**

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*Accomplished Teachers: (a) reflect critically on goals and purposes of dance education to make principled decisions for practice; (b) hold high expectations for all students; and (c) convey the importance of dance education in the lives of individuals and society.*

### **Suggested evidence includes the following:**

- ❑ Written documentation of standards-aligned dance curriculum, units, and lesson plans.
- ❑ Written and video documentation of developmentally appropriate lessons on similar content/standards for a least two age-levels.
- ❑ Written and video documentation of lesson plans that engage students in the creative process.
- ❑ Written and video documentation of students engaged in 21<sup>st</sup> Century skills.
- ❑ Personal reflective writings in regard to how instruction was revised based on student work and student reflection.
- ❑ Reflective writings that analyze and reflect on practice and explore curricular and instructional options.
- ❑ Student testimonials/journal excerpts about their class experiences including, but not limited to, observations, reflections, formative and summative assessments, performance tasks and projects, portfolios, video documentation, and peer mentoring.
- ❑ Personal professional development plan that establishes or identifies professional goals, areas for improvement, and strategies for professional growth.
- ❑ Evidence of how one differentiates instruction in regards to student ability and interests.
- ❑ Evidence of student goal setting that reflects their desire to improve skills, knowledge and abilities in dance.
- ❑ Evidence such as programs, workshop descriptions, or written or video documentation of student work that demonstrates students are exposed to opportunities that broaden their perspective of dance and their understanding of dance as an art form and means of expression.
- ❑ Written or video documentation of curriculum and course options that allow students the opportunity to study dance as it pertains to
  - 21<sup>st</sup> Century skills
  - Societal influences
  - Ritual and customs
  - Personal growth and lifetime influences

## Standard II: Knowledge About Students

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*Accomplished Teachers: (a) demonstrate an understanding of human development to support student learning; (b) observe students and student work to understand individual differences; and (c) know that students take different paths to understand and create dance works.*

### **Suggested evidence includes the following:**

- ❑ Written documentation of standards-aligned dance curriculum, units, and lesson plans that reflects
  - Age-appropriate instruction
  - Differentiated instruction.
  - Sequential instruction to maximize student learning and meet educational standards.
  - Assessment of student work and abilities (formative and summative).
  - Diversity in content, instruction, and assessments.
  - Incorporation of convergent and divergent thinking skills to enhance individual learning.
- ❑ Written lessons that demonstrate an understanding of how to
  - Design student work that meets standards and class outcomes.
  - Design instruction to establish skills and develop concepts, building one upon another.
  - Use prior experience to determine where to begin instruction, determine what re-teaching is needed, and access students' interests.
  - Scaffold instruction so that students are able to build knowledge from the simple to the complex.
  - Provide students with the opportunity to reflect on learning.
  - Explore and experience dance content in a variety of ways.
  - Vary methods of teaching to address diverse learning styles in the dance learning environment.
- ❑ Video documentation of lessons that demonstrate understanding of
  - How instruction can be used to establish skills and develop concepts, building one upon another.
  - How human and artistic development is a complex, multi-dimensional process.
  - Sensitivity to a wide range of student characteristics and adapt teaching accordingly.
- ❑ Video documentation of student choreography that reflects issues of importance to the students, student diversity, and experience, and that includes student interviews on the impact of this work on them as a dancer and developing individual.
- ❑ A case study of a student that demonstrates sensitivity to a wide range of student characteristics and how to adapt teaching accordingly.
- ❑ Student analysis and reflection on dance works created by peers and other individuals.
- ❑ A survey of student backgrounds and interests and discuss how one integrates these aspects into daily practice.
- ❑ Student portfolios that demonstrate a range of assessments, student reflection, and documentation of the learning process.
- ❑ Documentation of a compilation of assessed student work including rubrics or checklists co-developed by students and teacher.

- Paper or essay that reveals an understanding of the following:
  - Pertinent aspects of human growth and development to ensure students develop physically, mentally, socially, emotionally, and artistically through dance educational experiences.
  - How the study and production of dance works provides a means for students of all abilities to express issues of importance.
  - How to incorporate convergent and divergent thinking skills to enhance individual learning.
  - The complex, multi-dimensional process of human and artistic development.
  - How to integrate varied methods of teaching to address diverse learning styles in the dance learning environment.

## **Standard III: Standards and Curriculum: Skills and Knowledge of Dance Arts**

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*Accomplished Teachers: (a) demonstrate a command of the content, process, and methodology of dance as an art form; (b) demonstrate skill in organizing and teaching dance content; (c) facilitate the artistic process: creating, performing, and responding; (d) incorporate content from related fields to enrich the dance curriculum; (e) incorporate experiences from different cultures and time periods; (f) help students apply the choreographic elements of dance; (g) encourage healthy movement practices; and (h) introduce and model effective processes of critiquing dance for students.*

### **Suggested evidence includes the following:**

- ❑ Written documentation of standards-aligned dance curriculum, units, and lesson plans that include the following:
  - Goals and objectives that reflect best practices.
  - Developmentally appropriate content and instructional methods.
  - The artistic processes of dance.
  - Safe movement practices including nutrition, the application of sound anatomical and kinesiological principles of movement when teaching technique, and the care and prevention of dance injuries.
  - Use of and exploration of the elements and principles of dance.
  - Movement material from a variety of dance styles, cultures, and times.
  - Dance history.
  - Exploration and application of the elements and principles of choreography.
- ❑ Video-documentation of personal works of choreography, participation in dance classes and performances. Include reflection on how these experiences support and impact teaching.
- ❑ Personal reflection on personal growth as a dancer and how one can use this to assist the student artist.
- ❑ Written and video documentation of lessons that support student understanding of
  - Processes of creating, performing, responding, and connecting
  - Reflection on and revision of choreography and performance.
  - Using criteria to critic and provide feedback to peers on their work
- ❑ Written and video documentation demonstrating how Anchor Standards sequence learning and teaching artistic processes in dance.
- ❑ Video documentation of lessons that demonstrate students using appropriate dance vocabulary when talking about and critiquing dance.
- ❑ Student analysis of dance works created by peers and other individuals.



## **Standard IV: Learning Environments**

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*Accomplished Teachers: (a) provide and maintain facilities that adhere to industry standards; (b) provide and maintain equipment that adhere to industry standards; (c) create and maintain safety regulations that adhere to industry standards; (d) promote and support schedules that adhere to industry standards; and (e) create an environment for optimal learning that adheres to industry standards.*

### **Suggested evidence includes the following:**

- Video or journal that demonstrates an understanding of the NCCAS Opportunity-To-Learn Standards (2017) through:
  - Keeping a copy of the OTL document available for reference.
  - Teaching classes on a surface that is safe and resilient (or has documented advocacy for such).
  - Teaching in a space that allows for an adequate amount of space for student movement (or has documented advocacy for such) and ventilation.
  - Providing unrestricted access to water and bathrooms
  - Ensuring there is adequate equipment to support the program and student learning.
  - Ensuring there is adequate instructional time to support student learning and provide for adequate class time to warm-up, teach new content and cool down.
- Provide written or video documentation on unique differences experienced when teaching and learning dance in various environments (private studios, community/cultural centers, performing arts organizations, and K-12 public or independent schools). Highlight the scheduling and curriculum requirements realized in teaching different age groups.
- Narrated video tour of dance facility that supports how it complies with the NCCAS 2017 OTL recommendations.
- Documents that outline established safety rules and procedures in case of injury.
- Video or written journal that illustrates the type of classroom culture that one maintains through the following:
  - Encouraging student creative risk-taking.
  - Handling discipline.
  - Providing for equality among students.
  - Encouraging student responsibility.
  - Encouraging open communication among students.

## Standard V: Instructional Resources and Strategies

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*Accomplished Teachers: (a) employ effective strategies to ensure that students learn how to dance, learn about dance, and learn through dance; and (b) teachers ensure that students have access to all necessary resources.*

### **Suggested evidence includes the following:**

- ❑ A list of resources that are available at the site such as:
  - Resource books.
  - Charts.
  - Films, DVD's.
  - Tapes, CD's.
  - Technology (computers, LCD, TV/VCR, multiple CD players, etc).
- ❑ A list of community-based resources such as:
  - Available classes in all genres.
  - Calendar of performances, festivals.
  - Local artists and dance companies.
  - Apprentice or mentoring opportunities.
  - Volunteer opportunities related to dance.
  - University or college programs.
- ❑ Copies of student assignments that reflect instructional practices.
  - Student work and reflective practices.
  - Creating, performing, and critical analysis.
  - Transfer of knowledge to other disciplines, workforce, and life skills.
- ❑ An essay about how one supports diverse leaders, provide makeup work, provide for supplemental classes, etc.
- ❑ Video documentation of the use of a variety of instructional strategies.
- ❑ Documentation of field trip activity.
- ❑ Documentation of any bulletin boards, program websites, word walls, etc. that provide on-going instructional content to students.
- ❑ Copies of students logs that document their participation/involvement in community-based resources.

## **Standard VI: Taking Responsibility to Be the Best Teacher You Can Be and Advancing the Field of Dance Arts Education**

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*Accomplished Teachers serve as catalysts for change in themselves and in the field. Dance Educators take responsibility to be the best dance educator they can be through seeking professional development, continuing their education, sharpening pedagogical skills, and sharing expertise.*

In serving the field as a catalyst for change, Accomplished Teachers seek opportunities to contribute their expertise to expand the knowledge-base of the field. They enthusiastically join task force writing teams to develop joint white papers, standards, curriculum, assessments, model programs, and best practices; and improve programs and services that challenge accepted practice and boundaries of thinking and doing. To these ends, Accomplished Teachers build networks and collaborate to integrate information systems, and human and financial resources at local, state and national levels; thus, creating new visions and pathways to stimulate growth in art and education, culture and society, and life.

### **Suggested evidence includes the following:**

- ❑ Certificates demonstrating successful completion of Continuing Education Units or undergraduate / graduate credits issued from a college or university. Documentation should include:
  - Title of course or program
  - Institution or program certifying attendance
  - Calibration of hours to number of CEUs awarded
  - Date and location of program
- ❑ Certificates demonstrating successful completion of professional development seminars. Documentation should include:
  - Title of course or program
  - Institution or program certifying attendance
  - Calibration of hours to number to number of CEUs awarded
  - Date and location of programSubmit three-year plan for professional development
- ❑ Submit your reward system plan for continuing education and professional development
- ❑ Evidence of service to task force committee. Documentation should include:
  - Title of task force
  - Task
  - Local, state, or national project
  - Collaborative partners, if any
  - Institution or Organization requesting service
  - Timeline / Resources
  - Finished product (outcome)
- ❑ Credential(s) earned in pedagogy and content
  - Certificate in Dance Education
  - Registered Dance Educator accreditation
  - Credential(s) earned from genre-specific programs:
    - ABT National Training Program
    - Cecchetti
    - Vaganova
    - Dance Educators of America
    - Dance Masters of America
    - National Dance Council of America
    - International Dance Council

## Portfolio Checklist

- Others
- ❑ Evidence of conference attended. Documentation should include:
  - Receipts – registration and travel
  - Conference program
  - Presentations given
  - Photos / videos of teaching and learning
- ❑ Documentation of presentation (paper, panel, or workshop)
- ❑ Evidence of articles written and published in professional journals. Documentation should include title of article, authors, journal title, issue, publication date, and publisher.
- ❑ Documentation of forum discussions:
  - Issues
  - Resources
  - Committees
  - Model programs
  - Best practices
  - Research
  - Current initiatives to which you can contribute or integrate into your practices, and others
- ❑ Evidence of collaboration with other dance educators at local, state, or national levels to strengthen instructional strategies and practices in:
  - Curriculum development
  - Professional development
  - Policy
  - Improving environments and facilities for dance (OTLs)
- ❑ Documentation of memberships in local, state, regional and national organizations that benefit professional growth.
- ❑ Documentation of volunteer efforts that likely impact the field of dance education.
- ❑ Video documentation of sponsoring professional development opportunities for other teachers.
- ❑ Documentation of professional writings or presentations
- ❑ Written documentation of research undertaken
  - Topic / research question
  - Collaborators, if any
  - Subject populations
  - Methodology
  - Results/Conclusions
- ❑ Documentation of all professional development such as:
  - Study/discussion groups
  - Course work
  - Conferences and workshops
  - Mentoring
  - Apprentice opportunities
  - Intern or externships
  - Action research
  - Curriculum development
  - Journal or reflective writings
  - Committee work
  - Site visits to other programs

## **Standard VII: Integrating State and Community Resources to Support and Enhance Your Dance Program**

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*Accomplished Teachers coalesce community resources to build their dance program so it is central to community education, art, culture, society, and business. Genuine collaboration and networks create pathways to establishing, nurturing, and sustaining dance programs in a community.*

To these ends, the dance educator builds bridges to community resources (K-12 institutions, colleges and universities, private studios, community/cultural organizations, businesses, and community programs and services) so dance is integral to the life and work of the community. Networks and collaborations may stimulate community research projects, education and business initiatives, philanthropy, and enrichment and enhancement programs. It means marketing your dance program in meaningful ways. It means reaching out to the community to connect a well-rounded education with community resources, and connect community resources with a well-rounded education.

### **Suggested evidence includes the following:**

- Documentation showing you have establishment a National Honor Society for Dance Arts in your dance program/school
- Evidence of NHSDA community outreach programs and services
- Evidence of meetings and discussions with local, regional, state, and national policy makers and agencies to stay abreast of arts education strategic plans, policies, resources, funding and needs.
- Evidence of active participation in community policy planning and implementation at the local level.
- Sample Invitations to stakeholders to attend dance events showing them first-hand the contributions dance makes to the lives of students.
- Documentation of providing enhanced opportunities for dance teachers in the community in professional development, research, and program evaluation
- Evidence demonstrating how collaborations cross-pollinate dance, arts and education communities; or stimulate economic growth.
- Evidence showing collaborations with
  - Parents
  - Teachers in other studios, K-12, higher education, community/cultural centers
  - Policy makers
  - Business leaders
  - Stakeholders in the community
  - Artists
  - Performing arts organizations
- Lists of funding resources that are available and can be used to enhance programming.
- Documentation of all funding that one has brought into the program outside of the usual funding paths.
- Documentation of participation in grant writing workshops.
- A funding plan for the program that demonstrates how one would support the program should traditional funding sources be cut.
- Written reflection about a grant that was not funded and how one might revise it based on feedback from funders, colleagues, etc.

## **Standard VIII: Reflective Practice: Assessment, Evaluation and Research**

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*Accomplished Teachers seamlessly blend teacher and student assessments and program evaluation into daily instruction; and they recognize that dance studios and classrooms provide research opportunities to improve teaching, learning and reflective practice.*

### **Suggested evidence includes the following on**

#### **Assessments:**

- Collections of student work and assessments that demonstrate the depth and breadth of student learning.
- Copies of teacher and student generated rubrics and criteria charts used in the program.
- Documentation of participation in research training workshops.
- Documentation of how one uses the classroom as a laboratory for research and reflection.
- Documentation of student reflection on learning.
- Assessments that honor different learning styles.
- Documentation of how one uses best practices.
- Documentation of authentic assessments.
- A series of open-ended questions that can be used for student reflection.
- Samples of student portfolios.
- A compilation of assessments used throughout the program.
- A paper on how teacher designed assessments are
  - o Direct.
  - o Fair / unbiased.
  - o Practical.
  - o Easily communicated.
  - o Valuable to the student.
  - o Valuable to the teacher.

#### **Outcomes-Based Evaluation:**

- Completed and detailed Outcome-Based Evaluations including: program purpose, inputs, activities and services, outputs, outcomes, indicators, data source, and analysis of data in context of goals.

#### **Research:**

- Documentation of an action-research project on some question having to do with the program or practice.
- An essay that discusses the value of research in dance education.
- An essay on how one uses student data to revise instruction.
- Documentation of published research.
- Citations of current research and descriptions of how one is using it to improve practice.
- Video evidence of student-led conferences on student learning.
- Evidence of serving on committee or task forces that assess and initiate needed research in the field.

**NOTES:**