Professional Teaching Standards

For Dance Arts

with

Portfolio Checklist

National Dance Education Organization
8609 Second Ave., #203-B
Silver Spring, MD 20910

Edition: 2018

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Silver Spring, MD 20910

Reprints: 2005, 2007, 2009, 2011, 2014, 2017, 2018

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

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Initial project funded in part by Capezio Ballet Markers Dance Foundation and the C.B. Coleman and Joan F Coleman Charitable Foundation.

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Table of Contents

Professional Teaching Standards for Dance Arts

Alignment of Content, Program, Professional Development and Certification, Assessments, and Facilities 5

Overview of Professional Teaching Standards for Dance Arts 6

Standard I: Goals and Purposes of Dance Arts Education 8

Standard II: Knowledge About Students..... 10

Standard III: Standards and Curriculum: Skills and Knowledge of Dance Arts 11

Standard IV: Learning Environments 13

Standard V: Instructional Resources and Strategies 19

Standard VI: Taking Responsibility to Be the Best Teacher You Can Be and Advancing 13

1 8 ..... 11 13

ALIGNMENT OF:

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

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- Teacher and Student Assessments
- NCAS Model Cornerstone Assessments
- National Assessm.04 ( )Tj 3.614(2(oy4)Tj d <0078>T <06457)2E-2(duhe)10.6(i)2.6(onal)2.6(A)2

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

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

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Standard I: Goals and Purposes of Dance Arts Education

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

The overarching goal of dance education is to enrich students' lives with lifelong skills, perspectives, sensibilities, and understandings that enhance their ability to dance and relate to experiences through dance. Teachers promote student growth through engaging students in the study and creation of, and the performance and response to, aesthetically-based dance. Dance teachers not only introduce students to movement

Standard III: Stan dards and Curriculum: Skills and Knowledge of Dance Arts

Accomplished Teachers use their knowledge of dance to aid students in acquiring the

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

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Curriculum.

Accomplished Teachers:

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

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

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

Accomplished Teachers Promot e and Support Schedules that Adhere to Industry Standards.

" Scheduling. The following recommendations are general guidelines. Scheduling is best determined by the host institution (teachers and administrators) based on program goals, teacher credentials, curriculum, facilities and equipment in light of students' ages, gender, interests, and abilities.

- Learning Environments and Curriculum differ among the various institutions in which dance is taught – studios, community/cultural centers, performing arts organizations, or K-12 public and private independent schools – due to the fact each requires unique learning and teaching outcomes, human and financial resources, channels of delivery, and teacher training requirements.

  Private Studio s, Community /Cult ural Centers, Performing Arts Organizations , etc. Scheduling and Curriculum

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

historical contexts of dance, integration of dance with knowledge in other disciplines, and healthful uses of the body.
- ™ All dance classes apply safe movement practices and effective periods of warn-up and cool down activities.
- ™ All dance courses provide students with opportunity to develop appropriate terminology and vocabulary specific to dance and movement.

ƒ Academic credit is awarded at all levels of dance instruction on the same basis as for comparable courses. Grades earned in dance courses are calculated into grade point averages and class rankings on the same basis as grades in comparable courses.

ƒ Students are given the opportunity to perform in informal and formal concerts for peers, parents, and community. Extracurricular activities in arts include dance.

ƒ Dancers and faculty of dance institutions within the community are utilized to enhance and strengthen the school dance curriculum. Guest artists and master classes are provided to complement curriculum and facilitate learning.

ƒ Artistically gifted students will be offered special experience to inspire their abilities and interested.

Standard V: Instructional Resources and Strategies

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

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

Accomplished Teachers:

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

Teachers Ensure that Students Have Access to All Necessary Resources.

Standard VI:

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

Accomplished Teachers:

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

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

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

Accomplished Teachers:

- Incorporate reflective practice into professional work to improve personal pedagogy (methods and practice) and student learning; and provide data for continued research on improving one's teaching and learning practices.
- Receive training in research and reflective practice from other researchers or research institutions.
- Pursue research in dance assessments, reflective practice, student and teacher assessments, student achievement and performance, and content standards.
- Understand and respect a variety of research methods, techniques, and essential research characteristics that embrace quantitative and qualitative inquiry.
- Understand that a wide variety of research is needed in areas that impact policy and further learning in dance and teaching and learning in dance that includes, but is not limited to:

Portfolio Checklist

Standard I: Goals and Purposes of Dance Arts Education

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

Suggested evidence includes the following:

- Written documentation of standards-aligned dance curriculum, units, and lesson plans.
- Written and video documentation of developmentally appropriate lessons on similar content/standards for a least two age-levels.
- Written and video documentation of lesson plans that engage students in the creative process.
- Written and video documentation of students engaged in 21st Century skills.
- Personal reflective writings in regard to how instruction was revised based on student work and student reflection.
- Reflective writings that analyze and reflect on practice and explore curricular and instructional options.
- Student testimonials/journal excerpts about their class experiences including, but not limited to, observations, reflections, formative and summative assessments, performance tasks and projects, portfolios, video documentation, and peer mentoring.
- Personal professional development plan that establishes or identifies professional goals, areas for improothaTB-1.2( )ad trieonats3( )t1e2(t)-1.1(haT4(ef)-13.2(l)3.1(ec)-8(t)-1.1(i)-8.9(va 36 -0) [(as)-

Standard II: Knowledge About Students

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

Suggested evidence includes the following:

- Written documentation of standards-aligned dance curriculum, units, and lesson plans that reflects
  - Age-appropriate instruction
  - Differentiated instruction.
  - Sequential instruction to maximize student learning and meet educational standards.
  - Assessment of student work

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

Accomplished Teachers: (a) demonstrate a command of the content, process, and

Portfolio Checklist

Standard V: Instructional Resources and Strategies

Accomplished Teachers: (a) employ effective strategies to ensure that students learn how to dance, learn about dance, and learn through dance; and (b) teachers ensure that students

Portfolio Checklist

Standard VI: Taking Responsibility to Be the Best Teacher You Can Be and Advanc ing the Field of Dance Arts Education

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

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

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- ƒ Others

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

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

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

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

Suggested evidence includes the following:

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