

**Standards for Dance
in
Early Childhood**

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The National Dance Education Organization (NDEO) is the foremost national dance organization in the United States dedicated to teaching dance as an art form in PreK-12, higher education, private studios, community and cultural centers, and outreach programs of Performing Arts Organizations. NDEO advances quality education in the art of dance through professional development, service, and leadership. To this end, NDEO conducts the Online Professional Development Institute that enables dance educators, artists, students, and administrators to continue their education conveniently and economically. It publishes the *Journal of Dance Education* and the online *Dance Education Literature and Research descriptive index* (DELRdi) that catalogues more than 5,000 research and literary works in dance education, conducts the National Honor Society for Dance Arts for high school, college, and university students, and sponsors annual national and regional conferences across the nation. NDEO works with more than 100 federal/state agencies and arts/education organizations to ensure dance is included in arts policy, legislation, and funding at local, state, and national levels. Visit www.ndeo.org to learn more.

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*Dedicated to all young children in the United States.
May they be provided the opportunity to enjoy the wonder and magic
that is the art of dance.*



Introduction to Standards

Introduction to Standards for Dance in Early Childhood

Dance embodies one of our most primal relationships to the universe. It is pre-verbal, beginning before words can be formed. It is innate in children before they possess command over language and is evoked when thoughts or emotions are too powerful for words to contain.

Children move naturally. They move to achieve mobility, they move to express a thought or feeling, and they move because it is joyful and feels wonderful. When their movement becomes consciously structured and is performed with awareness for its own sake, it becomes dance.

Dance is a natural method for learning and a basic form of cultural expression. Children learn movement patterns as readily as they learn language. Just as all societies create forms of visual representation or organize sounds into music, all cultures organize movement and rhythm into one or more forms of dance. Yet, while our educational systems for early childhood include drawing and singing, they often neglect to include dance. It is essential that education provide our children with the developmental benefits and unique learning opportunities that come from organizing movement into the aesthetic experience of dance.

The Benefits of Dance

Dance is a powerful ally for developing many of the attributes of a growing child. Dance helps children mature physically, emotionally, socially, and cognitively. The physical benefits of dance are widely accepted, but the emotional, social, and cognitive attributes have only recently begun to be appreciated.

Physical Development:

Dance involves a greater range of motion, coordination, strength, and endurance than most other physical activities. This is accomplished through movement patterns that teach coordination and kinesthetic memory. Dancing utilizes the entire body and is an excellent form of exercise for total body fitness. Young children are naturally active, but dance offers an avenue to expand movement possibilities and skills.

Emotional Maturity:

Dance promotes psychological health and maturity. Children enjoy the opportunity to express their emotions and become aware of themselves and others through creative movement. A pre-school child enters a dance class or classroom with a history of emotional experiences. Movement within a class offers a structured outlet for physical release while gaining awareness and appreciation of oneself and others.

Social Awareness:

Dance fosters social encounter, interaction, and cooperation. Children learn to communicate ideas to others through the real and immediate mode of body movement. Children quickly learn to work within a group dynamic. As the ongoing and sometimes challenging process of cooperation evolves, children learn to understand themselves in relation to others.

Cognitive Development:

Young children will create movement spontaneously when presented with movement ideas or problems that can be solved with a movement response. Movement provides the cognitive loop between the idea, problem, or intent and the outcome or solution. This teaches an infant, child and, ultimately, adult to function in and understand the world. The relationship of movement to intellectual development and education is an embryonic field of study that has only recently begun to be explored.

Educational Philosophy

Dance is basic to learning. Children learn most readily from experience. John Dewey understood this when he asserted, “Action is the test of comprehension” (Dewey, 1915). To learn by “doing” and to act on knowledge is the basis of kinesthetic learning. Kinesthetic learning is becoming more widely understood through the work of Jean Piaget (1896-1980), Howard Gardner (1944-), and other cognitive theorists.

Dance, in particular, integrates kinesthetic learning with understanding. Preschool children do not conceptualize abstract processes (Piaget). They primarily learn through physical and sensory experiences. When children are provided with creative movement problems that involve the selection of movement choices, they learn to think in the concrete reality of movement. Thus, learning the art of dance helps young children develop knowledge, skill, and understanding about the world.

Dance helps children develop literacy. To the young child, verbal language and movement are entwined. Preverbal movement expression does not cease when a child develops language. The road to literacy involves the translation of movement expression and communication into words. Learning language and learning dance are not separate threads, but are woven together and incorporated into a fabric of communication and understanding.

Dance provides young children multiple perspectives. It is “a foundation of experience necessary for the future development of more advanced skills and as a way to affirm an inner life and alternate realities” (Stinson, 1990). Through dance, children develop enhanced sensory awareness, cognition, and consciousness. It is this heightened state that creates the magic of movement that is dance.

Overview of Standards

All children have a right to enjoy dance. These standards provide parents, care-givers, teachers, and administrators with guidelines of what children should know and be able to do each year from birth through five years of age in Performing, Creating, Responding to, and Interconnecting dance. The developmental progression is based on neurological development, motor development, social development, and cognitive development as well as artistic learning. The standards are 1) outlined by age, 2) arranged in a progressive chart, and 3) listed in a rubric for assessment purposes.

These Standards hold a vision that the arts help children to discover who they are and give meaning to their lives. They teach new ways of thinking and provide habits of mind that include creative problem-solving and higher level thought processes. They provide a balance between creative freedom that promotes individual expression and growth and disciplined concentration that excites and focuses learning.

Why are Standards Important?

Standards are important because they:

- Provide a scaffold outlining the breadth and scope of learning and teaching dance as an art upon which to design curricula and course syllabi.

Standards are a guide, not a directive, nor a curriculum. They offer constructive support, suggesting areas of curriculum but not defining it. Standards allow each district or school to develop an approach most suited to local or individual values.

- Standards serve as a springboard for creativity for the learning and teaching of dance making: improvisation, choreography, and composition.

Standards suggest avenues of creative exploration in the arts-making processes of Performing, Creating, Responding to, Assessing, and Interconnecting dance learning to knowledge of other disciplines and life skills.

- Define age-appropriate expectations and levels of achievement in the art of dance.

Standards inform individual schools of dance and school districts what students should know and be able to do in the art of dance at certain benchmark levels when taught by a highly qualified dance teacher in a graduated curriculum.

How are the Standards Organized?

The standards are organized by age (infant, 2, 3, 4, and 5 years) and by four basic arts-making processes: Creating, Performing, Responding (NAEP, 1994), and Interconnecting. Content and Achievement Standards are overarching categories that are defined for each age level under the appropriate arts-making process. Content Standards remain constant for each of the age levels, and Achievement Standards gradually become more advanced and require greater maturity in each advancing level.

Content Standards:

The Content Standards outlined in this document are aligned with the *Standards for Learning and Teaching Dance in the Arts: Ages 5-18* developed by the National Dance Education Organization. The content areas cover a wide perspective that encompasses the full artistic range of the dance experience. The language of the Content Standards for early childhood was written in coordination with the standards designed for older ages. Even though preschool children do not conceptualize or process their movement experiences in the same intellectual capacity as older students, the language has been preserved for the sake of continuity.

Achievement Standards:

The Achievement Standards outline what young children ages two to five should know and be able to do in dance. They become progressively more advanced according to the maturity and abilities of each age group. It must be stressed that children mature at individual rates and a wide variance will be seen within any one group of children. Early Childhood Achievement Standards must therefore be approached within the context of the individual development of each child. The Achievement Standards are not meant to set standardization levels. Instead, they represent an average level of learning expectancy for each benchmark age level. They are meant to help teachers understand a graduated sequence of movement development that most children progress through from birth through age five. The exact age at which a child reaches each level will vary.

The language used in the standards and the organization of movement into the elements of time (rhythm), space (pathways, levels, shape, design), and energy (force, weight, effort, flow), are based upon a foundation of movement analysis that is widely accepted by the dance and arts communities. It provides a common vocabulary with which to describe and analyze movement and its relationship to artistic meaning and structure in all dance styles and genres, and is meant to be used with a wide lens in order to accommodate a variety of movement perspectives.

Standards and the Dance Experience

The standards encompass the excitement and exhilaration of learning dance when experienced through the arts making processes of Performing, Creating, Responding, and Interconnecting dance to education, culture, and life. These processes are the inner core of the dance experience and provide the foundation for the content standards. The nature of dance is that each learning experience will address many standards at the same time. If taught as a full artistic experience, every dance activity or project will involve each of the art-making processes of Performing, Creating, Responding, Interconnecting, and Assessing.

Dance is also experienced within an environmental context that is shaped by the elements of one's body in motion, personal meaning, one's cultural aesthetic, and historic events. Although the standards don't explicitly address these surrounding contexts in their organizational structure, they are intended to be understood and used within the context of the entire dance experience. The *Model of the Core Dance Education Experience* has been created to help those using the standards conceptualize the holistic, integrative nature of the standards and how they can be approached from a multitude of perspectives or entry points.

The Inner Core of the Dance Experience

Performing:

Performing is the execution of dance movement. It is the physical "doing" of dance. When children perform, they execute choreographed or improvised movement using the dance elements of time, space, and dynamics. This includes but is not limited to the dancing of exercises, choreography, improvisation, or movement solutions to given problems. Performing does not necessitate dancing in front of others, as in the common definition of a performance. Performing may occur with or without observers, alone, or with a group.

Creating:

Creating is the exploration or invention of dance movement. When children create, they invent movement in time (rhythm), space (pathways, levels, shape, design), and energy (dynamics, force, effort, flow), and they combine these elements in making dance. In a dance class, creative activities often involve problem-solving through movement. Improvisation is usually required in the creative process, and movement that is created or choreographed is often the expression of an idea, feeling, or story.

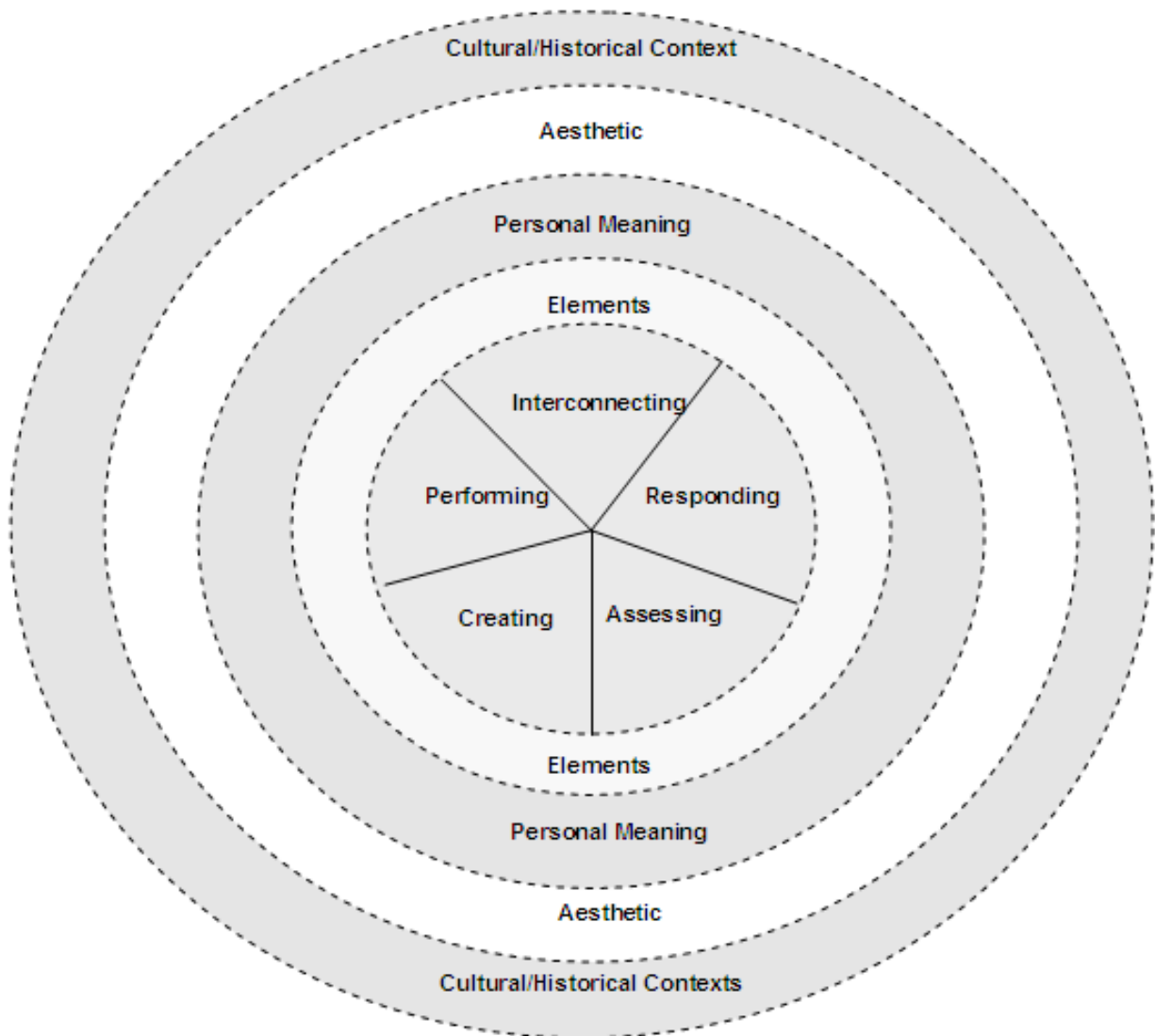
Responding:

Responding is the expression of one's reflections on observing or performing dance. Response may be communicated verbally, kinesthetically, or via some other medium of expression. Children can respond to dance with critical insight from the role of creator, performer, or audience member. Responding requires thoughtful understanding that can be expressed in a combination of emotional, cognitive, or physical reactions. Responding involves perceptual skill that can result in a judgment or evaluation. It calls on higher order thinking such as analysis, synthesis, and comparison, and is central to the creative arts experience.

Interconnecting:

The knowledge and skills learned in dance apply to the understanding and acquisition of knowledge in other disciplines and areas of life. Conversely, the application of knowledge and skills from other disciplines enriches the dance experience and provides dynamic opportunities for learning. Through Interconnecting, children recognize that the art of dance is not separate from life, but is an integral aspect of living and learning. Dance movement springs from the fullness of experience, and the content of dance is an expression of an artistic statement or viewpoint. In addition, the dance making processes of Performing, Creating, and Responding are interconnected and learned most effectively in relation to one another.

Model of Core Dance Experience



This model of the dance experience is a *mandala*—an expression of the arts-making processes in relation to the surrounding contexts in which arts learning takes place. Although the arts-making processes are listed separately and linearly in these standards for the sake of definition, these processes occur simultaneously in the creative act of discovery. The dance educator, or student, is therefore able to enter the arts-making processes of dance from any aspect depending on the focus of any given learning experience.

Introduction

Assessing:

It is important for young children to understand the nature of their learning experiences. Assessment is one of the best tools for achieving a greater understanding of learning for both teachers and children. Opportunities for assessment and critical reflection are embedded within the arts-making processes. The critical thought and assessment processes in Performing involve evaluation of the execution of movement, reflection about accuracy and intent, and revision for greater proficiency. The critical thought and assessment processes inherent in Creating involve evaluation of movement solutions to movement problems, effective expression and communication, the social skills of understanding and cooperation, and reflective revision to develop an artistic statement with strong impact. The critical thought and assessment processes inherent in Responding involve the ability to assess movement communication in relation to the artistic statement intended and the social skills to offer constructive and relevant feedback. The critical thought and assessment processes inherent in Interconnecting involve the transference of learning and knowing from one medium to another.

The Outer Circles: The Surrounding Contexts

The Elements of Dance:

The Elements of Dance define the medium of bodily movement. Time, space, and energy function and interrelate within the contexts and influences of Relationship, Motion, Body, Intention, and World View.

Personal Meaning:

Dance is created within a context of personal meaning which determines the content and purpose of the dance. The personal meaning of both the dancer and the viewer greatly influences the experience of the dance.

Aesthetic:

Each culture and society develops a characteristic aesthetic that greatly influences both style and content of art, and the forms and genres of movement. Aesthetic criteria will influence an individual's determination of what movements are considered most beautiful, most satisfying, and communicate most effectively. Movement choices are greatly affected by conscious or unconscious aesthetic criteria. Dance education promotes conscious awareness of aesthetic choices and widens the range of movement possibilities.

Cultural/Historic Contexts:

Individuals dance within societal expectations of movement genres and styles. These vary radically from era-to-era and culture-to-culture as values and beliefs change. It is important to learn and understand the historical and cultural influences inherent in dance forms to understand the content and meaning of movement.

The Elements of Dance: An Integrated Model

Dance, like physics, explores bodies in motion in time and space. The aspects of space, time, and energy create differences in style, form, expression, and meaning. In the standards, the elements of dance are listed separately in order to examine their content fully. However, the elements of dance do not occur in a linear sequence. They are simultaneous phenomena that exist in a space-time continuum of interdependent relationships.

In the *Model of the Elements of Dance* (p. 14), the elements are depicted as interdependent rings emanating from the dancer. They can also be approached from the outer worldview, moving toward the dancer as the communicator of a greater reality. Each rung of the circle builds upon the one preceding in defining how the characteristics of the movement convey the dance.

The Inner Core

Dancing Self:

The person that is dancing is the core of the dance. The dancer is the messenger of the artistic statement. Each dancer brings his or her individual gift and expression to the dance experience.

Space:

Space includes the direction of the movement, pathways across space, levels from the ground or floor, shapes made by the body or groups of bodies, and the use of personal space and spatial relationships. Use of space gives dance its relationships and designs.

Time:

Time includes the tempo or rhythmic patterns of the movement, either in relation to music or without music. Dance is a temporal experience—the impact of each moment throughout a duration of time.

Energy:

Energy is the force, weight, tension, or effort of the movement. Differences in use of energy give dance its dynamic and quality of movement that can vary greatly in different styles and genres.

The Outer Circles: The Surrounding Contexts

These elements, however, are constructed within a context that is personal, cultural, and universal. In ever-arching rings, the dancing self performs and creates surrounded by the interrelated attributes of personal and cultural influences. The dancer is not separated from these in the aesthetic creation of meaning.

Body:

The body is the instrument of dance and must be trained and “tuned” to communicate its meaning.

Motion:

Motion is the medium through which the dance is expressed.

Relationship:

The relationships of the movement, bodies, and elements communicate the meaning of the dance.

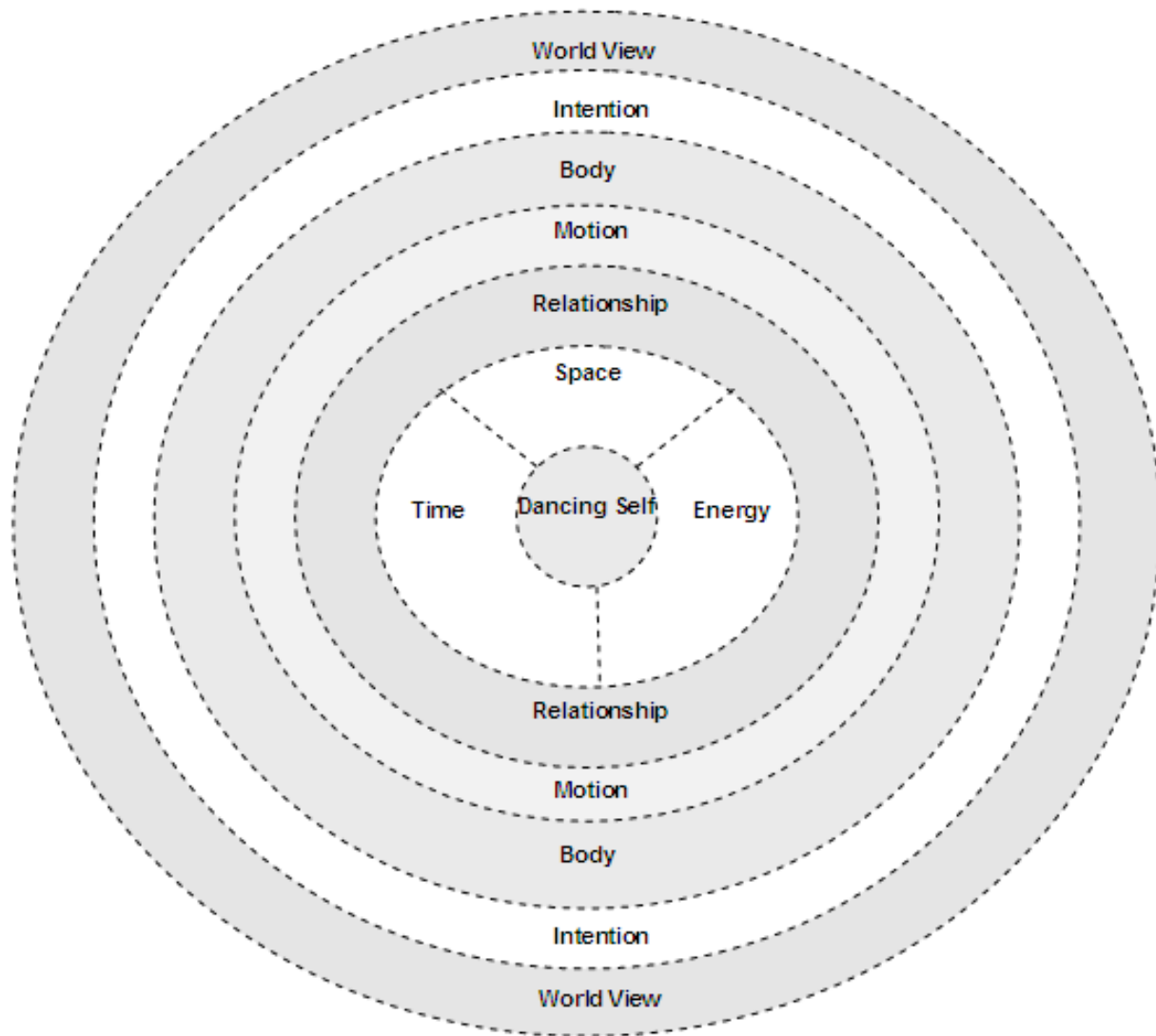
Intention:

Choreography is created with intention, and the fulfillment of this intention becomes the dance.

Worldview:

Each dance and dancer performs, creates, and responds within the context of a wider worldview be it cultural, spiritual, intellectual, or existential. Both dancer and viewer bring their worldview to the experience.

Model of the Elements of Dance



In this model, the contexts surround the dance elements in an ever-expanding perspective from the dancing self to a worldview. The standards can be viewed from any entry point depending upon the perspective of most value. A dance of personal expression can begin from exploration of "The Dancing Self." If the dance has social or religious significance, standards can initiate from the "Worldview." The model is an intercultural and inter-relational mandala designed to be flexible for global perspectives in any genre.

How to use the Standards

Educational dance activities simultaneously encompass at least three or four standards, and some activities can address them all. If taught as a full artistic experience, every dance activity or project will involve each of the arts-making processes of Performing, Creating, Responding, Interconnecting, and Assessing. Rather than approach the standards as a sequence to be experienced one-at-a-time, it is hoped they will serve as a network of learning so that areas of content will be woven together in the fabric of enjoying dance.

Standards provide general goals for dance learning from which educators and administrators can develop objectives for a more specific curriculum. They outline a well-balanced range of dance experiences and list the content and skills appropriate at each level of achievement. Learning dance involves a graduated sequence of movement experiences. The standards provide a very general developmental progression of goals and objectives.

Standards provide a foundation from which creativity in the classroom or studio can spring. They are purposely generalized, so that individual teachers or localities are at liberty to design creative curricula based on community values and beliefs. The use of standards has been criticized as inhibiting to creativity. On the contrary, application of the standards is limited only by the scope of the goals, the objectives of the curriculum designed, and the creativity of the individual teacher.

Standards also provide a guidepost for assessment by defining general expectation levels. The structure to assess student achievement is implied in the creation of standards. For this purpose, a rubric is developed for each of the Content and Achievement Standards. This rubric can be used to assess student development by either showing a portrait in one point in time, or through a series of progressive reports.

Standards help both teacher and students understand the learning embedded in dance and movement experiences. Research has demonstrated that, while movement for children can provide many connections to content in dance and other disciplines, conscious and explicit reference to these connections must be provided for the learning to be understood and retained (Caterall, 2002). An understanding of the standards can help teachers recognize the knowledge that the children are internalizing. It will help focus an approach to the learning of dance and the dance of learning.

In summary, the standards can be used by

Administrators to:

- develop curriculum;
- inform teachers and parents of excellence in dance education; and
- advocate for dance education.

Dance teachers to:

- learn age-appropriate development in dance;
- develop course curricula or syllabi;
- plan classroom activities;
- inspire creative ideas for choreography; and
- assess student learning.

Students to:

- understand the learning expectations of their dance education;
- inspire new creative ideas;
- assess their own learning; and
- connect dance education experiences to other avenues of learning and life.

Throughout the standards, it is assumed that the joy of movement is basic to learning dance. Children love to move, and so fulfilling these standards is a pleasurable experience for both teacher and learner. May these standards excite the magic in movement.

Rima Faber, Ph.D.
Program Director, National Dance Education Organization

A Continuum of Standards for Learning and Teaching Dance in the Arts

The National Dance Education Organization has developed three sets of standards that provide the American dance education community with a continuum of learning and teaching dance in the arts for infants through professionals. NDEO has also developed a fourth set of standards defining “model” programs in dance arts education.

Standards for Dance in Early Childhood

All children have a right to enjoy dance. These standards provide parents, care-givers, teachers, and administrators with guidelines of what children should know and be able to do each year from birth through five years of age in Performing, Creating, Responding to, and Interconnecting dance. The developmental progression is based on neurological development, motor development, social development, and cognitive development as well as artistic learning. The standards are 1) outlined by age, 2) arranged in a progressive chart, and 3) listed in a rubric for assessment purposes.

Standards for Learning and Teaching Dance in the Arts: Ages 5-18

All children have a right to enjoy quality dance education taught by a qualified dance educator in a graduated and sequential curriculum. These standards serve as a guide for dance teachers, artists, administrators, and students for the benchmark years of 4th grade (9-10 years), 8th grade (13-14 years), and 12th grade (17-18 years). They outline what students should know and be able to do in the art of dance in the arts-making processes of Performing, Creating, Responding, and Interconnecting. The standards are 1) outlined in the benchmark ages, 2) arranged in a progressive chart, 3) listed in a rubric for assessment purposes, and 4) written in reading levels of 4th, 8th, and 12th graders so that students can use the standards to guide their learning and personal development.

Professional Teaching Standards for Dance in the Arts

The *Professional Teaching Standards for Dance in the Arts* describe the criteria expected of accomplished dance educators. These eight professional teaching standards address four domains of knowledge, which include the mastery of dance content, the skills and knowledge in dance, the mastery of teaching and learning dance in relationship to education and community resources, and the mastery of reflective practice – research, student/teacher assessments, and program evaluation.

The *Professional Teaching Standards* provide guidelines for accomplished teachers and may be used in ascertaining the “highly qualified” status of a dance educator in a state transitioning to full dance certification; or, in states without certification, they may be applied in formulating policy towards certification in dance education.

Standards for a K-12 Model Program: Opportunities to Learn in Dance Arts Education

The *Standards for a K-12 Model Program: Opportunities to Learn in Dance Arts Education* describe the minimum criteria expected of model dance programs in K-12 schools. These standards provide guidelines for the channel of delivery, curriculum, access, scheduling, high school graduation requirements, budgeting, teacher qualifications, assessment and evaluation, professional development, facilities and equipment, and the professional engagement of educators and administrators. Implementation of these *Opportunity to Learn Standards* creates the conditions necessary for students to gain the content skills and knowledge outlined in the *Standards for Learning and Teaching Dance in the Arts*. These standards may be used by both educators and administrators to develop, strengthen, and evaluate dance arts programs in their schools.

All four sets of standards may be purchased in hard copy or are easily accessible on the National Dance Education Organization website: www.ndeo.org.

The Child's Bill of Rights in Dance © 1998 National Dance Education Organization

The National Dance Education Organization (NDEO) believes that every American child should have the following rights to instruction in dance and urges that these rights be recognized and guaranteed by educational funding authorities, school administrators, and the public.

1. **As their right**, all children at every level must have access to a balanced, comprehensive, and sequential program of dance instruction taught by teachers qualified in dance.
2. **As their right**, all children must be given the opportunity to explore and develop their movement abilities to the fullest extent possible through instruction that is equal to that provided in the other basic subjects of the curriculum and through instruction that is responsive to the individual needs of each child.
3. **As their right**, all children must receive the finest possible education in dance. Every child must have an equal opportunity to study dance, and the quality and quantity of children's dance instruction must not depend upon their geographical location, social status, racial or ethnic background, urban/suburban/rural residence or parental or community wealth.
4. **As their right**, all children must have equal opportunity to study dance taught as an art form—to create dance, to perform dance, and to respond critically and analytically to the creation and performance of dance by self and others.
5. **As their right**, all children must have the opportunity to study dance of diverse periods, styles, forms, and cultures, including samples of the dances of the world and dance that reflects the multidimensional nature of our pluralistic American culture.
6. **As their right**, all children must have the opportunity to develop their abilities to analyze dance with discrimination, to understand the historical and cultural backgrounds of the dance they encounter, to make relevant critical judgments about dance and performances, and to deal with aesthetic issues relevant to dance.
7. **As their right**, all children must have the right to grow in dance knowledge, skills, and appreciations so as to bring joy and satisfaction to their lives, challenge their minds, stimulate their imaginations, and exalt their spirits.

(Bonbright, 1998)



List of Standards

AGES ZERO TO TWO YEARS: What 0-2 Year Olds Should Know and Be Able To Do in Movement

Babies do not have the movement coordination, control, or skills to “dance” in a traditional sense, and yet they clearly delight in movement for its own sake. In fact, it could be difficult to separate a definition of dance from an infant’s sense of play in pure movement, their joy in repeating certain motions, their love of rhythmic movement patterns, their understanding of meaning through gesture, movement energy, and posture, and their own expressiveness in their movements. Is this not the description of dance movement as separate from everyday functional movements?

The journey of movement development in infancy defines a very clear progression from:

- Immobility to Mobility
- Reflexive Behaviors to Voluntary Movements
- Lack of Muscle Control (spastic, jerky movement) to Muscle Coordination (smooth motion)
- Horizontal to Vertical
- Narrow Experiential Range to a 360° Range
- Generalized Movements to Coordination of Isolated Body Parts
- Helplessness to Autonomy

While infants, toddlers, and young children show individuality in their rate and style of motor development, the sequence of motor development is biologically predetermined across social, cultural, and racial differences. Certain movements develop before others, but ages for these developments are variable according to individual maturation.

Due to wide range of individual development from birth to age two, many children vary from the defined stages outlined in these standards for ages two, three, four, and five. This section will provide, however, generally accepted approximate ages for development in the areas addressed in the standards.

The purpose of this section is to: (1) provide caregivers with information about what to expect in the movement development of infants, and (2) stimulate ideas for movement experiences that will lead to greater movement development and creativity in dance. The categories of Performing, Creating, Responding, and Interconnecting have been adapted accordingly, but the caregiver must realize that, especially in infancy, these processes occur simultaneously.

I. Performing: The Execution of Movement

Infants will: Explore, Discover, Select, Learn, Focus, Relate, Coordinate, Repeat, Demonstrate, Refine, and Perform.

1. Body

An infant's awareness of their body is developed from the physical and proprioceptive sensations experienced. When basic needs of food, warmth and gentle, loving care are met, the infant will experience the body as pleasurable and enjoyable. Movement experiences will be positive, and help the infant develop a positive outlook on life.

- a. Anatomy: Developmental awareness of isolated and generalized movements with the head, torso, and limbs.
- b. Body Organization:
 - (1) Dynamic Alignment:
 - (a) Developmental awareness of the body while still and while moving.
 - (2) Body Patterning:
 - (a) Development of movement from spastic and uncoordinated to alternate cross-lateral patterning.
- c. Body Skills: (1) Balance, (2) Strength, (3) Range of Motion, and (4) Coordination. See Table 1 below.¹

2. Movement Skills

- a. Axial/Non-locomotor Movement: See Table 1 below.

Table 1: Developmental Sequence and Approximate Age of Onset of Rudimentary Stability Abilities

Stability Tasks	Selected Abilities	Approximate Age of Onset
Control of head and neck	Turns to one side	Birth
	Turns to both sides	1 week
	Held with support	1 st month
	Chin off contact surface	2 nd month
	Good prone control	3 rd month
Control of trunk	Good supine control	5 th month
	Lifts head and chest	2 nd month
	Attempts supine-to-prone position	3 rd month
	Success in supine-to-prone position	6 th month
Sitting	Prone-to-supine roll	8 th month
	Sits with support	3 rd month
	Sits with self-support	6 th month
	Sits alone	8 th month
Standing	Stands with support	6 th month
	Supports with handholds	10 th month
	Pulls to supported stand	11 th month
	Stands alone	12 th month

¹ Gallahue, David L. and Ozmun, John C (2002) *Understanding Motor Development*. NY: McGraw Hill.

- b. Locomotor Movement: See Table 2 below.²

Table 2: Developmental Sequence of Approximate Age and Onset of Locomotor Abilities

Locomotor Tasks	Selected Abilities	Approximate Age of Onset
Horizontal movements	Scotting	3 rd month
	Crawling	6 th month
	Creeping	9 th month
	Walking on all 4s	11 th month
Walking (constant contact with floor)	Walks with support	6 th month
	Walks with handholds	10 th month
	Walks with lead	11 th month
	Walks alone (hands high)	12 th month
	Walks alone (hands low)	13 th month
	Walks sideways	16 th month
	Walks backward	17 th month
	Walks upstairs with help	20 th month
	Walks upstairs alone – follow step	24 th month
	Walks downstairs alone – follow step	25 th month
Running (brief period of no contact with floor)	Hurried walk (maintains contact)	18 th month
	True run (nonsupport phase)	2-3 years
Jumping (taking off from 2 feet and landing on 2 feet)	Jumps from object with 1-foot lead	24 th month
	Jumps off floor with both feet	28 th month

3. Elements of Dance

a. Space:

An infant's first awareness of space is reaching toward his/her mother or primary caregiver. As the infant begins locomotion through space, an awareness of the elements of space develops: (1) Direction, (2) Pathways, (3) Levels, (4) Shapes, (5) Personal Space, and (6) Relationships.

b. Time:

Humans experience "fast" or "slow" in relation to their heartbeat. Many infants relate to rhythms instinctively. Others learn through rhythmic experiences. An infant's first awareness of length of time occurs as the infant begins to travel through space and relates distance traveled to the amount of time it takes.

- (1) Tempo: Move fast or slow.
- (2) Rhythm: Many infants instinctively bounce or move to a steady beat.
- (3) Patterns: Games such as "Patty Cake" or moving to rhymes provide rhythmic experiences.
- (4) Music: Play recordings of slow, gentle music at restful moments and faster music at playful times. Note that a newborn's nervous system is sensitive to loud sounds.

c. Energy:

- (1) Movement Qualities: Because infants do not have smooth muscle control, it is hard for them to explore different qualities of moving. Children over one year of age can begin to explore different characteristics of movement even if they cannot achieve their execution.
- (2) Dance Qualities: Explore different styles and qualities of dance movement.
- (3) Stillness: Enjoy quiet, calm, still moments.

² Ibid.

Standards, Ages Zero to Two Years

4. Performance Values

a. Focus and Awareness:

- (1) Explore new movement possibilities.
- (2) Be aware of a vocal or observed cue.

b. Replication, Reflection, Refinement, and Revision:

This is a feedback “loop” that enables infants to coordinate movements and learn about the world. Infants love to repeat movements to gain mastery, control, and learn new information.

c. Performance Etiquette:

- (1) Enjoy and explore different types of movement.

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of Performing with Creating, Responding, and Assessing dance.**
- b. Explore Performing in cultural and historical contexts.**
- c. Relate the process of Performing to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings, and images in new and artistic dance.

Infants will: Imagine, Improvise, Explore, Discover, Problem Solve, Express, and Communicate.

1. Movement Principles, Structures, and Processes
 - a. Original Choreography: Explore and discover fundamental axial and locomotor movements.
 - b. Problem Solving: Discover and explore a movement solution to a movement problem.
 - c. Improvise dance movements.
 - d. Constructive Cooperation (1-2 years): Demonstrate the ability to follow simple directions.
2. Communicating Meaning

Movement is an infant's first symbolic communication. An infant understands movement before spoken language and communicates through movement before using words. This form of sensorimotor communication is pre-verbal and prepares the infant for verbal communication.

 - a. Communicating through Gesture: Express ideas, needs, or feelings in movements (i.e. nod "yes," wave "bye-bye," reach arms up for "lift me").
 - b. Expressive movement "vocabulary":
 - (1) Communicate ideas, needs, or feelings by using movement gestures.

Interconnect *Creating* with other dance arts processes.

- a. Integrate the creative process with Performing, Responding, and Assessing dance.
- b. Explore personal choreography in cultural and historical contexts.
- c. Relate the choreographic process to other arts, disciplines, and writing.

III. Responding: Demonstrate critical thinking skills in the artistic response to dance.

Infants will: Observe, Respond, Identify, Describe, Interpret, Understand, Select, Analyze, Synthesize, and Communicate.

1. Movement Vocabulary
 - a. Observe or perform movement and imitate fundamental axial and locomotor movements.
2. Observation and Response Skills
 - a. Observe a short dance.
 - b. Clap, sway, bounce, or in some way indicate a response to observed dance.
3. Dance Literacy
 - a. Recognize when someone (or self) is dancing.

Interconnect *Responding* with other dance arts processes.

- a. **Integrate the reflective process with Performing, Creating, and Assessing dance.**
- b. **Explore personal reflections in cultural and historical contexts.**
- c. **Relate the process of critical reflection to other arts, disciplines, and writing.**

IV. Interconnecting: Relate and transfer meanings, ideas and experiences from other disciplines and areas of knowledge to dance and movement experiences; relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Infants will: Observe, Connect, Synthesize, Compare, Transfer, Demonstrate, Respond, and Express.

1. Dance from Different Cultures and Historical Periods

By ten months of age, infants become acculturated: they know the movement and language sounds experienced in their culture and begin to eliminate exploration of those that are not encountered. It is therefore important to expose infants to other movement styles and language sounds so the infant can maintain a wide range of experience.

a. Different Cultures:

(1) Observe dance from one's heritage or environment.

b. Different Historical Periods: Observe current or traditional dances.

2. Dance and Healthful Living

Some infants are innately gentle and others move with greater force or energy. Infants do not have a sense of "other" nor do they understand causation. Moving safely is an important aspect of the maturation and socialization processes.

a. Demonstrate moving safely without hitting, banging, or crashing one's body into other bodies or on the floor.

b. Demonstrate being gentle to others.

3. Dance and Other Disciplines

Infants experience their world syncretically, which means they do not separate stimuli or events into distinct categories. Proprioceptive physical sensations, colors, sounds, and smells are interrelated and simultaneous. Forms of knowledge are not separated. To the infant, everything is connected. The infant is therefore closer to interconnectedness than at any other point in life.

a. Respond in movement to one or more forms of sensory stimuli (sight, sound, touch, or smell).

b. Respond to a different mode of movement through a different type of sensory expression.

c. Transfer content knowledge to movement experiences.

d. Experience the use of technology with movement.

4. Dance and Literacy

a. Use movement to express words (as developmentally appropriate).

b. Use words to express movement (as developmentally appropriate).

AGE TWO: What 2 Year Olds Should Know and Be Able To Do in the Art of Dance

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Toddlers will: Experience, Identify, Select, Learn, Organize, Coordinate, Repeat, Demonstrate, Perform, and Present.

1. Body

- a. Anatomy: Demonstrate and identify isolated dance movements with the head, torso, and limbs.
- b. Body Organization:
 - (1) Dynamic Alignment: Organize the body while still and while moving.
 - (2) Body Patterning: Demonstrate same-side and cross body movement.
- c. Body Skills:
 - (1) Balance: Demonstrate an ability to balance on two legs while performing a variety of movements.
 - (2) Strength: Demonstrate strength in the legs, torso, and arms.
 - (3) Range of Motion: Demonstrate flexibility of the spine, legs and shoulders.
 - (4) Coordination: Move basic parts of the body.

2. Movement Skills

- a. Breathing: Demonstrate regular and deep breathing.
- b. Non-Locomotor/Axial Movement: Demonstrate and identify Non-Locomotor/Axial movements—bend, reach, twist, rock, sway, shake, and kick.
- c. Locomotor Movement: Demonstrate and identify locomotor movements—roll, slither, crawl (creep), walk, run, jump, and stamp.

3. Elements of Dance

- a. Space:
 - (1) Direction: Identify and move in the directions of forward and backward, up and down.
 - (2) Pathways: Dance through space in any chosen pathway.
 - (3) Levels: Dance with intent on high or low levels.
 - (4) Shapes: Identify movement and body shapes that are straight or round, big or little.
 - (5) Personal Space: Identify one's personal space.
 - (6) Relationships: Dance with other children.
- b. Time:
 - (1) Tempo: Dance fast or slow.
 - (2) Rhythm: Dance to a steady beat.
 - (3) Patterns: Dance to a rhythmic pattern.
 - (4) Music: Dance with music.
- c. Energy:
 - (1) Movement Qualities: Explore different movements.
 - (2) Dance Qualities: Explore a variety of dance movements.
 - (3) Stillness: Know when moving or not moving.

4. Performance Values
 - a. Focus and Awareness:
 - (1) Dance when inspired.
 - (2) Respond to a vocal or observed cue.
 - b. Replication, Reflection, Refinement, and Revision:
 - (1) Repeat movement.
 - (2) Experience the sensation and effect of movement.
 - (3) Adjust movement to fulfill a purpose or intent.
 - c. Performance Etiquette:
 - (1) Participate in dance activities when attending dance class.
 - (2) Wear requested attire for dance class.
 - (3) Explore and enjoy movement while dancing alone or with other children.
 - (4) Understand difference between dance class and a performance.

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of Performing with Creating, Responding, and Assessing dance.**
- b. Explore Performing in cultural and historical contexts.**
- c. Relate the process of Performing to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings, and images in original and artistic dance.

Toddlers will: Imagine, Improvise, Explore, Discover, Create, Develop, Problem Solve, Share, and Communicate.

1. Choreographic Principles, Structures, and Processes
 - a. New Choreography: Explore and discover new ways of combining basic axial and locomotor movements.
 - b. Problem Solving: Explore and discover a movement solution to a given movement problem.
 - c. Improvise a short (approximately one-minute) dance that
 - (1) sustains one-minute of movement.
 - (2) uses a variety of movements.
 - (3) demonstrates understanding of dancing a dance.
 - d. Constructive Cooperation: Demonstrate the ability to follow simple directions and cooperate with others while dancing.
2. Communicating Meaning
 - a. Communication through dance: Improvise dance movement to express an idea, experience, or feeling (with or without music).
 - b. Expressive Dances:
 - (1) Improvise suggested or original movements to music, a song, or a story that interpret the music, song, or story.
 - (2) Experience what the dance communicates or expresses.

Interconnect *Creating* with other dance arts processes.

- a. Integrate the creative process with Performing, Responding, and Assessing dance.**
- b. Explore personal choreography in cultural and historical contexts.**
- c. Relate the choreographic process to other arts, disciplines, and writing.**

III. Responding: Demonstrate critical and analytic thinking skills in the artistic response to dance.

Toddlers will: Observe, Respond, Identify, Describe, Interpret, Select, Analyze, Synthesize, and Communicate.

1. Dance Vocabulary
 - a. Observe or perform dance and identify basic axial and locomotor movements.
 - b. Observe or perform a dance movement and identify a specific element, characteristic, or feeling.
2. Observation and Response Skills
 - a. Sit and watch a short dance as an audience member and clap when the dance is done.
 - b. Clap, sway, bounce, stamp, or in some way relate to movements observed in a dance.
3. Dance Literacy
 - a. Recognize a genre of dance that is observed (ballet, modern, hip-hop, jazz, tap, or a world dance form).

Interconnect *Responding* with other dance arts processes.

- a. Integrate the reflective process with Performing, Creating, and Assessing dance.**
- b. Explore personal reflections in cultural and historical contexts.**
- c. Relate the process of critical reflection to other arts, disciplines, and writing.**

IV. Interconnecting: Relate and transfer meanings, ideas and experiences from other disciplines and areas of knowledge to dance and movement experiences; relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Toddlers will: Observe, Connect, Demonstrate, Synthesize, Compare, Respond, and Express.

1. Dance from Different Cultures and Historical Periods
 - a. Different Cultures:
 - (1) Observe or perform dance from one's heritage or environment.
 - b. Different Historical Periods: Observe or perform current or traditional dances.
2. Dance and Healthful Living
 - a. Demonstrate dancing safely without hitting, banging, or crashing one's body into other bodies or on the floor.
 - b. Demonstrate being gentle to others.
3. Dance and Other Disciplines
 - a. Respond in movement to one or more forms of sensory stimuli (sight, sound, touch, or smell).
 - b. Respond to movement through another art medium.
 - c. Transfer content knowledge from other disciplines to expression in movement experiences.
 - d. Explore ideas in dance that relate to other areas of experience.
 - e. Experience the use of technology with dance.
4. Dance and Literacy
 - a. Use movement to express ideas read in books or poetry.
 - b. Use words to identify movement that is danced.

AGE THREE: What 3 Year Olds Should Know and Be Able To Do in the Art of Dance

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Students will: Experience, Identify, Select, Learn, Organize, Coordinate, Repeat, Demonstrate, Refine, Perform, and Present.

1. Body
 - a. Anatomy: Identify and demonstrate isolated dance movements of the head, arms, hands, fingers, elbows, shoulders, back, hips, legs, knees, feet, and toes.
 - b. Body Organization:
 - (1) Dynamic Alignment: Organize the body while still and while dancing.
 - (2) Body Patterning: Demonstrate same-side and cross body movement and movement that uses upper and lower body at the same time.
 - c. Body Skills:
 - (1) Balance: Demonstrate an ability to walk along a straight line and to walk on tiptoe.
 - (2) Strength: Demonstrate strength in the legs, feet, toes, torso, arms, and fingers.
 - (3) Range of Motion: Demonstrate flexibility of the spine, hamstrings, hips, and shoulders.
 - (4) Coordination: Move basic parts of the body in isolation or at the same time.
2. Movement Skills
 - a. Breathing: Demonstrate regular and deep breathing while moving.
 - b. Non-Locomotor/Axial Movement: Demonstrate and identify Non-Locomotor/Axial movements—bend, stretch, twist, push, pull, rock, sway, shake, and kick.
 - c. Locomotor Movement: Demonstrate and identify locomotor movements—roll, slither, crawl (creep), walk, run, jump, slide, gallop, and march.
3. Elements of Dance
 - a. Space:
 - (1) Direction: Identify and move in the directions of forward and backward, sideways, up and down, and turning.
 - (2) Pathways: Dance across a space in a straight and curved pathway.
 - (3) Levels: Dance with intent on high and low levels.
 - (4) Shapes: Identify movements that make lines with the body that are straight, bent, and curved.
 - (5) Personal Space: Identify one's personal space and the personal space of other children.
 - (6) Relationships: Dance in spatial relationship to others—beside, behind, in front of, toward, and away from.
 - b. Time:
 - (1) Tempo: Respond in dance to a fast or slow tempo.
 - (2) Rhythm: Move with a steady beat.
 - (3) Patterns: Follow a simple rhythmic pattern while moving one part of the body.
 - (4) Music: Respond to music in dance.

Standards, Age Three

- c. Energy:
 - (1) Movement Qualities: Know when doing everyday movements or movements in dance.
 - (2) Dance Qualities: Explore different qualities or characteristics of movement—tension, force, effort, and weight.
 - (3) Stillness: Know when dancing movement or stillness.

- 4. Performance Values
 - a. Focus and Awareness:
 - (1) Dance with intent.
 - (2) Be attentive in response to a vocal, musical or observed cue.
 - b. Replication, Reflection, Refinement, and Revision:
 - (1) Repeat a movement several times.
 - (2) Reflect upon the sensation and effect of movement.
 - (3) Revise movement to fulfill the purpose or intent.
 - c. Performance Etiquette:
 - (1) Be attentive and participate in dance activities when attending dance class.
 - (2) Wear appropriate attire for dance class.
 - (3) Explore and enjoy movement while dancing alone or with other children.
 - (4) Experience difference between dance class and a performance.

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of Performing with Creating, Responding, and Assessing dance.**
- b. Explore Performing in cultural and historical contexts.**
- c. Relate the process of Performing to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings, and images in original and artistic choreography.

Students will: Imagine, Identify, Improvise, Explore, Discover, Develop, Problem Solve, Generate, and Communicate.

1. Choreographic Principles, Structures, and Processes
 - a. Original Choreography: Explore and discover new ways of dancing axial and locomotor movements.
 - b. Problem Solving: Explore and discover more than one movement solution to a movement problem.
 - c. Improvise a short (approximately one-minute) dances that
 - (1) has a beginning and end.
 - (2) uses a variety of movements and more than one pathway and level.
 - (3) demonstrates understanding of making a dance.
 - d. Constructive Cooperation: Demonstrate the ability to be part of a dance.
2. Communicating Meaning
 - a. Communication through dance: Improvise dance movement to express one or more ideas, experiences, or feelings (with or without music).
 - b. Expressive Dances:
 - (1) Improvise and dance original movements to music, a song or a story that interpret the music, song, or story. Perform it for peers.
 - (2) Identify what the dance communicates or expresses.

Interconnect *Creating* with other dance arts processes.

- a. Integrate the creative process with Performing, Responding, and Assessing dance.**
- b. Explore personal choreography in cultural and historical contexts.**
- c. Relate the choreographic process to other arts, disciplines, and writing.**

III. Responding: Demonstrate critical and analytic thinking skills in the artistic response to dance.

Students will: Observe, Perform, Identify, Describe, Interpret, Understand, Select, Analyze, Synthesize, Appreciate, and Communicate.

1. Dance Vocabulary
 - a. Observe or perform dance and identify axial and locomotor movements, their level, and direction.
 - b. Observe or perform dance movements and describe them.
2. Observation and Response Skills
 - a. Observe and appreciate a short dance as an audience member.
 - b. Imitate the movements observed in a dance.
 - c. Communicate some of the movement observed in a dance.
3. Dance Literacy
 - a. Recognize and name two genres of dance observed (ballet, modern, hip-hop, jazz, tap, or a world dance form).
 - b. Name a famous dancer observed in a dance.

Interconnect *Responding* with other dance arts processes.

- a. **Integrate the reflective process with Performing, Creating, and Assessing dance.**
- b. **Explore personal reflections in cultural and historical contexts.**
- c. **Relate the process of critical reflection to other arts, disciplines, and writing.**

IV. Interconnecting: Relate and transfer meanings, ideas and experiences from other disciplines and areas of knowledge to dance and movement experiences; relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Observe, Experience, Identify, Connect, Demonstrate, Synthesize, Compare, Transfer, Respond, and Express.

1. Dance from Different Cultures and Historical Periods
 - a. Different Cultures:
 - (1) Observe or perform dance from one's heritage or environment or from another culture.
 - (2) Observe dance from another culture and identify the culture.
 - b. Different Historical Periods: Observe or perform current or traditional dance. Identify the dance genre.
2. Dance and Healthful Living
 - a. Demonstrate dancing safely without hurting oneself or disrupting the movement of others.
 - b. Demonstrate being gentle to others to make them feel safe.
 - c. Demonstrate movements that feel strong, healthy, and safe.
3. Dance and Other Disciplines
 - a. Respond in movement to sensory stimuli (sight, sound, touch, or smell).
 - b. Respond to movement through other art forms.
 - c. Transfer understanding of content knowledge and skills from other disciplines through expression in movement experiences.
 - d. Explore ideas in dance that connect to other areas of experience.
 - e. Experience using technology with dance.
4. Dance and Literacy
 - a. Use movement to express ideas, images, and feelings read in books or poetry.
 - b. Use words to express the meaning or feeling of movements that are danced.
 - c. Dance a story, narrative, or poem as it is spoken.

AGE FOUR: What 4 Year Olds Should Know and Be Able To Do in the Art of Dance

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Students will: Experience, Identify, Select, Learn, Organize, Coordinate, Repeat, Demonstrate, Refine, Perform, and Present.

1. Body

- a. Anatomy: Identify and demonstrate isolated and coordinated dance movements of the head, arms, hands, fingers, elbows, shoulders, back, hips, legs, knees, feet, and toes. Identify and move other body parts—ankle, shin, calf, thigh, palm, wrist, forearm, waist, ribs, spine, neck, jaw, etc.
- b. Body Organization:
 - (1) Dynamic Alignment: Align and organize the body while still and while dancing.
 - (2) Body Patterning: Demonstrate lateral and cross-lateral movement and movement that uses upper and lower body at the same time.
- c. Body Skills:
 - (1) Balance: Demonstrate an ability to walk along a circular line, walk on tiptoe, and the ability to balance on one foot for 2-3 seconds.
 - (2) Strength: Demonstrate strength in the legs, feet, toes, abdominals, back, shoulders, arms, and fingers.
 - (3) Range of Motion: Demonstrate flexibility of the spine, hips, shoulders, hamstrings, and feet.
 - (4) Coordination: Move basic parts of the body in isolation or at the same time with focused intention and direction.

2. Movement Skills

- a. Breathing: Demonstrate awareness of breathing while moving.
- b. Non-Locomotor/Axial Movement: Demonstrate and identify Non-Locomotor/Axial movements—bend, stretch, twist, push, pull, rock, swing, shake, turn, balance, and kick.
- c. Locomotor Movement: Demonstrate and identify locomotor movements—roll, slither, crawl (creep), walk, run, jump, slide, gallop, march, and hop.

3. Elements of Dance

- a. Space:
 - (1) Direction: Identify and move in the directions of forward, backward, sideways, up and down, and turning.
 - (2) Pathways: Dance across a space in a straight, curved, and circular pathway.
 - (3) Levels: Dance with intent on high, middle, and low levels.
 - (4) Shapes: Demonstrate clear geometric designs with the body (i.e. circle, rectangle, triangle, star, oval, crescent).
 - (5) Personal Space: Move with awareness of one's personal space and the personal space of other children.
 - (6) Relationships: Dance in and identify clear spatial relationships to other children—beside, behind, in front of, toward, and away from.

- b. Time:
 - (1) Tempo: Dance in different tempos as music or accompaniment changes.
 - (2) Rhythm: Dance with a steady beat in relation to music or accompaniment.
 - (3) Patterns: Dance using a rhythmic pattern.
 - (4) Music: Improvise responding to the qualities and phrasing of music.
 - c. Energy:
 - (1) Movement Qualities: Demonstrate everyday movements and movements in dance.
 - (2) Dance Qualities: Dance using different qualities or characteristics of movement—tension, force, effort, and weight.
 - (3) Stillness: Hold a position or shape on cue.
4. Performance Values
- a. Focus and Awareness:
 - (1) Dance with purpose.
 - (2) Stop moving and be attentive in response to a vocal, musical, or observed cue.
 - b. Replication, Reflection, Refinement, and Revision:
 - (1) Repeat a dance movement several times.
 - (2) Reflect upon the performance and effect of movement.
 - (3) Refine and revise a dance movement to fulfill the purpose or intent.
 - c. Performance Etiquette:
 - (1) Participate fully in dance activities when attending dance class.
 - (2) Wear attire required for dance class.
 - (3) Dance in consideration of others while dancing alone or with other children.
 - (4) Know the different expectations between dance class and a performance.

Interconnect *Performing* with other dance arts processes.
a. Integrate the process of *Performing* with *Creating, Responding, and Assessing* dance.
b. Explore *Performing* in cultural and historical contexts.
c. Relate the process of *Performing* to other arts, disciplines, and writing.

II. Creating: Express ideas, experiences, feelings, and images in original and artistic choreography.

Students will: Imagine, Identify, Improvise, Explore, Discover, Develop, Problem Solve, Generate, and Communicate.

1. Choreographic Principles, Structures, and Processes
 - a. Original Choreography: Explore and discover new axial and locomotor movements.
 - b. Problem Solving: Explore and discover several movement solutions to movement problems.
 - c. Choreograph a short (approximately one-minute) dances that
 - (1) has a beginning, middle, and end.
 - (2) uses a variety of movements, pathways, and levels.
 - (3) demonstrates movement logic.
 - d. Constructive Cooperation: Demonstrate the ability to be a cooperative participant in a dance.
2. Communicating Meaning
 - a. Communication through Dance: Explore and discover dance movement to express and communicate ideas, experiences, or feelings (with or without music).
 - b. Expressive Dances:
 - (1) Create a short dance with original movements to music, a song, or a story that interprets the music, song, or story. Perform it for peers.
 - (2) Identify and communicate what the dance communicates or expresses.

Interconnect *Creating* with other dance arts processes.

- a. Integrate the creative process with Performing, Responding, and Assessing dance.**
- b. Explore personal choreography in cultural and historical contexts.**
- c. Relate the choreographic process to other arts, disciplines, and writing.**

III. Responding: Demonstrate critical and analytic thinking skills in the artistic response to dance.

Students will: Observe, Perform, Identify, Describe, Interpret, Understand, Select, Analyze, Synthesize, Appreciate, Participate, and Communicate.

1. Dance Vocabulary
 - a. Observe or perform dance and identify axial and locomotor movements, their level, direction, and movement quality.
 - b. Observe or perform dance movements and describe how they are similar or different.
2. Observation and Response Skills
 - a. Participate as an observant and thoughtful audience member.
 - b. Perform some of the movements observed in a dance.
 - c. Communicate the central idea of a dance.
3. Dance Literacy
 - a. Observe ballet, modern, hip-hop, jazz, tap, and world dance forms and identify the genre of dance.
 - b. Name a dance company or group and identify the genre of dance they perform.

Interconnect *Responding* with other dance arts processes.

- a. Integrate the reflective process with **Performing, Creating, and Assessing** dance.
- b. Explore personal reflections in cultural and historical contexts.
- c. Relate the process of critical reflection to other arts, disciplines, and writing.

IV. Interconnecting: Relate and transfer meanings, ideas and experiences from other disciplines and areas of knowledge to dance and movement experiences; relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Observe, Experience, Identify, Connect, Synthesize, Compare, Transfer, Demonstrate, Respond, and Express.

1. Dance from Different Cultures and Historical Periods
 - a. Different Cultures:
 - (1) Observe or perform a dance from one's heritage or environment and from another culture.
 - (2) Observe a dance from another culture and describe the culture.
 - b. Different Historical Periods: Observe or perform a dance from another historical period. Identify the time period.
2. Dance and Healthful Living
 - a. Demonstrate dancing safely with respect for one's body and the bodies of others.
 - b. Demonstrate being gentle to others to care for their safety and feelings.
 - c. Demonstrate movements that make you and others feel strong, healthy, and safe.
3. Dance and Other Disciplines
 - a. Respond in movement to a variety of sensory stimuli (sight, sound, touch, and smell).
 - b. Respond to a dance using other art forms.
 - c. Create a short dance using content knowledge and skills learned from other disciplines.
 - d. Explore an idea in dance combined with another area of experience.
 - e. Explore the use of technology with dance.
4. Dance and Literacy
 - a. Use movement to communicate images, ideas, and feelings read in books or poetry.
 - b. Use words to express the meanings, feelings, or images of movements that are danced.
 - c. Create and dance a simple story with a beginning and end.

AGE FIVE: What 5 Year Olds Should Know and Be Able To Do in the Art of Dance

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Students will: Experience, Identify, Select, Learn, Organize, Coordinate, Repeat, Demonstrate, Respond, Perform, and Present.

1. Body
 - a. Anatomy: Identify and demonstrate isolated and coordinated dance movements with the joints (ankles, knees, hips, knuckles, wrists, elbows, shoulders, atlas) and major bones (pelvis, vertebrae, long bones, phalanges, ribs, shoulder blades, cranium, jaw).
 - b. Body Organization:
 - (1) Dynamic Alignment: Align and organize the bones and joints while still and while dancing.
 - (2) Body Patterning: Demonstrate lateral and cross-lateral movement and movement that coordinates upper and lower body at the same time.
 - c. Body Skills:
 - (1) Balance: Demonstrate an ability to balance on one leg for 5 seconds.
 - (2) Strength: Demonstrate strength in the legs, feet, toes, abdominals, back, shoulders, arms, and fingers.
 - (3) Range of Motion: Demonstrate flexibility of the spine, hips, shoulders, hamstrings, Achilles, and feet.
 - (4) Coordination: Move the body in sequential or simultaneous movement with focused intention and direction.
2. Movement Skills
 - a. Breathing: Demonstrate deep full breathing to support movement.
 - b. Non-Locomotor/Axial Movement: Demonstrate and identify combinations of Non-Locomotor/Axial movements—bend, stretch, twist, push, pull, rock, swing, shake, turn, balance, and kick.
 - c. Locomotor Movement: Demonstrate and identify locomotor movements—roll, slither, crawl (creep), walk, run, jump, slide, gallop, march, hop, skip, and leap.
 - d. Technical Skill: Perform and repeat a short phrase of four axial and locomotor movements.
3. Elements of Dance
 - a. Space:
 - (1) Direction: Identify and move in a combination of directions—forward and backward, sideways, up and down, diagonal, and turning.
 - (2) Pathways: Dance across a space in a straight, curved, circular, diagonal, zigzag, and combination of pathways.
 - (3) Levels: Dance with intent on high, middle, and low levels.
 - (4) Shapes: Demonstrate clear shapes and designs with the body (i.e. geometric shapes, letters, numbers, spirals, objects, etc.).
 - (5) Personal Space: Define one's personal space and respect the personal space of other children.
 - (6) Relationships: Dance in and identify clear spatial relationships to others (i.e. in a line, circle, diagonal, facing away or toward, arm's length apart, etc.).

Standards, Age Five

- b. Time:
 - (1) Tempo: Dance in different tempos in response to changes in music or accompaniment.
 - (2) Rhythm: Dance keeping a steady beat.
 - (3) Patterns: Create and repeat a simple rhythmic pattern.
 - (4) Music: Demonstrate the ability to dance in coordination with musical phrasing.
- c. Energy:
 - (1) Movement Qualities: Demonstrate and describe everyday movements and movements in dance.
 - (2) Dance Qualities: Dance and identify combinations of movement qualities or characteristics—tension, force, effort, and weight.
 - (3) Stillness: Hold a position or shape while others are moving.

4. Performance Values

- a. Focus and Awareness:
 - (1) Dance with purpose and concentration.
 - (2) Stop moving, be still, and be attentive in response to a vocal, musical, or observed cue.
- b. Replication, Reflection, Refinement, and Revision:
 - (1) Repeat a short dance phrase of four movements several times.
 - (2) Reflect upon the performance and effect of movement and communicate this to others.
 - (3) Refine and revise dance movements to fulfill the purpose or intent.
- c. Performance Etiquette:
 - (1) Participate fully to best of ability in dance activities when attending dance class.
 - (2) Wear attire required for dance class or performance.
 - (3) Cooperate with others while creating or performing dance.
 - (4) Dance with focus and concentration in class and performance.

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of *Performing* with *Creating, Responding, and Assessing* dance.**
- b. Explore *Performing* in cultural and historical contexts.**
- c. Relate the process of *Performing* to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings and images in original and artistic choreography.

Students will: Imagine, Identify, Improvise, Explore, Discover, Develop, Problem Solve, Choreograph, Generate, Perform, Explain, and Communicate.

1. Choreographic Principles, Structures, and Processes
 - a. Original Choreography: Explore and discover new combinations of axial and locomotor movements.
 - b. Problem Solving: Explore and discover several movement solutions to movement problems. Choose and repeat a favorite solution.
 - c. Choreograph a short (approximately one-minute) dance that
 - (1) has a beginning, a middle that develops the idea of the dance, and an end.
 - (2) maintains audience interest by using a variety of the elements of movement.
 - (3) uses a choreographic structure that serves to communicate an idea or feeling.
 - d. Constructive Cooperation: Demonstrate the ability to work cooperatively in a dance.
2. Communicating Meaning
 - a. Communication through Dance: Improvise, choreograph, and perform dance movement based on ideas, experiences, or feelings (with or without music). Identify and communicate the ideas, experiences, or feelings expressed by the movements.
 - b. Expressive Dances:
 - (1) Create a short dance with original movements to music, a song, or a story that communicates a personal interpretation of the music, song, or story. Perform it for peers.
 - (2) Explain what the dance communicates or expresses.

Interconnect *Creating* with other dance arts processes.

- a. Integrate the creative process with Performing, Responding, and Assessing dance.
- b. Explore personal choreography in cultural and historical contexts.
- c. Relate the choreographic process to other arts, disciplines, and writing.

III. Responding: Demonstrate critical and analytic thinking skills in the artistic response to dance.

Students will: Observe, Perform, Identify, Describe, Interpret, Understand, Select, Analyze, Synthesize, Appreciate, Participate, and Communicate.

1. Dance Vocabulary

- a. Observe or perform dance and describe movements using dance terminology.
- b. Observe or perform dance movements and describe how they are similar and different.
- c. Use dance terminology to identify solo, duet, trio, spatial directions, levels, pathway, and body parts of the head, torso, and limbs.

2. Observation and Response Skills

- a. Participate as an observant and thoughtful audience member. Respond with comments about what was observed using dance terminology.
- b. Perform some of the movements observed in a dance that demonstrate movement ideas.
- c. Communicate the meaning of a dance.

3. Dance Literacy

- a. Observe ballet, modern, hip-hop, jazz, tap, and world dance forms. Identify and describe characteristics of each style of dance.
- b. Name a dance company, group, or individual that choreographs or performs in each genre.
- c. Identify the title of an observed dance.

Interconnect *Responding* with other dance arts processes.

- a. Integrate the reflective process with Performing, Creating, and Assessing dance.**
- b. Explore personal reflections in cultural and historical contexts.**
- c. Relate the process of critical reflection to other arts, disciplines, and writing.**

IV. Interconnecting: Relate and transfer meanings, ideas and experiences from other disciplines and areas of knowledge to dance and movement experiences; relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Observe, Experience, Identify, Connect, Synthesize, Compare, Transfer, Demonstrate, Respond, and Express.

1. Dance from Different Cultures and Historical Periods
 - a. Different Cultures
 - (1) Observe or perform a dance from one's heritage or environment and from other cultures.
 - (2) Observe dances from three or more cultures and describe the cultures.
 - b. Historical Periods: Observe and perform dances from other historical periods. Identify the time periods.
 - c. Share a dance learned from family or friends.
2. Dance and Healthful Living
 - a. Demonstrate dancing safely with respect for one's body and the bodies of others while being aware of others.
 - b. Demonstrate positive interaction with others and respect for the feelings of others.
 - c. Demonstrate movements that make you and others feel positive.
3. Dance and Other Disciplines
 - a. Respond in movement to a variety of sensory stimuli (sight, sound, touch, and smell).
 - b. Respond to a dance using other art forms.
 - c. Create and perform dance using content knowledge and skills learned from other disciplines.
 - d. Choreograph dance that combines movement ideas with ideas from another discipline.
 - e. Incorporate the use of technology with choreography.
4. Dance and Literacy
 - a. Use movement to create a short dance to express images, ideas, and feelings read in books or poetry.
 - b. Use words to explain the meanings, feelings, or images of movements that are danced.
 - c. Create and dance a simple story with a beginning, middle, and end.



Standards Quick Reference Charts

STANDARDS QUICK REFERENCE CHARTS

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Students will: Experience, Identify, Select, Learn, Organize, Coordinate, Repeat, Demonstrate, Respond, Perform, and Present.

TWO YEARS	THREE YEARS	FOUR YEARS	FIVE YEARS
1. Body			
a. Anatomy: Demonstrate and identify isolated dance movements with the head, torso, and limbs.	a. Anatomy: Identify and demonstrate isolated dance movements of the head, arms, hands, fingers, elbows, shoulders, back, hips, legs, knees, feet, and toes.	a. Anatomy: Identify and demonstrate isolated and coordinated dance movements of the head, arms, hands, fingers, elbows, shoulders, back, hips, legs, knees, feet, and toes. Identify and move other body parts—ankle, shin, calf, thigh, palm, wrist, forearm, waist, ribs, spine, neck, jaw, etc.	a. Anatomy: Identify and demonstrate isolated and coordinated dance movements with the joints (ankles, knees, hips, knuckles, wrists, elbows, shoulders, atlas) and major bones (pelvis, vertebrae, long bones, phalanges, ribs, shoulder blades, cranium, jaw).
b. Body Organization:	b. Body Organization:	b. Body Organization:	b. Body Organization:
(1) Dynamic Alignment: Organize the body while still and while moving.	(1) Dynamic Alignment: Organize the body while still and while dancing.	(1) Dynamic Alignment: Align and organize the body while still and while dancing.	(1) Dynamic Alignment: Align and organize the bones and joints while still and while dancing.
(2) Body Patterning: Demonstrate same-side and cross body movement.	(2) Body Patterning: Demonstrate same-side and cross body movement and movement that uses upper and lower body at the same time.	(2) Body Patterning: Demonstrate lateral and cross-lateral movement and movement that uses upper and lower body at the same time.	(2) Body Patterning: Demonstrate lateral and cross-lateral movement and movement that coordinates upper and lower body at the same time.
c. Body Skills:	c. Body Skills:	c. Body Skills:	c. Body Skills:
(1) Balance: Demonstrate an ability to balance on two legs while performing a variety of movements.	(1) Balance: Demonstrate an ability to walk along a straight line and to walk on tiptoe.	(1) Balance: Demonstrate an ability to walk along a circular line, walk on tiptoe, and the ability to balance on one foot for 2-3 seconds.	(1) Balance: Demonstrate an ability to balance on one leg for 5 seconds.
(2) Strength: Demonstrate strength in the legs, torso, and arms.	(2) Strength: Demonstrate strength in the legs, feet, toes, torso, arms, and fingers.	(2) Strength: Demonstrate strength in the legs, feet, toes, abdominals, back, shoulders, arms, and fingers.	(2) Strength: Demonstrate strength in the legs, feet, toes, abdominals, back, shoulders, arms, and fingers.
(3) Range of Motion: Demonstrate flexibility of the spine, legs and shoulders.	(3) Range of Motion: Demonstrate flexibility of the spine, hamstrings, hips, and shoulders.	(3) Range of Motion: Demonstrate flexibility of the spine, hips, shoulders, hamstrings, and feet.	(3) Range of Motion: Demonstrate flexibility of the spine, hips, shoulders, hamstrings, Achilles, and feet.

Quick Reference Charts

TWO YEARS	THREE YEARS	FOUR YEARS	FIVE YEARS
(4) Coordination: Move basic parts of the body.	(4) Coordination: Move basic parts of the body in isolation or at the same time.	(4) Coordination: Move basic parts of the body in isolation or at the same time with focused intention and direction.	(4) Coordination: Move the body in sequential or simultaneous movement with focused intention and direction.
2. Movement Skills			
a. Breathing: Demonstrate regular and deep breathing.	a. Breathing: Demonstrate regular and deep breathing while moving.	a. Breathing: Demonstrate awareness of breathing while moving.	a. Breathing: Demonstrate deep full breathing to support movement.
b. Non-Locomotor/Axial Movement: Demonstrate and identify Non-Locomotor/Axial movements—bend, reach, twist, rock, sway, shake, and kick.	b. Non-Locomotor/Axial Movement: Demonstrate and identify Non-Locomotor/Axial movements—bend, stretch, twist, push, pull, rock, sway, shake, and kick.	b. Non-Locomotor/Axial Movement: Demonstrate and identify Non-Locomotor/Axial movements—bend, stretch, twist, push, pull, rock, swing, shake, turn, balance, and kick.	b. Non-Locomotor/Axial Movement: Demonstrate and identify combinations of Non-Locomotor/Axial movements—bend, stretch, twist, push, pull, rock, swing, shake, turn, balance, and kick.
c. Locomotor Movement: Demonstrate and identify locomotor movements—roll, slither, crawl (creep), walk, run, jump, and stamp.	c. Locomotor Movement: Demonstrate and identify locomotor movements—roll, slither, crawl (creep), walk, run, jump, slide, gallop, and march.	c. Locomotor Movement: Demonstrate and identify locomotor movements—roll, slither, crawl (creep), walk, run, jump, slide, gallop, march, and hop.	c. Locomotor Movement: Demonstrate and identify locomotor movements—roll, slither, crawl (creep), walk, run, jump, slide, gallop, march, hop, skip, and leap.
			d. Technical skill: Perform and repeat a short phrase of four axial and locomotor movements.
3. Elements of Dance			
a. Space:	a. Space:	a. Space:	a. Space:
(1) Direction: Identify and move in the directions of forward and backward, up and down.	(1) Direction: Identify and move in the directions of forward and backward, sideways, up and down, and turning.	(1) Direction: Identify and move in the directions of forward, backward, sideways, up and down, and turning.	(1) Direction: Identify and move in a combination of directions—forward and backward, sideways, up and down, diagonal, and turning.
(2) Pathways: Dance through space in any chosen pathway.	(2) Pathways: Dance across a space in a straight and curved pathway.	(2) Pathways: Dance across a space in a straight, curved, and circular pathway.	(2) Pathways: Dance across a space in a straight, curved, circular, diagonal, zigzag, and combination of pathways.
(3) Levels: Dance with intent on high or low levels.	(3) Levels: Dance with intent on high and low levels.	(3) Levels: Dance with intent on high, middle, and low levels.	(3) Levels: Dance with intent on high, middle, and low levels.

TWO YEARS	THREE YEARS	FOUR YEARS	FIVE YEARS
(4) Shapes: Identify movement and body shapes that are straight or round, big or little.	(4) Shapes: Identify movements that make lines with the body that are straight, bent, and curved.	(4) Shapes: Demonstrate clear geometric designs with the body (i.e. circle, rectangle, triangle, star, oval, crescent, etc.).	4) Shapes: Demonstrate clear shapes and designs with the body (i.e. geometric shapes, letters, numbers, spirals, objects, etc.).
(5) Personal Space: Identify one's personal space.	(5) Personal Space: Identify one's personal space and the personal space of other children.	(5) Personal Space: Move with awareness of one's personal space and the personal space of other children.	(5) Personal Space: Define one's personal space and respect the personal space of other children.
(6) Relationships: Dance with others.	(6) Relationships: Dance in a spatial relationship to others—beside, behind, in front of, toward, and away from.	(6) Relationships: Dance in and identify clear spatial relationships to other children—beside, behind, in front of, toward, and away from.	(6) Relationships: Dance in and identify clear spatial relationships to others (i.e. in a line, circle, diagonal, facing away or toward, arm's length apart, etc.).
b. Time:	b. Time:	b. Time:	b. Time:
(1) Tempo: Dance fast or slow.	(1) Tempo: Respond in dance to a fast or slow tempo.	(1) Tempo: Dance in different tempos as music or accompaniment changes.	(1) Tempo: Dance in different tempos in response to changes in music or accompaniment.
(3) Patterns: Dance to a rhythmic pattern.	(3) Patterns: Follow a simple rhythmic pattern while moving one part of the body.	(3) Patterns: Dance using a rhythmic pattern.	(3) Patterns: Create and repeat a simple rhythmic pattern.
(4) Music: Dance with music.	(4) Music: Respond to music in dance.	(4) Music: Improvise responding to the qualities and phrasing of music.	(4) Music: Demonstrate the ability to dance in coordination with musical phrasing.
c. Energy:	c. Energy:	c. Energy:	c. Energy:
(1) Movement Qualities: Explore different movements.	(1) Movement Qualities: Know when doing everyday movements or movements in dance.	(1) Movement Qualities: Demonstrate everyday movements and movements in dance.	(1) Movement Qualities: Demonstrate and describe everyday movements and movements in dance.
(2) Dance Qualities: Explore a variety of dance movements.	(2) Dance Qualities: Explore different qualities or characteristics of movement—tension, force, effort, and weight.	(2) Dance Qualities: Dance using different qualities or characteristics of movement—tension, force, effort, and weight.	(2) Dance Qualities: Dance and identify combinations of movement qualities or characteristics—tension, force, effort, and weight.
(3) Stillness: Know when moving or not moving.	(3) Stillness: Know when dancing movement or stillness.	(3) Stillness: Hold a position or shape on cue.	(3) Stillness: Hold a position or shape while others are moving.

Quick Reference Charts

TWO YEARS	THREE YEARS	FOUR YEARS	FIVE YEARS
4. Performance Values			
a. Focus and Awareness:	a. Focus & Awareness:	a. Focus & Awareness:	a. Focus and Awareness:
(1) Dance when inspired.	(1) Dance with intent.	(1) Dance with purpose.	(1) Dance with purpose and concentration.
(2) Respond to a vocal or observed cue.	(2) Be attentive in response to a vocal, musical or observed cue.	(2) Stop moving and be attentive in response to a vocal, musical, or observed cue.	(2) Stop moving, be still, and be attentive in response to a vocal, musical, or observed cue.
b. Replication, Reflection, Refinement, and Revision:	b. Replication, Reflection, Refinement, and Revision:	b. Replication, Reflection, Refinement, and Revision:	b. Replication, Reflection, Refinement, and Revision:
(1) Repeat movement.	(1) Repeat a movement several times.	(1) Repeat a dance movement several times.	(1) Repeat a short dance phrase of four movements several times.
(2) Experience the sensation and effect of movement.	(2) Reflect upon the sensation and effect of movement.	(2) Reflect upon the performance and effect of movement.	(2) Reflect upon the performance and effect of movement and communicate this to others.
(3) Adjust movement to fulfill a purpose or intent.	(3) Revise movement to fulfill the purpose or intent.	(3) Refine and revise a dance movement to fulfill the purpose or intent.	(3) Refine and revise dance movements to fulfill the purpose or intent.
c. Performance Etiquette:	c. Performance Etiquette:	c. Performance Etiquette:	c. Performance Etiquette:
(1) Participate in dance activities when attending dance class.	(1) Be attentive and participate in dance activities when attending dance class.	(1) Participate fully in dance activities when attending dance class.	(1) Participate fully to best of ability in dance activities when attending dance class.
(2) Wear requested attire for dance class.	(2) Wear appropriate attire for dance class.	(2) Wear attire required for dance class.	(2) Wear attire required for dance class or performance.
(3) Explore and enjoy movement while dancing alone or with other children.	(3) Explore and enjoy movement while dancing alone or with other children.	(3) Dance in consideration of others while dancing alone or with other children.	(3) Cooperate with others while creating or performing dance.
(4) Understand difference between dance class and a performance.	(4) Experience difference between dance class and a performance.	(4) Know the different expectations between dance class and a performance.	(4) Dance with focus and concentration in class and performance.

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of *Performing* with *Creating, Responding, and Assessing* dance.**
- b. Explore *Performing* in cultural and historical contexts.**
- c. Relate the process of *Performing* to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings, and images in original and artistic choreography.

Students will: Imagine, Identify, Improvise, Explore, Discover, Develop, Problem Solve, Choreograph, Generate, Perform, Explain, and Communicate.

TWO YEARS	THREE YEARS	FOUR YEARS	FIVE YEARS
1. Choreographic Principles, Structures, and Processes			
a. New Choreography: Explore and discover new ways of combining basic axial and locomotor movements.	a. Original Choreography: Explore and discover new ways of dancing axial and locomotor movements.	a. Original Choreography: Explore and discover new axial and locomotor movements.	a. Original Choreography: Explore and discover new axial combinations of axial and locomotor movements.
b. Problem Solving: Explore and discover a movement solution to a given movement problem.	b. Problem Solving: Explore and discover more than one movement solution to a movement problem.	b. Problem Solving: Explore and discover several movement solutions to movement problems.	b. Problem Solving: Explore and discover several movement solutions to movement problems. Choose and repeat a favorite solution.
c. Improvise a short (approximately one-minute) dance that	c. Improvise a short (approximately one-minute) dance that	c. Choreograph a short (approximately one-minute) dance that	c. Choreograph a short (approximately one-minute) dance that
(1) Sustains one-minute of movement.	(1) Has a beginning and end.	(1) Has a beginning, middle, and end.	(1) Has a beginning, a middle that develops the idea of the dance, and an end.
(2) Uses a variety of movements.	(2) Uses a variety of movements, and more than one pathway and level.	(2) Uses a variety of movements, pathways, and levels.	(2) Maintains audience interest by using a variety of the elements of movement.
(3) Demonstrates understanding of dancing a dance.	(3) Demonstrates understanding of making a dance.	(3) Demonstrates movement logic.	(3) Uses a choreographic structure that serves to communicate an idea or feeling.
d. Constructive Cooperation: Demonstrate the ability to follow simple directions and cooperate with others while dancing.	d. Constructive Cooperation: Demonstrate the ability to be part of a dance.	d. Constructive Cooperation: Demonstrate the ability to be a cooperative participant in a dance.	d. Constructive Cooperation: Demonstrate the ability to work cooperatively in a dance.

Quick Reference Charts

TWO YEARS	THREE YEARS	FOUR YEARS	FIVE YEARS
2 Communicating Meaning			
a. Communication through Dance: Improvise dance movement to express an idea, experience, or feeling (with or without music).	a. Communication through Dance: Improvise dance movement to express one or more ideas, experiences, or feelings (with or without music).	a. Communication through Dance: Explore and discover dance movement to express and communicate ideas, experiences, or feelings (with or without music).	a. Communication through Dance: Improvise, choreograph, and perform dance movement based on ideas, experiences, or feelings (with or without music). Identify and communicate the ideas, experiences, or feelings expressed by the movements.
b. Expressive Dances	b. Expressive Dances	b. Expressive Dances	b. Expressive Dances
(1) Improvise suggested or original movements to music, a song, or a story that interpret the music, song, or story.	(1) Improvise and dance original movements to music, a song or a story that interpret the music, song, or story. Perform it for peers.	(1) Create a short dance with original movements to music, a song, or a story that interprets the music, song, or story. Perform it for peers.	(1) Create a short dance with original movements to music, a song, or a story that communicates a personal interpretation of the music, song, or story. Perform it for peers.
(2) Experience what the dance communicates or expresses.	(2) Identify what the dance communicates or expresses.	(2) Identify and communicate what the dance communicates or expresses.	(2) Explain what the dance communicates or expresses.

Interconnect *Creating* with other dance arts processes.

- a. Integrate the creative process with Performing, Responding, and Assessing dance.**
- b. Explore personal choreography in cultural and historical contexts.**
- c. Relate the choreographic process to other arts, disciplines, and writing.**

III. Responding: Demonstrate critical and analytic thinking skills in the artistic response to dance.

Students will: Observe, Perform, Identify, Describe, Interpret, Understand, Select, Analyze, Synthesize, Appreciate, Participate, and Communicate.

TWO YEARS	THREE YEARS	FOUR YEARS	FIVE YEARS
1. Dance Vocabulary			
a. Observe or perform dance and identify basic axial and locomotor movements.	a. Observe or perform dance and identify axial and locomotor movements, their level, and direction.	a. Observe or perform dance and identify axial and locomotor movements, their level, direction, and movement quality.	a. Observe or perform dance and describe movements using dance terminology.
b. Observe or perform a dance movement and identify a specific element, characteristic, or feeling.	b. Observe or perform dance movements and describe them.	b. Observe or perform dance movements and describe how they are similar or different.	b. Observe or perform dance movements and describe how they are similar and different.
			c. Use dance terminology to identify solo, duet, trio, spatial directions, levels, pathway, and body parts of the head, torso, and limbs.
2. Observation and Response Skills			
a. Sit and watch a short dance as an audience member and clap when the dance is done.	a. Observe and appreciate a short dance as an audience member.	a. Participate as an observant and thoughtful audience member.	a. Participate as an observant and thoughtful audience member. Respond with comments about what was observed using dance terminology.
b. Clap, sway, bounce, stamp, or in some way relate to movements observed in a dance.	b. Imitate the movements observed in a dance.	b. Perform some of the movements observed in a dance.	b. Perform some of the movements observed in a dance that demonstrate movement ideas.
	c. Communicate some of the movement observed in a dance.	c. Communicate the central idea of a dance.	c. Communicate to the choreographer and performers specific movements that expressed what the dance communicated.
3. Dance Literacy			
a. Recognize a genre of dance that is observed (ballet, modern, hip-hop, jazz, tap, or a world dance form).	a. Recognize and name two genres of dance observed (ballet, modern, hip-hop, jazz, tap, or a world dance form).	a. Observe ballet, modern, hip-hop, jazz, tap, and world dance forms and identify the genre of dance.	a. Observe ballet, modern, hip-hop, jazz, tap, and world dance forms. Identify and describe characteristics of each style of dance.

Quick Reference Charts

TWO YEARS	THREE YEARS	FOUR YEARS	FIVE YEARS
	b. Name a famous dancer observed in a dance.	b. Name a dance company or group and identify the genre of dance they perform.	b. Name a dance company, group, or individual who choreographs or performs in each genre.
			c. Identify the title of an observed dance.

Interconnect *Responding* with other dance arts processes.

- a. Integrate the reflective process with Performing, Creating, and Assessing dance.
- b. Explore personal reflections in cultural and historical contexts.
- c. Relate the process of critical reflection to other arts, disciplines, and writing.

IV. Interconnecting: Relate and transfer meanings, ideas and experiences from other disciplines and areas of knowledge to dance and movement experiences; relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Observe, Experience, Identify, Connect, Synthesize, Compare, Transfer, Demonstrate, Respond, and Express.

TWO YEARS	THREE YEARS	FOUR YEARS	FIVE YEARS
1. Dance from Different Cultures and Historical Periods			
a. Different Cultures:	a. Different Cultures:	a. Different Cultures:	a. Different Cultures:
(1) Observe or perform dance from one's heritage or environment.	(1) Observe or perform dance from one's heritage or environment or from another culture.	(1) Observe or perform a dance from one's heritage or environment and from another culture.	(1) Observe or perform a dance from one's heritage or environment and from other cultures.
	(2) Observe dance from another culture and identify the culture.	(2) Observe a dance from another culture and describe the culture.	(2) Observe dances from three or more cultures and describe the cultures.
b. Different Historical Periods: Observe or perform current or traditional dances.	b. Different Historical Periods: Observe or perform current or traditional dance. Identify the dance genre.	b. Different Historical Periods: Observe or perform a dance from another historical period. Identify the time period.	b. Different Historical Periods: Observe and perform dances from other historical periods. Identify the time periods.
			c. Share a dance learned from family or friends.
2. Dance and Healthful Living			
a. Demonstrate dancing safely without hitting, banging, or crashing one's body into other bodies or on the floor.	a. Demonstrate dancing safely without hurting oneself or disrupting the movement of others.	a. Demonstrate dancing safely with respect for one's body and the bodies of others.	a. Demonstrate dancing safely with respect for one's body and the bodies of others while being aware of others.
b. Demonstrate being gentle to others.	b. Demonstrate being gentle to others to make them feel safe.	b. Demonstrate being gentle to others to care for their safety and feelings.	b. Demonstrate positive interaction with others and respect for the feelings of others.
	c. Demonstrate movements that feel strong, healthy, and safe.	c. Demonstrate movements that make you and others feel strong, healthy, and safe.	c. Demonstrate movements that make you and others feel positive.
3. Dance and Other Disciplines			
a. Respond in movement to one or more forms of sensory stimuli (sight, sound, touch, or smell).	a. Respond in movement to sensory stimuli (sight, sound, touch, or smell).	a. Respond in movement to a variety of sensory stimuli (sight, sound, touch, and smell).	a. Respond in movement to a variety of sensory stimuli (sight, sound, touch, and smell).
b. Respond to movement through another art medium.	b. Respond to movement through other art forms.	b. Respond to a dance using other art forms.	b. Respond to a dance using other art forms.

Quick Reference Charts

TWO YEARS	THREE YEARS	FOUR YEARS	FIVE YEARS
c. Transfer content knowledge from other disciplines to expression in movement experiences.	c. Transfer understanding of content knowledge and skills from other disciplines through expression in movement experiences.	c. Create a short dance using content knowledge and skills learned from other disciplines.	c. Create and perform dance using content knowledge and skills learned from other disciplines.
d. Explore ideas in dance that relate to other areas of experience.	d. Explore ideas in dance that connect to other areas of experience.	d. Explore an idea in dance combined with another area of experience.	d. Choreograph dance that combines movement ideas with ideas from another discipline.
e. Experience the use of technology with dance.	e. Experience using technology with dance.	e. Explore the use of technology with dance.	e. Experience the use of technology with choreography.
4. Dance and Literacy			
a. Use movement to express ideas read in books or poetry.	a. Use movement to express ideas, images, and feelings read in books or poetry.	a. Use movement to communicate images, ideas, and feelings read in books or poetry.	a. Use movement to create a short dance to express images, ideas, and feelings read in books or poetry.
b. Use words to identify movement that is danced.	b. Use words to express the meaning or feeling of movements that are danced.	b. Use words to express the meanings, feelings, or images of movements that are danced.	b. Use words to explain the meanings, feelings, or images of movements that are danced.
	c. Dance a story, narrative, or poem as it is spoken.	c. Create and dance a simple story with a beginning and end.	c. Create and dance a simple story with a beginning, middle, and end.



Assessment Rubrics for Standards

Introduction to Assessment Rubrics: Standards for Dance in Early Childhood

A rubric is a chart delineating gradations of learning expectations and achievement levels. Rubrics are frequently thought of as assessment tools used to see how well children have learned given curricula. Rubrics can, however, be used before learning activities are started so that students can know what to expect and why.

These rubrics were constructed in an open outline for several purposes:

- To serve as a model for rubrics to be constructed from specific state or district standards or for a specific curriculum.
- To serve as an outline from which program assessment can be determined.
- To serve as a guide for learning and understanding.
- To serve as a means through which a portrait of each individual child's abilities and progress can be charted.
- To serve as a basis for research in dance education for early childhood.

As a Model for State or District Standards:

These rubrics demonstrate the process by which rubrics for state or district standards can be created. In this model, each standard is listed. Three levels of achievement have been selected for early childhood assessment. Either the standard is met, not met, or is surpassed. The standard, therefore, serves as the basic criteria. If it is not met, improvement is needed. If more ability is demonstrated than the basic standard, outstanding achievement has been made.

This three-tier system provides specific information to develop a clear picture of achievement or progress, yet allows for enough generalization to accommodate for the enormous developmental variation found in children of pre-school ages.

As an Outline for Program Assessment:

The rubric can be applied as a tool to assess whether a program sufficiently addresses all the areas of the content and achievement standards. In this way, curricula can be formulated and reviewed for their completeness in order to provide rich learning experiences in dance.

As a Guide for Learning and Understanding:

Rubrics are a tool, not only for assessment, but also to help students understand expectations for learning and understanding. When students are clear about what they are expected to learn from an experience, they often bring more clarity and understanding to the activity. In this capacity, rubrics can serve as a guide for both teacher and student.

As a Portrait of Student Achievement and Progress:

A rubric provides a clear and accurate picture of student performance. It can provide information about areas of high achievement, areas that need improvement, and areas of strengths and weaknesses. A single assessment can provide a diagnostic for patterns of learning that need attention.

A series of assessments can provide information concerning student progress. Charting several portraits over time provides a progression that reveals the change and improvement of student performance. In this way, student growth and development can be clearly demonstrated.

It is important to track the individual development of young children's movement patterns. This can often help teachers or parents recognize growth patterns, or diagnose developmental or learning difficulties at an early stage when issues can be most easily corrected.

As a Basis for Research in Dance Education for Early Childhood:

Action research for dance education in early childhood is facilitated by the clear portrait that a rubric provides. Student performance and progress can be clearly demonstrated and even quantified. The variety of standards provides a broad based picture of student achievement. Focused elements of the standards can provide a telescopic view.

The National Dance Education Organization has been conducting a project to identify research in dance education from 1926 to the present and analyze the patterns, trends, and gaps or omissions that are evidenced. It has become apparent there is little research in dance education for early childhood and yet great attention is now being given to early child development. Assessment for research purposes will help the fields of both dance education and child development better understand the role of movement in the learning process.

It is intended that these rubric charts will be photocopied and used as assessments for the *Standards for Dance in Early Childhood*. The boxes have intentionally been left blank so that they may be appropriately checked or left blank. This will provide the clear picture necessary for accurate assessment.

TWO YEARS

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Toddlers will: Experience, Identify, Select, Learn, Organize, Coordinate, Repeat, Demonstrate, Perform, and Present.

I. PERFORMING	Needs Improvement	Meets Standard	Outstanding
1. Body			
a. Anatomy:			
(1) Demonstrate and identify isolated dance movements with the head, torso, and limbs.			
b. Body Organization:			
(1) Dynamic Alignment: Organize the body while still and while moving.			
(2) Body Patterning: Demonstrate same-side and cross body movement.			
c. Body Skills:			
(1) Balance: Demonstrate an ability to balance on two legs while performing a variety of movements.			
(2) Strength: Demonstrate strength in the legs, torso and arms.			
(3) Range of Motion: Demonstrate flexibility of the spine, legs and shoulders.			
(4) Coordination: Move basic parts of the body.			
2. Movement Skills			
a. Breathing: Demonstrate regular and deep breathing.			
b. Non-Locomotor/Axial Movement: Demonstrate and identify Non-Locomotor/Axial movements—bend, reach, twist, rock, sway, shake, and kick.			

Movement Skills Cont.	Needs Improvement	Meets Standard	Outstanding
c. Locomotor Movement: Demonstrate and identify locomotor movements—roll, slither, crawl (creep), walk, run, jump, and stamp.			
3. Elements of Dance			
a. Space:			
(1) Direction: Identify and move in the directions of forward and backward, up and down.			
(2) Pathways: Dance through space in any chosen pathway.			
(3) Levels: Dance with intent on high or low levels.			
(4) Shapes: Identify movement and body shapes that are straight or round, big or little.			
(5) Personal Space: Identify one's personal space.			
(6) Relationships: Dance with others.			
b. Time:			
(1) Tempo: Dance fast or slow.			
(2) Patterns: Dance to a rhythmic pattern.			
(3) Music: Dance with music.			
c. Energy:			
(1) Movement Qualities: Explore different movements.			
(2) Dance Qualities: Explore a variety of dance movements.			
(3) Stillness: Know when moving or not moving.			
4. Performance Values			
a. Focus & Awareness:			
(1) Dance when inspired.			
(2) Respond to a vocal or observed cue.			

Assessment Rubrics, Two Years

Perf. Values Cont.	Needs Improvement	Meets Standard	Outstanding
b. Replication, Reflection, Refinement, and Revision:			
(1) Repeat movement.			
(2) Experience the sensation and effect of movement.			
(3) Adjust movement to fulfill a purpose or intent.			
c. Performance Etiquette:			
(1) Participate in dance activities when attending dance class.			
(2) Wear requested attire for dance class.			
(3) Explore and enjoy movement while dancing alone or with other children.			
(4) Understand difference between dance class and a performance.			

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of *Performing* with *Creating*, *Responding*, and *Assessing* dance.**
- b. Explore *Performing* in cultural and historical contexts.**
- c. Relate the process of *Performing* to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings, and images in original and artistic choreography.

Toddlers will: Imagine, Identify, Improvise, Explore, Discover, Develop, Problem Solve, Choreograph, Generate, Perform, Explain, and Communicate.

II. CREATING	Needs Improvement	Meets Standard	Outstanding
1. Choreographic Principles, Structures, and Processes			
a. New Choreography: Explore and discover new ways of combining basic axial and locomotor movement.			
b. Problem Solving: Explore and discover a movement solution to a given movement problem.			
c. Improvise a short (approximately one-minute) dance that			
(1) sustains one-minute of movement.			
(2) uses a variety of movements.			
(3) demonstrates understanding of dancing a dance.			
d. Constructive Cooperation: Demonstrate the ability to follow simple directions and cooperate with others while dancing.			
2. Communicating Meaning			
a. Communication through Dance: Improvise dance movement to express an idea, experience, or feeling (with or without music).			
b. Expressive Dances:			
(1) Improvise suggested or original movements to music, a song, or a story that interpret the music, song, or story.			
(2) Experience what the dance communicates or expresses.			

Interconnect *Creating* with other dance arts processes.

- a. Integrate the creative process with Performing, Responding, and Assessing dance.**
- b. Explore personal choreography in cultural and historical contexts.**
- c. Relate the choreographic process to other arts, disciplines, and writing.**

III. Responding: Demonstrate critical and analytical thinking skills in the artistic response to dance

Toddlers will: Observe, Perform, Identify, Describe, Interpret, Understand, Select, Analyze, Synthesize, Appreciate, Participate, and Communicate.

III. RESPONDING	Needs Improvement	Meets Standard	Outstanding
1. Dance Vocabulary			
a. Observe or perform dance and identify basic axial and locomotor movements.			
b. Observe or perform a dance movement and identify a specific element, characteristic, or feeling.			
2. Observation and Response Skills			
a. Sit and watch a short dance as an audience member and clap when the dance is done.			
b. Clap, sway, bounce, stamp, or in some way relate to movements observed in a dance.			
3. Dance Literacy			
a. Recognize a genre of dance that is observed (ballet, modern, hip-hop, jazz, tap, or a world dance form.)			

Interconnect *Responding* with other dance arts processes.

- a. Integrate the reflective process with Performing, Creating, and Assessing dance.**
- b. Explore personal reflections in cultural and historical contexts.**
- c. Relate the process of critical reflection to other arts, disciplines, and writing.**

IV. Interconnecting: Relate and transfer ideas, meanings and experiences from other disciplines and areas of knowledge to dance and movement experiences; relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Toddlers will: Observe, Experience, Identify, Connect, Synthesize, Compare, Transfer, Demonstrate, Respond, and Express.

IV. INTERCONNECTING	Needs Improvement	Meets Standard	Outstanding
1. Dance from Different Cultures and Historical Periods			
a. Different Cultures:			
(1) Observe or perform dance from one's heritage or environment.			
b. Different Historical Periods: Observe or perform current or traditional dances.			
2. Dance and Healthful Living			
a. Demonstrate dancing safely without hitting, banging, or crashing one's body into other bodies or on the floor.			
b. Demonstrate being gentle to others.			
3. Dance and Other Disciplines			
a. Respond in movement to one or more forms of sensory stimuli (sight, sound, touch, or smell).			
b. Respond to movement through another art medium.			
c. Transfer content knowledge from other disciplines to expression in movement experiences.			
d. Explore ideas in dance that relate to other areas of experience.			
e. Experience the use of technology with dance.			
4. Dance and Literacy			
a. Use movement to express ideas read in books or poetry.			
b. Use words to identify movement that is danced.			

THREE YEARS

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Students will: Identify, Define, Select, Learn, Focus, Relate, Coordinate, Repeat, Understand, Synthesize, Rehearse, Demonstrate, Refine, Perform, and Present.

I. PERFORMING	Needs Improvement	Meets Standard	Outstanding
1. Body			
a. Anatomy: Demonstrate and identify isolated dance movements of the head, arms, hands, fingers, elbows, shoulders, back, hips, legs, knees, feet, and toes.			
b. Body Organization:			
(1) Dynamic Alignment: Organize the body while still and while dancing.			
(2) Body Patterning: Demonstrate same-side and cross body movement and movement that uses upper and lower body at the same time.			
c. Body Skills:			
(1) Balance: Demonstrate an ability to walk along a straight line and to walk on tiptoe.			
(2) Strength: Demonstrate strength in the legs, feet, toes, torso, arms, and fingers.			
(3) Range of Motion: Demonstrate flexibility of the spine, hamstrings, hips, and shoulders.			
(4) Coordination: Move basic parts of the body in isolation or at the same time.			
2. Movement Skills			
a. Breathing: Demonstrate regular and deep breathing while moving.			

Movement Skills Cont.	Needs Improvement	Meets Standard	Outstanding
b. Non-Locomotor/Axial Movement: Demonstrate and identify Non- Locomotor/Axial movements—bend, stretch, twist, push, pull, rock, sway, shake, and kick.			
c. Locomotor Movement: Demonstrate and Identify locomotor movements—roll, slither, crawl (creep), walk, run, jump, slide, gallop, and march.			
3. Elements of Dance			
a. Space:			
(1) Direction: Identify and move in the directions of forward and backward, sideways, up and down, and turning.			
(2) Pathways: Dance across a space in a straight and curved pathway.			
(3) Levels: Dance with intent on high and low levels.			
(4) Shapes: Identify movements that make lines with the body that are straight, bent, and curved.			
(5) Personal Space: Identify one’s personal space and the personal space of other children.			
(6) Relationships: Dance in a spatial relationship to others: beside, behind, in front of, toward, and away from.			
b. Time:			
(1) Tempo: Dance fast or slow.			
(2) Patterns: Follow a simple rhythmic pattern while moving one part of the body.			
(3) Music: Respond to music in dance.			

Assessment Rubrics, Three Years

Elements of Dance Cont.	Needs Improvement	Meets Standard	Outstanding
c. Energy:			
(1) Movement Qualities: Know when doing everyday movements or movements in dance.			
(2) Dance Qualities: Explore different qualities or characteristics of movement—tension, force, effort, and weight.			
(2) Stillness: Know when dancing movement or stillness.			
4. Performance Values			
a. Focus and Awareness:			
(1) Dance with intent.			
(2) Be attentive in response to a vocal, musical, or observed cues.			
b. Replication, Reflection, Refinement, and Revision:			
(1) Repeat a movement several times.			
(2) Reflect upon the sensation and effect of movement.			
(3) Revise movement to fulfill the purpose or intent.			
c. Performance Etiquette:			
(1) Be attentive and participate in dance activities when attending dance class.			
(2) Wear appropriate attire for dance class.			
(3) Explore and enjoy movement while dancing alone or with other children.			
(4) Experience difference between dance class and a performance.			

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of Performing with Creating, Responding, and Assessing dance.**
- b. Explore Performing in cultural and historical contexts.**
- c. Relate the process of Performing to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings and images in original and artistic choreography.

Students will: Imagine, Identify, Improves, Explore, Discover, Develop, Problem Solve, Choreograph, Generate, Perform, Explain, and Communicate.

II. CREATING	Needs Improvement	Meets Standard	Outstanding
1. Choreographic Principles, Structures, and Processes			
a. Original Choreography: Explore and discover new ways of dancing axial and locomotor movements.			
b. Problem Solving: Explore and discover more than one movement solution to a movement problem.			
c. Improvise a short (approximately one-minute) dance that			
(1) Has a beginning and end.			
(2) Uses a variety of movements, and more than one pathway and level.			
(3) Demonstrates understanding of making a dance.			
d. Constructive Cooperation: Demonstrate the ability to be part of a dance.			
2. Communicating Meaning			
a. Communication through Dance: Improvise dance movement to express one or more ideas, experiences, or feelings (with or without music).			
b. Expressive Dances:			
(1) Improvise and dance original movements to music, a song or a story that interpret the music, song, or story. Perform it for peers.			
(2) Identify what the dance communicates or expresses.			

Interconnect *Creating* with other dance arts processes.

- a. Integrate the creative process with Performing, Responding, and Assessing dance.**
- b. Explore personal choreography in cultural and historical contexts.**
- c. Relate the choreographic process to other arts, disciplines, and writing.**

III. Responding: Demonstrate critical and analytical thinking skills in the artistic response to dance

Students will: Observe, Perform, Identify, Describe, Interpret, Understand, Select, Analyze, Synthesize, Appreciate, Participate, and Communicate.

III. RESPONDING	Needs Improvement	Meets Standard	Outstanding
1. Dance Vocabulary			
a. Observe or perform a dance and identify axial and locomotor movements, their level, and direction.			
b. Observe or perform dance movements and describe them.			
2. Observation and Response Skills			
a. Observe and appreciate a short dance as an audience member.			
b. Imitate the movements observed in a dance.			
c. Communicate some of the movement observed in a dance.			
3. Dance Literacy			
a. Recognize and name two genres of dance observed (ballet, modern, hip-hop, jazz, tap, or a world dance form).			
b. Name a famous dancer observed in dance.			

Interconnect *Responding* with other dance arts processes.

- a. Integrate the reflective process with Performing, Creating, and Assessing dance.**
- b. Explore personal reflections in cultural and historical contexts.**
- c. Relate the process of critical reflection to other arts, disciplines, and writing.**

IV. Interconnecting: Relate and transfer ideas, meanings and experiences from other disciplines and areas of knowledge to dance and movement experiences; relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Observe, Experience, Identify, Connect, Synthesize, Compare, Transfer, Demonstrate, Respond, and Express.

IV. INTERCONNECTING	Needs Improvement	Meets Standard	Outstanding
1. Dance from Different Cultures and Historical Periods			
a. Different Cultures:			
(1) Observe or perform dance from one's heritage or environment or from another culture.			
(2) Observe dance from another culture and identify the culture.			
b. Different Historical Periods: Observe or perform current or traditional dance. Identify the dance genre.			
2. Dance and Healthful Living			
a. Demonstrate dancing safely without hurting oneself or disrupting the movement of others.			
b. Demonstrate being gentle to others to make them feel safe.			
c. Demonstrate movements that feel strong, healthy, and safe.			
3. Dance and Other Disciplines			
a. Respond in movement to sensory stimuli (sight, sound, touch, or smell).			
b. Respond to movement through other art forms.			
c. Transfer understanding of content knowledge and skills from other disciplines through expression in movement experiences.			
d. Explore ideas in dance that connect to other areas of experience.			
e. Experience using technology with dance.			

Assessment Rubrics, Three Years

Interconnecting Cont.	Needs Improvement	Meets Standard	Outstanding
4. Dance and Literacy			
a. Use movement to express ideas, images, and feelings read in books or poetry.			
b. Use words to express the meaning or feeling of movements that are danced.			
c. Dance a story, narrative, or poem as it is spoken.			

FOUR YEARS

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Students will: Experience, Identify, Select, Learn, Organize, Coordinate, Repeat, Demonstrate, Respond, Perform, and Present.

I. PERFORMING	Needs Improvement	Meets Standard	Outstanding
1. Body			
a. Anatomy: Identify and demonstrate isolated and coordinated dance movements of the head, arms, hands, fingers, elbows, shoulders, back, hips, legs, knees, feet, and toes. Identify and move other body parts—ankle, shin, calf, thigh, palm, wrist, forearm, waist, ribs, spine, neck, jaw, etc.			
b. Body Organization:			
(1) Dynamic Alignment: Align and organize the body while still and while dancing.			
(2) Body Patterning: Demonstrate lateral and cross-lateral movement and movement that uses upper and lower body at the same time.			
c. Body Skills:			
(1) Balance: Demonstrate an ability to walk along a circular line, walk on tiptoe, and the ability to balance on one foot for 2-3 seconds.			
(2) Strength: Demonstrate strength in the legs, feet, toes, abdominals, back, shoulders, arms, and fingers.			
(3) Range of Motion: Demonstrate flexibility of the spine, hips, shoulders, hamstrings, and feet.			
(4) Coordination: Move basic parts of the body in isolation or at the same time with focused intention and direction.			

2. Movement Skills	Needs Improvement	Meets Standard	Outstanding
a. Breathing: Demonstrate awareness of breathing while moving.			
b. Non-Locomotor/Axial Movement: Demonstrate and identify Non-Locomotor/Axial movements—bend, stretch, twist, push, pull, rock, swing, shake, turn, balance, and kick.			
c. Locomotor Movement: Demonstrate and identify locomotor movements—roll, slither, crawl (creep), walk, run, jump, slide, gallop, march, and hop.			
3. Elements of Dance			
a. Space:			
(1) Direction: Identify and move in the directions of forward, backward, sideways, up and down, and turning.			
(2) Pathways: Dance across a space in a straight, curved, and circular pathway.			
(3) Levels: Dance with intent on high, middle, and low levels.			
(4) Shapes: Demonstrate clear geometric designs with the body (i.e. circle, rectangle, triangle, star, oval, crescent, etc.).			
(5) Personal Space: Move with awareness of one's personal space and the personal space of other children.			
(6) Relationships: Dance in and identify clear spatial relationships to other children—beside, behind, in front of, toward, and away from.			
b. Time:			
(1) Tempo: Dance in different tempos as music or accompaniment changes.			
(2) Patterns: Dance using a rhythmic pattern.			

Elements/Dance Cont.	Needs Improvement	Meets Standard	Outstanding
(3) Music: Improvise responding to the qualities and phrasing of music.			
c. Energy:			
(1) Movement Qualities: Demonstrate everyday movements and movements in dance.			
(2) Dance Qualities: Dance using different qualities or characteristics of movement—tension, force, effort, and weight.			
(3) Stillness: Hold a position or shape on cue.			
4. Performance Values			
a. Focus and Awareness:			
(1) Dance with purpose.			
(2) Stop moving and be attentive in response to a vocal, musical, or observed cue.			
b. Replication, Reflections, Refinement, and Revision:			
(1) Repeat a dance movement several times.			
(2) Reflect upon the performance and effect of movement.			
(3) Refine and revise a dance movement to fulfill the purpose or intent.			
c. Performance Etiquette:			
(1) Participate fully in dance activities when attending dance class.			
(2) Wear attire required for dance class.			
(3) Dance in consideration of others while dancing alone or with other children.			
(4) Know the different expectations between dance class and a performance.			

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of Performing with Creating, Responding, and Assessing dance.**
- b. Explore Performing in cultural and historical contexts.**
- c. Relate the process of Performing to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings and images in original and artistic choreography.

Students will: Imagine, Identify, Improvise, Explore, Discover, Develop, Problem Solve, Choreograph, Generate, Perform, Explain, and Communicate.

II. CREATING	Needs Improvement	Meets Standard	Outstanding
1. Choreographic Principles, Structures, and Processes			
a. Original Choreography: Explore and discover new axial & locomotor movements.			
b. Problem Solving: Explore and discover several movement solutions to movement problems.			
c. Choreograph a short (approximately one-minute) dance that			
(1) has a beginning, middle, and end.			
(2) uses a variety of movements, pathways, and levels.			
(3) demonstrates movement logic.			
d. Constructive Cooperation: Demonstrate the ability to be a cooperative participant in a dance.			
2. Communicating Meaning			
a. Communication through Dance: Explore and discover dance movement to express and communicate ideas, experiences, or feelings (with or without music).			
b. Expressive Dances:			
(1) Create a short dance with original movements to music, a song, or a story that interprets the music, song, or story. Perform it for peers.			
(2) Identify and communicate what the dance communicates or expresses.			

Interconnect *Creating* with other dance arts processes.

- a. Integrate the creative process with Performing, Responding, and Assessing dance.**
- b. Explore personal choreography in cultural and historical contexts.**
- c. Relate the choreographic process to other arts, disciplines, and writing.**

III. Responding: Demonstrate critical and analytical thinking skills in the artistic response to dance

Students will: Observe, Perform, Identify, Describe, Interpret, Understand, Select, Analyze, Synthesize, Appreciate, Participate, and Communicate.

III. RESPONDING	Needs Improvement	Meets Standard	Outstanding
1. Dance Vocabulary			
a. Observe or perform dance and identify axial and locomotor movements, their level, direction, and movement quality.			
b. Observe or perform dance movements and describe how they are similar or different.			
2. Observation and Response Skills			
a. Participate as an observant and thoughtful audience member.			
b. Perform some of the movements observed in a dance.			
c. Communicate the central idea of a dance.			
3. Dance Literacy			
a. Observe ballet, modern, hip-hop, jazz, tap, and world dance forms and identify the genre of dance.			
b. Name a dance company or group and identify the genre of dance they perform.			

Interconnect *Responding* with other dance arts processes.

- a. Integrate the reflective process with Performing, Creating, and Assessing dance.**
- b. Explore personal reflections in cultural and historical contexts.**
- c. Relate the process of critical reflection to other arts, disciplines, and writing.**

IV. Interconnecting: Relate and transfer ideas, meanings and experiences from other disciplines and areas of knowledge to dance and movement experiences; relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Observe, Experience, Identify, Connect, Synthesize, Compare, Transfer, Demonstrate, Respond, and Express.

IV. INTERCONNECTING	Needs Improvement	Meets Standard	Outstanding
1. Dance from Different Cultures and Historical Periods			
a. Different Cultures:			
(1) Observe or perform a dance from one's heritage or environment and from another culture.			
(2) Observe a dance from another culture and describe the culture.			
b. Different Historical Periods: Observe or perform a dance from another historical period. Identify the time period.			
2. Dance and Healthful Living			
a. Demonstrate dancing safely with respect for one's body and the bodies of others.			
b. Demonstrate being gentle to others to care for their safety and feelings.			
c. Demonstrate movements that make you and others feel strong, healthy, safe, and happy.			
3. Dance and Other Disciplines			
a. Respond in movement to a variety of sensory stimuli (sight, sound, touch, and smell).			
b. Respond to a dance using other art forms.			
c. Create a short dance using content knowledge and skills learned from other disciplines.			
d. Explore an idea in dance combined with another area of experience.			
e. Explore the use of technology with dance.			

4. Dance and Literacy	Needs Improvement	Meets Standard	Outstanding
a. Use movement to communicate images, ideas, and feelings read in books or poetry.			
b. Use words to express the meanings, feelings, or images or movements that are danced.			
c. Create and dance a simple story with a beginning and end.			

FIVE YEARS

I. Performing: Execute original or existing artistic dance movement or works of art using elements and skills of dance.

Students will: Experience, Identify, Select, Learn, Organize, Coordinate, Repeat, Demonstrate, Respond, Perform, and Present.

I. PERFORMING	Needs Improvement	Meets Standard	Outstanding
1. Body			
a. Anatomy: Identify and demonstrate isolated and coordinated dance movements with the joints (ankles, knees, hips, knuckles, wrists, elbows, shoulders, atlas) and major bones (pelvis, vertebrae, long bones, phalanges, ribs, shoulder blades, cranium, jaw).			
b. Body Organization:			
(1) Dynamic Alignment: Align and organize the bones and joints while still and while dancing.			
(2) Body Patterning: Demonstrate lateral and cross-lateral movement and movement that coordinates upper and lower body at the same time.			
c. Body Skills:			
(1) Balance: Demonstrate an ability to balance on one leg for 5 seconds.			
(2) Strength: Demonstrate strength in the legs, feet, toes, abdominals, back, shoulders, arms, and fingers.			
(3) Range of Motion: Demonstrate flexibility of the spine, hips, shoulders, hamstrings, Achilles, and feet.			
(4) Coordination: Move the body in sequential or simultaneous movement with focused intention and direction.			

2. Movement Skills	Needs Improvement	Meets Standard	Outstanding
a. Breathing: Demonstrate deep full breathing to support movement.			
b. Non-Locomotor/Axial Movement: Demonstrate and identify combinations of Non-Locomotor/Axial movements—bend, stretch, twist, push, pull, rock, swing, shake, turn, balance, and kick.			
c. Locomotor Movement: Demonstrate and identify locomotor movements—roll, slither, crawl (creep), walk, run, jump, slide, gallop, march, hop, skip, and leap.			
d. Technical skill: Perform and repeat a short phrase of four axial and locomotor movements.			
3. Elements of Dance			
a. Space:			
(1) Direction: Identify and move in a combination of directions—forward and backward, sideways, up and down, diagonal, and turning.			
(2) Pathways: Dance across a space in a straight, curved, circular, diagonal, zigzag, and combination of pathways.			
(3) Levels: Dance with intent on high, middle, and low levels.			
(4) Shapes: Demonstrate clear shapes and designs with the body (i.e. geometric shapes, letters, numbers, spirals, objects, etc.).			
(5) Personal Space: Define one's personal space and respect the personal space of other children.			

Assessment Rubrics, Five Years

Elements/Dance Cont.	Needs Improvement	Meets Standard	Outstanding
(6) Relationships: Dance in and identify clear spatial relationships to others (i.e. in a line, circle, diagonal, facing away or toward, arm's length apart, etc.).			
b. Time:			
(1) Tempo: Dance in different tempos in response to changes in music or accompaniment.			
(2) Patterns: Create and repeat a simple rhythmic pattern.			
(3) Music: Demonstrate the ability to dance in coordination with musical phrasing.			
c. Energy:			
(1) Movement Qualities: Demonstrate and describe everyday movements and movements in dance.			
(2) Dance Qualities: Dance and identify combinations of movement qualities or characteristics—tension, force, effort, and weight.			
(3) Stillness: Hold a position or shape while others are moving.			
4. Performance Values			
a. Focus and Awareness:			
(1) Dance with purpose and concentration.			
(2) Stop moving, be still, and attentive to respond to a vocal, musical, or observed cue.			
b. Replication, Reflections, Refinement, and Revision:			
(1) Repeat a short dance phrase of four movements several times.			

Perf. Values Cont.	Needs Improvement	Meets Standard	Outstanding
(2) Reflect upon the performance and effect of movement and communicate this to others.			
(3) Refine and revise dance movements to fulfill the purpose or intent.			
c. Performance Etiquette:			
(1) Participate fully to best of ability in dance activities when attending dance class.			
(2) Wear attire required for dance class or performance.			
(3) Cooperate with others while creating or performing dance.			
(4) Dance with focus and concentration in class and performance.			

Interconnect *Performing* with other dance arts processes.

- a. Integrate the process of Performing with Creating, Responding, and Assessing dance.**
- b. Explore Performing in cultural and historical contexts.**
- c. Relate the process of Performing to other arts, disciplines, and writing.**

II. Creating: Express ideas, experiences, feelings and images in original and artistic choreography.

Students will: Imagine, Identify, Improvise, Explore, Discover, Develop, Problem Solve, Choreograph, Generate, Perform, Explain, and Communicate.

II. CREATING	Needs Improvement	Meets Standard	Outstanding
1. Choreographic Principles, Structures, and Processes			
a. Original Choreography: Explore and discover new combinations of axial and locomotor movements.			
b. Problem Solving: Explore and discover several movement solutions to movement problems. Choose and repeat a favorite solution.			
c. Choreograph a short (approximately one-minute) dance that			
(1) has a beginning, a middle that develops the idea of the dance, and an end.			
(2) maintains audience interest by using a variety of the elements of movement.			
(3) uses a choreographic structure that serves to communicate an idea or feeling.			
d. Constructive Cooperation: Demonstrate the ability to work cooperatively in a dance.			
2. Communicating Meaning			
a. Communication through Dance: Improvise, choreograph, and perform dance movement based on ideas, experiences, or feelings (with or without music). Identify and communicate the ideas, experiences, or feelings expressed by the movements.			

Communicate Cont.	Needs Improvement	Meets Standard	Outstanding
b. Expressive Dances:			
(1) Create a short dance with original movements to music, a song, or a story that communicates a personal interpretation of the music, song, or story. Perform it for peers.			
(2) Explain what the dance communicates or expresses.			

Interconnect *Creating* with other dance arts processes.

- a. Integrate the creative process with Performing, Responding, and Assessing dance.**
- b. Explore personal choreography in cultural and historical contexts.**
- c. Relate the choreographic process to other arts, disciplines, and writing.**

III. Responding: Demonstrate critical and analytical thinking skills in the artistic response to dance

Students will: Observe, Perform, Identify, Describe, Interpret, Understand, Select, Analyze, Synthesize, Appreciate, Participate, and Communicate.

III. RESPONDING	Needs Improvement	Meets Standard	Outstanding
1. Dance Vocabulary			
a. Observe or perform dance and describe movements using dance terminology.			
b. Observe or perform dance movements and describe how they are similar and different.			
c. Use dance terminology to identify solo, duet, trio, spatial directions, levels, pathway, and body parts of the head, torso, and limbs.			
2. Observation and Response Skills			
a. Participate as an observant and thoughtful audience member. Respond with comments about what was observed using dance terminology.			
b. Perform some of the movements observed in a dance that demonstrate movement ideas.			
c. Communicate to the choreographer and performers specific movements that expressed what the dance communicated.			
3. Dance Literacy			
a. Observe ballet, modern, hip-hop, jazz, tap, and world dance forms. Identify and describe characteristics of each style of dance.			
b. Name a dance company, group, or individual who choreographs or performs in each genre.			
c. Identify the title of an observed dance.			

Interconnect *Responding* with other dance arts processes.

- a. Integrate the reflective process with Performing, Creating, and Assessing dance.**
- b. Explore personal reflections in cultural and historical contexts.**
- c. Relate the process of critical reflection to other arts, disciplines, and writing.**

IV. Interconnecting: Relate and transfer ideas, meanings and experiences from other disciplines and areas of knowledge to dance and movement experiences; relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

Students will: Observe, Experience, Identify, Connect, Synthesize, Compare, Transfer, Demonstrate, Respond, and Express.

IV. INTERCONNECTING	Needs Improvement	Meets Standard	Outstanding
1. Dance from Different Cultures and Historical Periods			
a. Different Cultures:			
(1) Observe or perform a dance from one's heritage or environment and from other cultures.			
(2) Observe dances from three or more cultures and describe the cultures.			
b. Different Historical Periods: Observe and perform dances from other historical periods. Identify the time periods.			
c. Share a dance learned from family or friends.			
2. Dance and Healthful Living			
a. Demonstrate dancing safely with respect for one's body and the bodies of others while being aware of others.			
b. Demonstrate positive interaction with others and respect for the feelings of others.			
c. Demonstrate movements that make you and others feel positive.			
3. Dance and Other Disciplines			
a. Respond in movement to a variety of sensory stimuli (sight, sound, touch, and smell).			
b. Respond to a dance using other art forms.			
c. Create and perform dance using content knowledge and skills learned from other disciplines.			

Connect Dance Cont.	Needs Improvement	Meets Standard	Outstanding
d. Choreograph a dance that combines movement ideas with ideas from another discipline.			
e. Experience the use of technology with choreography.			
4. Dance and Literacy			
a. Use movement to create a short dance to express images, ideas, and feelings read in books or poetry.			
b. Use words to explain the meanings, feelings, or images of movements that are danced.			
c. Create and dance a simple story with a beginning, middle, and end.			



Glossary

GLOSSARY OF TERMS

- alignment:** the organization of the skeleton in a functional relationship to gravity
- agility:** the ability to coordinate movement quickly with ease
- axial movement:** movement that is organized in space around an axis of the body and does not travel in space from one location to another (non-locomotor)
- beat:** the regular measurement or counting of movement or music; often an accented motion or tone that defines the tempo or speed of the movement or music
- choreographic principles:** compositional elements in dance; factors to be considered in aesthetically satisfying dance composition
- choreographic structure:** the compositional form of a dance
- choreography:** dance movements that are planned and performed
- cognitive:** the process of thinking or acquiring knowledge
- crawling (creeping):** moving low to the ground on hands and knees in cross-lateral hand and leg movements
- creating:** the inventing, composing, and generating of dance
- creative movement:** movements that are spontaneously created in order to express an idea, feeling, experience, or solution to a movement problem
- cross-lateral movement:** movement that crosses the vertical mid-line of the body; movement that goes right to left or left to right
- curriculum:** a detailed plan of goals, objectives, skills, and lessons on a particular subject
- dance:** the language of movement as expressed by the human body for communication, aesthetic purposes, and the release of energy or emotions
- dynamic:** also called “efforts,” or “energy;” the qualities or characteristics of movement which lend expression and style
- elements:** the building blocks of dance movement; movement of the body using space, time, and dynamic (energy)
- fine motor activities:** activities that involve the coordinated use of small muscle groups such as the fingers in handwriting, playing piano, or drawing
- flexibility:** range of motion determined by a person’s particular skeletal structure and muscular elasticity
- force:** a change in energy with which a movement is executed
- form:** the structural organization or design of a dance composition; the inter-relationships of movements

Glossary

gallop: a springy locomotor run/leap in which the same foot always advances forward

genre: a particular style or category of dance, such as ballet, modern dance, jazz, tap, world dance

gesture: the movement of a body part or combination of parts that suggests a particular idea

gross motor activities: activities that involve the use of large muscle groups such as the legs in running or jumping

group skills: skills that require cooperation, coordination, and interpersonal skills of inter-dependence, lead and follow, imitation, echo, mirroring, and call and response

hop: a movement that leaves the ground from one foot and lands on the same foot

improvise: to spontaneously invent and perform movement

isolation: movement performed with one body part or a small section of the body

jump: a movement that leaves the ground from two feet and lands on two feet

kinesthetic: having to do with motion or movement of the body

kinetic: having to do with motion

leap: a locomotor movement that leaves the ground from one foot and lands on the other foot

level: the height of the dancer in relation to the floor: high—moving standing straight or on one's toes; middle—moving with knees or body bent; low—moving close to or on the ground

locomotor movement: movement that travels from one location to another or in a pathway through space

movement problem: a specific focus or task that serves as directions for exploration and composition

movement vocabulary: the range of movements or steps used in a particular dance style or genre; movements that suggest an idea or meaning

multicultural: acknowledging the strength and richness of human diversity

musicality: the attention and sensitivity to the musical elements of dance while creating and performing

narrative: a compositional structure that develops a story line with a beginning, middle, and end

non-locomotor movement: movement that remains in place; movement that does not travel from one location to another or in a pathway through space

pathway: the line through space along which a person or body part moves

pedagogy: the art or science of teaching and principles of instruction

performing: the execution of movement and dance or the presentation of choreography

personal space: the area or space directly surrounding one's body extending as far as a person can reach

phrase: a series of movements that has a sense of completion

proprioception: internal sensations and awareness of body position and movement

quality of movement: the dynamic, energy/force, effort, or characteristics that give movement its style or affect

responding: an affective, cognitive, or physical observation or reaction to that which is perceived or experienced

rhythm: the patterning or structuring of time through movement or sound

rock: movement of the torso that rhythmically tilts off the spinal axis from side-to-side or forward and backwards.

slither: a form of crawling movement with the belly on the floor (like an alligator).

space: the element of dance that refers to the cubic area in a room, on a stage, or in other environments; the location where a dance takes place

style: dance that has specific characteristics or qualities that give it a distinctive identity.

tempo: the pace or speed of movement or music.

techniques: the physical skills of a dancer that enable clean execution of steps and movements required in choreography

tempo: the pace or speed of movement or music

theme: the unified subject or main idea of a dance; a repetitive movement phrase, either *verbatim* or with variations

time: an element of dance involving duration, rhythm, tempo, or phrasing

transition: as organized connection between dance movements that maintains continuity in the dance

turn: rotation around the central axis of the body

unison: identical dance movements that take place at the same time in a group

values: qualities and behaviors that have intrinsic worth in the process of making or experiencing dance, or for personal development and health

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