

Dance Teaching Methods And Curriculum Design Danielle M

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Activating Learning Across the Curriculum Teachers College Press
 "This thesis investigates the concerns, dilemmas and opportunities that teachers associated with teaching culturally diverse dances from contextual perspectives. This topic was identified as timely because of the inclusion of a separate Understanding Dance in Context Strand in The Arts in the New Zealand Curriculum (New Zealand Ministry of Education, 2000). Issues surrounding how to teach, which dances to teach, and who is teaching dance from contextual perspectives, are examined throughout this investigation. Building on previous research into dance education, this inquiry aims to inform and support the development of pedagogy in the teaching of dance in schools in New Zealand. Drawing on relevant literature from dance education, historical background, theories and pedagogies are examined. Literature from a range of other fields is also reviewed, including anthropology, ethnography, educational philosophy and cultural theory. Attention is drawn to how theories from these fields impact on teaching of dance contextually, in terms of ethical treatment of the traditions of others and how theory and practice interface. An ethnographic investigation in New Zealand was designed from within an interpretive paradigm to collect data from teachers, dance educators and dance specialists. These voices are at the heart of this inquiry. The methods used to collect data were: as participant observer on an in-service dance education course; questionnaires; and focus groups. The data collected from the dance specialists and tertiary dance educators produced some contrasting perspectives to those of the teachers. Grounded theory provided a systematic process of analysing data using constant comparison. It became apparent that the theoretical and practical expectations associated with teaching dance contextually differed from teaching creative dance or teaching for skill acquisition. However, the latter teaching strategies were also associated with teaching dance contextually, in what was found to be a complex nexus of concerns, dilemmas and opportunities. Moreover, the difficulties encountered by teachers in this study, as they engaged with this nexus, resulted in some teachers not teaching dance contextually and this does not meet expectations of the Curriculum. A key finding of this inquiry is how creative discovery learning can operate in the teaching of culturally diverse dances from contextual perspectives"--Abstract.

Dance Appreciation Human Kinetics

Originally published as a special issue of *Research in Dance Education*, now with an added chapter, this text acknowledges and celebrates the increasingly diverse careers and employment

networks in which dance professionals and dance educators are engaged. Addressing issues and developments relating to the workplace of dance, the text explores what it means to transcend the boundary between dance as passion, and dance as employment. Chapters explore challenges of professional practice including limitations on access, precarity, bodily risk, gender inequality, and sexual harassment, and challenge the status quo to offer readers new ways of thinking about dance, and how this might translate into professional practice and work. Ultimately celebrating the passion which motivates dancers to embark on a professional career, and highlighting the elation and joy which such employment can bring, this volume encourages dance professionals, students, and educators to imagine things differently and develop teaching approaches, curricula, work places, and communities which capitalise on the diversity and dedication of individuals in the field. This text will be of great interest to graduate and postgraduate students, researchers, academics, professionals in the field of Dance, Dance Education, Choreography and related art forms, Curriculum studies and Sociology of Education.

Teaching Dance Human Kinetics Publishers

In this work Graham McFee offers an original contribution to debates concerning the nature, scope, and purpose of dance for young people, defending a view of the distinctiveness of dance education based on recognising dance as an artistic activity. Although centrally a contribution to philosophical investigation, this text should be essential reading for all student dance teachers and those interested in the place of dance in the curriculum.

Comprehensive K-12 Dance Education McFarland

In this powerfully argued and progressive study, Kimberly Oliver and David Kirk call for a radical reconstruction of the teaching of physical education for girls. Despite forty years of theorization and practical intervention, girls are still disengaging from physical education, dropping out of physical activity, and suffering negative consequences in terms of their health and well-being as a result. This book challenges the conventional narrative that girls are somehow to blame for this disengagement, and instead identifies important new ways of working with girls, developing a new pedagogical model for 'girl-friendly' physical education. The book locates our understanding of the experiences of girls in physical education in the broader context of young people's multifaceted engagements with popular physical culture. Adopting an activist perspective, it outlines a programme of action informed by principled pragmatism and based on four critical elements: student-centred pedagogy; critical study of embodiment; inquiry-based physical education centred-in-action, and listening and responding to girls over time. It explores the implications of this new thinking for teaching, research, PETE and

policy, and outlines a future agenda for work in this area. Offering a profound theoretical critique of contemporary research and practice, as well as a new programme of action, *Girls, Gender and Physical Education* is essential reading for all researchers, advanced students and practitioners with an interest in the issues of gender, equity and inclusion in physical education.

Case Studies on Humanizing Dance Pedagogy McGraw-Hill Humanities/Social Sciences/Languages

Many of us are drawn to dance because we love the act of dancing. Teaching was something that came later. It is necessary to teach dance if we want to continue dancing and make a living doing it. Whether you are facing a class of students for the first time or are an experienced teacher, whether you teach children or adults, whether in a recreational setting or college, you will find this book an essential source of information. Supported by illustrations, numerous examples, sample lesson plans, activity suggestions, and discussion questions, *Teaching Dance: The Spectrum of Styles* is designed for use as a course textbook for student teachers and as a resource for the professional teacher. It includes practical tips and application suggestions with additional material downloadable from the website. Supported by illustrations, numerous examples, sample lesson plans, activity suggestions and discussion questions, *Teaching Dance: The Spectrum of Styles* is designed for use as a course textbook for student teachers and as a resource for the professional teacher. It includes practical tips and application suggestions with additional material downloadable from the website. This groundbreaking work brings the *Spectrum of Teaching Styles* originally developed by Muska Mosston and Sara Ashworth to the art and science of dance. The *Spectrum* will help dance teachers address many issues, including the following: For the beginning teacher, "Did I meet my objectives? How can I judge how well I did?" For the advanced teacher, "How can I encourage initiative and help students become more responsible and self-motivated?" "How can I continue to grow and improve as a teacher?" For the college or university teacher, "How do I help my colleagues in other disciplines and my administration understand dance as an academic discipline?" "How can I engage students cognitively and encourage critical thinking?" For teachers of children, "How can I focus on the creative possibilities of movement for each child and harness their love of discovery?" For teachers in private studios, "The students in my class are at several different levels! How can I coax the beginners and still challenge the more advanced students?" "How can I teach so that I reach every student, keep students coming back for more classes, and thus keep enrollment (and my business) up?" When teaching large classes, "How can I provide individualized feedback for every student in the class and still keep the class moving?"

Motor Learning and Control for Dance Human Kinetics

Creative Dance for Learning: The Kinesthetic Link is a comprehensive teaching guide that addresses the “what”, “why” and “how” of creative dance. It provides theoretical and practical guidance on teaching creative dance, particularly in educational settings. The authors’ approach is heavily influenced by Barbara Mettler, Margaret H’Doublar, and Rudolph Laban, all legendary figures in the field of creative dance. Their theories are combined with the authors’ insights from thirty years of dance teaching experience to:

- * validate dance as art education, adaptable to all ages and abilities
- * explain a conceptual framework for teaching dance in common language
- * highlight the kinesthetic sense as a guide for creating dance forms
- * provide methods of linking movement across the curriculum
- * address cultural material through creative dance
- * outline teaching progressions that develop student skill and understanding
- * guide readers into building and presenting lessons of their own
- * provide models for assessing student learning
- * relate creative dance instruction to achievement standards in dance and other disciplines
- * offer over 25 well-tested lesson plans and 40 adaptations that extend the lesson material.

[Brain-compatible Dance Education](#) Amer Alliance for Health Physical

Never before has a greater variety of careers been available in dance—and never before has such comprehensive, expert guidance on those burgeoning careers been accessible in one book. Careers in Dance is a master guide that will help students navigate the expanding opportunities in dance and familiarize current professionals with potential career choices that best align with their pursuits and strengths. This highly practical text offers a wealth of information on career options in a variety of settings and with a variety of focuses, including commercial ventures, scholarly pursuits, administrative avenues, medical and scientific settings, and interdisciplinary opportunities. Readers are guided in discovering their deepest interests and learning how to translate their unique strengths into rich and fulfilling careers. In keeping with recent trends in higher education dance programs, Careers in Dance spotlights entrepreneurship and leadership opportunities for dancers, delving into an array of options and offering much-needed advice. The book covers some of the social and cultural influences that affect success in the field, and it explores various career opportunities: K-12 and postsecondary dance education Dance studios Performance, choreography, and production Dance research, analytical writing, and journalism Dance administration and advocacy Dance science, therapy, and medical and somatic practices Private competition companies Technical theater and related areas The text also helps readers understand the connections between dance and other disciplines. For example, it details the interdisciplinary opportunities involving technology, technical theater, and media. It also notes the possibilities for continued education in graduate school programs and suggests approaches to acclimating to life as a working professional. Careers in Dance offers two recurring elements throughout the book: Profiles of, and interviews with, esteemed professional dancers, revealing their real-world experiences and affording insights into different dance careers Reflection prompts that encourage self-reflection and prepare readers to seek career development and career advancement opportunities This text explores the opportunities dance students and professionals can pursue, helps them pinpoint their areas of interest and strengths, and equips them to create their unique paths to a fulfilling career in dance. In doing so, Careers in Dance provides the advice and strategies dancers need to actualize their own destinies in dance. *Dance Pedagogy for a Diverse World* Teacher to Teacher Issues of race, class, gender and religion permeate the study of contemporary dance, resulting in cultural clashes in classrooms and studios. The first of its kind, this book provides dance educators with tools to refocus teaching methods to celebrate the pluralism of the United States. The contributors discuss how to diversify ballet technique classes and dance history courses in higher education, choreographing dance about socially charged contemporary issues, and incorporating Native American dances into the curriculum, among other topics. The application of relevant pedagogy in the dance classroom enables instructors to teach methods that reflect students' culture and affirm their experiences.

Teaching and Learning for Justice in a Changing World Routledge Brenda McCutchen provides an integrated approach to dance education, using four cornerstones: dancing and performing, creating and composing, historical and cultural inquiry and analysing and critiquing. She also illustrates the main developmental aspects of dance.

[Teaching Dance from Contextual Perspectives in the New Zealand Curriculum](#) Routledge

Beginning Ballet introduces students to ballet through participation and appreciation as an academic study. This resource details etiquette, class expectations, health, and injury prevention and explores ballet’s history, major artists, styles, and aesthetics. Photos and descriptions in the text plus photos and video clips in an accompanying web resource help students learn and practice beginning ballet.

Dance Education around the World Human Kinetics Publishers Implementing the National Dance Education Standards presents a

wealth of tools that help you apply the standards in a way that makes dance education come alive for your students. The standards—updated from the original seven standards created by the National Dance Association in 1994—are more action oriented and outcomes based than the original set, and they present new benchmarks for four grade-level groups and expert guidance in implementing the standards. Implementing the National Dance Education Standards Will Help you develop a curriculum that engages students in developmentally appropriate learning experiences and makes dance fun and exciting for every student.

Dance, Professional Practice, and the Workplace Human Kinetics

This collection of articles by Susan W. Stinson, organized thematically and chronologically by the author, reveals the evolution of the field of arts education in general and dance education in particular, through narrative and critical reflections by this unique scholar and a few co-authors. It also includes contextual insights not available elsewhere. The author's pioneering embodied research work in arts and dance education continues to be relevant to researchers today. The selected chapters and articles were predominantly previously published in a variety of journals, conference proceedings and books between 1985 and the present. Each section is preceded by an introduction and the author has written a post scriptum for each article to offer a commentary or response to the article from the current perspective.

The Concept of Dance Education McFarland

Creative Dance for All Ages, Second Edition, has had a long history of providing a dance curriculum to teachers and students preparing to teach creative dance. Author Anne Gilbert demystifies expectations when teaching creative dance and provides the theory, methods, and lesson ideas for success in a variety of settings and with students of all ages. This one-stop resource offers dance teachers everything they need, including a sequential curriculum, lesson plans, instructional strategies, assessment, and other forms. It’s like having a seasoned dance teacher at your side offering inspiration and guidance all year long. Internationally recognized master teacher and author Anne Gilbert Green presents creative dance for everyone and tips on meeting the challenges of teaching it. She offers a complete package for teaching creative dance that includes the theory, methodology, and lesson plans for various age groups that can be used in a variety of settings. Gilbert also offers an entire dance curriculum for sequential teaching and learning. The second edition of her classic text has been revised, reorganized, and updated to meet all the needs of dance teachers. The second edition of Creative Dance for All Ages includes these new features:

- An easy-to-navigate format helps you quickly access the material and find lesson planning and assessment tools.
- Content reflects changes in the field of dance education to put you on the cutting edge.
- Forty age-appropriate and brain-compatible lesson plans are accessible through the web resource, which save prep time and help ensure compliance with the latest standards.
- Five downloadable video clips demonstrate the lesson plans and teaching strategies and how to put them to work in the classroom.
- Suggestions for modifying lessons help you include students of all abilities.
- Eight assessment forms and curriculum planning templates are adaptable to your needs. If you’re a novice teacher, the book also contains these features to ensure effective instruction:
- The same conceptual approach to teaching dance was used in the first edition.
- A sequential dance curriculum helps you systematically cover a 10-week quarter or 16-week semester.
- Class management tips put you in control from the first day.

Creative Dance for All Ages, Second Edition, is an unparalleled resource for dance educators who are looking for a conceptual creative dance curriculum that will support teaching to learners of all ages. Whether in a studio, company, recreational, or educational setting, you will discover a comprehensive and well-rounded approach to teaching dance, emphasizing the how as much as the why.

Inclusive Creative Movement and Dance Human Kinetics

In this book you will find helpful Dance Education resources that will guide you through a successful year of teaching. When we, Dance Educators, begin our school year we are told to follow state standards, however no curriculum is supplied that meets the needs of each level of classes. Instead, we are asked to create our own curriculum, our own syllabus, decorate our class, create lessons and much, much more. Ultimately, an administrator evaluates us to see if these items are successfully accomplished and meet the state standards. Meanwhile, we have a million other things to think about. What lessons do I teach my students? In what order do I teach those lessons? What is the best history lesson to teach? Which vocabulary terms do I teach? What are my classroom expectations? What are the best performance tips to give my students? What wall décor do I hang on my classroom walls? Which rubrics do I use to assess my students? What is the best audition document? What choreography lessons should I use? What do I need to do before the show? The list goes on and on. This book offers you a variety of resources to choose from that would best fit your method of teaching. It is primarily for the middle school and high school dance teachers at public and private schools. You will receive an abundance of helpful ideas

and lessons. You can choose to implement one idea or lesson at a time and then eventually continue to add other ideas into your plans as the years continue. Each chapter offers sample material for you to implement into your own classroom

including: Syllabus Choreography lessons Classroom decorations Performance tips Important beginning and end of year documents Individual and peer evaluations Rubrics and score sheets Scenography report Lessons for writing reviews Introducing critiques Choreography tips Dance Education Resources For The Classroom is a one-stop shop to have a successful, well planned, stress-free year of teaching that allows for flexibility, helpful ideas, lessons, templates and creativity. Good luck! Teach on!

Practical and Strategic Guidance From the Field Intellect Books

History of Dance, Second Edition, offers readers a panoramic view of dance from prehistory to the present. The text covers the dance forms, designs, artists, costumes, performing spaces, and accompaniments throughout the centuries and around the globe. Its investigative approach engages students in assignments and web projects that reinforce the learning from the text, and its ancillaries for both teachers and students make it easy for students to perceive, create, and respond to the history of dance. New to This Edition History of Dance retains its strong foundations from the first edition while adding these new and improved features:

- An instructor guide with media literacy assignments, teaching tips, strategies for finding historical videos, and more
- A test bank with hundreds of questions for creating tests and quizzes
- A presentation package with hundreds of slides that present key points and graphics
- A web resource with activities, extensions of chapter content, annotated links to useful websites, and study aids
- Developing a Deeper Perspective assignments that encourage students to use visual or aesthetic scanning, learn and perform period dances, observe and write performance reports, develop research projects and WebQuests (Internet-based research projects), and participate in other learning activities
- Experiential learning activities that help students dig deeper into the history of dance, dancers, and significant dance works and literature
- Eye-catching full-color interior that adds visual appeal and brings the content to life

Also new to this edition is a chapter entitled “Global Interactions: 2000–2016,” which examines dance in the 21st century. Resources and Activities The web resources and experiential learning activities promote student-centered learning and help students develop critical thinking and investigative skills. Teachers can use the experiential learning activities as extended projects to help apply the information and to use technology to make the history of dance more meaningful. Three Parts History of Dance is presented in three parts. Part I covers early dance history, beginning with prehistoric times and moving through ancient civilizations in Greece, Crete, Egypt, and Rome and up to the Renaissance. Part II explores dance from the Renaissance to the 20th century, including a chapter on dance in the United States from the 17th through 19th centuries. Part III unfolds the evolution of American dance from the 20th century to the present, examining imported influences, emerging modern dance and ballet, and new directions for both American ballet and modern dance. Chapters Each chapter focuses on the dancers and choreographers, the dances, and significant dance works and literature from the time period. Students will learn how dance design has changed through the ages and how new dance genres, forms, and styles have emerged and continue to emerge. The chapters also include special features, such as History Highlight sidebars and Time Capsule charts, to help students place dancers, events, and facts in their proper context and perspective. Vocabulary words appear at the end of each chapter, as do questions that prompt review of the chapter’s important information. The text is reader-friendly and current, and it is supported by the national standards in dance, arts education, social studies, and technology education. Through History of Dance, students will acquire a well-rounded view of dance from the dawn of time to the present day. This influential text offers students a foundation for understanding and a springboard for studying dance in the 21st century.

Dance Education Resources AuthorHouse

Providing a distillation of knowledge in the various disciplines of arts education (dance, drama, music, literature and poetry and visual arts), this essential handbook synthesizes existing research literature, reflects on the past, and contributes to shaping the future of the respective and integrated disciplines of arts education. While research can at times seem distant from practice, the Handbook aims to maintain connection with the live practice of art and of education, capturing the vibrancy and best thinking in the field of theory and practice. The Handbook is organized into 13 sections, each focusing on a major area or issue in arts education research.

[Teaching Dance](#) Human Kinetics

The Western approach to dance is largely focused on control and mastery of technique, both of which are certainly necessary skills for improving performance. But mindful attention, despite its critical role in high performance, has gotten short shrift—until now. Attention and Focus in Dance, a how-to book rooted in the 20 years of attentional focus findings of researcher Gabriele Wulf, will help dancers unlock their power and stamina reserves,

enabling efficient movement, heightening their sensory perception and releasing their dance potential. Author Clare Guss-West—a professional dancer, choreographer, teacher and holistic practitioner—presents a systematic, science-based approach to the mental work of dance. Her approach helps dancers hone the skills of attention, focus and self-cueing to replenish energy and enhance their physical and artistic performance. A Unique, Research-Based Approach Here is what Attention and Focus in Dance offers readers: A unique approach, connecting the foundations of Eastern movement with Western movement forms Research-based teaching practices in diverse contexts, including professional dance companies, private studios, and programmes for dancers with special needs or movement challenges Testimonies and tips from international professional dancers and dance educators who use the book's approach in their training and teaching A dance-centric focus that can be easily integrated into existing training and teaching practice, in rehearsal, or in rehabilitation contexts to provide immediate and long-term benefits Guss-West explores attentional focus techniques for dancers, teachers and dance health care practitioners, making practical connections between research, movement theory and day-to-day dance practice. "Many dancers are using excessive energy deployment and significant counterproductive effort, and that can lead to a global movement dysfunction, lack of stamina and an increased risk of injury," says Guss-West. "Attentional focus training is the most relevant study that sport science and Eastern-movement practice can bring to dance." Book Organisation The text is organised into two parts. Part I guides dancers in looking at the attentional challenges and information overload that many professional dancers suffer from. It outlines the need for a systematic attention and focus strategy, and it explains how scientific research on attentional focus relates to dance practice. This part also examines the ways in which Eastern-movement principles intersect with and complement scientific findings, and it examines how the Eastern and scientific concepts can breathe new life into basic dance elements such as posture, turnout and port de bras. Attention and focus techniques are included for replenishing energy and protecting against energy depletion and exhaustion. Part II presents attention and focus strategies for teaching, self-coaching and cueing. It addresses attentional focus cues for beginners and for more advanced dancers and professionals, and it places attentional focus in the broader context of holistic teaching strategies. Maximising Dance Potential "Whether cueing others or yourself, cueing for high performance is an art," Guss-West says. "Readers will discover how to format cues and feedback to facilitate effective neuromuscular response and enhance dancer recall of information and accessibility while dancing." Attention and Focus in Dance offers an abundance of research-backed concepts and inspirational ideas that can help dancers in their learning and performance. This book aids readers in filtering information and directing their focus for optimal physical effect. Ultimately, it guides dancers and teachers in being the best version of themselves and maximising their potential in dance. Human Kinetics Winner, Susan W. Stinson Book Award for Dance

Education—University of North Carolina Greensboro Winner, Ruth Lovell Murray Book Award—National Dance Education Organization "Original and groundbreaking.... This is a pivotal text to propel dance education beyond the status quo tenants of 'best practices.'...This text may well be the driver moving personal, value-based pedagogies beyond methods-based instruction. An exciting read and an honest journey in meaningful decision making."—Susan Kirchner, Towson University The first of its kind, this volume presents research-based fictionalized case studies from experts in the field of dance education, examining theory and practice developed from real-world scenarios that call for ethical decision-making. Dilemmas faced by dance educators in the studio, on stage, in recreation centers and correctional facilities, and on social media are explored, accompanied by activities for humanizing dance pedagogy. These challenges converge from educational policies and mandates developed over the past two decades, including teacher-proof "scripted" curriculum, high-stakes testing, standardization, and methods-centered teacher preparation; difficulties are often perpetuated by those who want to make change happen but do not know how. **For the Classroom** Human Kinetics Discovering Dance is the ideal introductory text for students with little to no dance experience. Teachers can adapt this course to meet students where they are, whether they are new to dance or already have some dance experience. The material helps students consider where movement comes from and why humans are compelled to move, grasp the foundational concepts of dance, and explore movement activities from the perspectives of a dancer, a choreographer, and an observer. The result is a well-rounded educational experience for students to build on, whether they want to further explore dance or choreography or otherwise factor dance into college or career goals. Discovering Dance will help students in these ways: • Meet national and state standards in dance education and learn from a pedagogically sound scope and sequence that allow them to address 21st-century learning goals. • Discover dance through creating, performing, analyzing, understanding, responding to, connecting to, and evaluating dance and dance forms. • Step into a flexible dance curriculum that is appropriate for one or more years of instruction. • Build on their dance experience, whether they want to further explore dance or choreography or otherwise factor dance into college or career goals. • Use student web resources to enhance their learning. The book is divided into four parts and 16 chapters. Part I focuses on the foundational concepts of dance and art processes, wellness, safety, dance elements, and composition. Part II delves into societal facets of dance, including historical, social, folk, and cultural dance. In part III, students explore dance on stage, including ballet, modern dance, jazz dance, and tap dance, and also examine aspects of performance and production. Part IV rounds out the course by preparing students for dance in college or as a career and throughout life. Each chapter helps students • discover new dance genres; • explore dance genres through its history, artists, vocabulary, and significant works; • apply dance concepts through movement, written, oral, visual, technology, and multimedia assignments, thus deepening their knowledge and abilities; • enhance learning by completing in each chapter a portfolio assignment; and • use the Did You Know

and Spotlight elements to expand on the chapter content and gain more insight into dance artists, companies, and events. Learning objectives, vocabulary terms, and an essential question at the beginning of each chapter prepare students for their learning experience. Students then move through the chapter, engaging in a variety of movement discovery, exploration, response, and research activities. The activities and assignments meet the needs of visual, auditory, and kinesthetic learners and help students explore dance through vocabulary, history, culture, creation, performance, and choreography. This personal discovery is greatly aided by technology—including learning experiences that require taking photos; watching or creating short videos of dancers' performances; creating timelines, graphs, drawings, and diagrams; and creating soundscapes. Chapters conclude with a portfolio assignment or project and a chapter review quiz. A comprehensive glossary further facilitates learning. In addition, some chapters contain Explore More elements, which trigger students to investigate selected dance styles on the web resource. These sections offer students insight into various dance genres and styles; for example, in the chapter on cultural dance, students can explore more about street dances, Mexican folkloric dance, African dance, Indian dance, and Japanese dance. The online components further strengthen the book and enrich the students' learning experience. These resources also help teachers to prepare for and manage their classes. Here is an overview of the resources: Teacher Web Resource • Learning objectives • Extended learning activities • Handouts and assignments that students can complete, save, and print to turn in • Explore More sections of selected chapters to introduce students to additional social, folk, cultural, and contemporary dance styles • Chapter glossary terms both with and without the definitions • Chapter PowerPoint presentations • Information on assessment tools • Interactive chapter review quizzes • Answer keys for handouts, assignment sheets, and quizzes • Unit exams and answer sheets • Video and audio clips for selected dance genres • Web links and web search terms for resources to enhance the learning • Additional teacher resources to support and extend the teaching and learning process (these resources include chapter learning objectives, enduring understanding and essential questions, chapter quotes, teacher-directed information to support teaching specific activities, and web links) Student Web Resource • Handouts and assignments that students can complete, save, and print to turn in • Explore More sections of selected chapters to introduce students to additional social, folk, cultural, and contemporary dance styles • Chapter glossary terms both with and without the definitions so students can test their knowledge • Information on assessment tools • Interactive chapter review quizzes • Video and audio clips for selected dance genres • Web links and web search terms for resources to enhance the learning **First Steps in Teaching Creative Dance** Springer Science & Business Media "Undergrad text for general-education courses helps students fulfill fine arts credits. This text will help students form a connection to and appreciation for dance as both an art form and a lifetime physical activity, no matter their primary course of study or eventual career path"--

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