



# Dance Education Literature & Research descriptive index (DELRdi)

## LIVE GRID

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## About the DELRdi Live Grid

The Grid provides statistical data for the total number of documents in the DELRdi for each of the five drop-down categories on the right side of the search page. We call it a “live” grid because tallies continually grow and change as new data are entered into the DELRdi database. **The purpose of the Grid is to reveal patterns, trends, and gaps that exist in dance education research and literature.**

The book, *Research Priorities for Dance Education* (2004), is based on statistics in the original Grid developed from 2,339 documents culled in 2002. Analysis of the rich information the Grid provided at that time is available in full text in DELRdi. Similar analysis is being gleaned from the current DELRdi from more than 8,000 documents, but you can do your own analyses based on your individual needs.

### What categories are included in the Grid?

The current categories listed in the Grid were developed for a Research in Dance Education initiative (2001-2004) supported by a substantial grant awarded by the U.S. Department of Education (DoE). The initial list of “Education Issues” identified those issues the DoE considered critical to US education. The research team supplemented the list with critical issues specific to dance arts education. A second list identified the “Populations Served” by US dance educators. The third list identified the “Areas of Service” dance educators served across America. “Research Methods” and Research Techniques” tracked research practices employed over decades.

### Why you should use the Grid:

The Grid is a cross-category snapshot of research topics arranged in alphabetical order and color-coded from light-to-dark according to the number of documents included in the DELRdi. A quick scan can reveal areas that have received little attention (white) through those that have received significant focus (dark). This is important for researchers to understand if their research is to build on the existing foundation of knowledge rather than redo existing work, thinking it is new. You might consider this as you plan your research topic – i.e., check the grid to see what was done and what gaps exist in current literature and research.

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**LIVE GRID - Descriptor Definitions on next page**

## DESCRIPTORS FOR GRID MATRIX

A.1

### I. Important Issues in U.S. Education (row #1)

- A. **Health** – physical, emotional, and mental wellness of the student.
- B. **Creative Process** – the process of teaching and learning using experience, information, stimuli, data, and ideas in new and different combinations to invent new and different, ideas, products or combinations. Some examples include: teaching and learning to find solutions to problems or questions; intuitive sensing-feeling-thinking; and scientific process, etc.
- C. **Different Learning Styles & Theories** – discreet modes of processing information, forming concepts and learning that focus on unique preferences, strengths, and abilities. For example: visual-auditory-tactile/kinesthetic; interpersonal; intuitive; linguistic (written or oral language); MI or other theories.  
**Kinesthetic Learning** – learning that occurs through bodily movement or the use of bodily movement to teach information or skills; learning that occurs due to bodily movement in time and space; and includes Psychomotor Taxonomy (Anita Harow).
- D. **Student Achievement** – measures student progress using samples of student work (portfolio, performance, journal entries, self-review, documentation of process, etc.); quantitative analyses (GPAs, grades, any test score, state testing, developed rubrics, checklists); and/or observation, peer review, anecdotal, etc. Important to look at multiple ways of assessing any type of student achievement.  
**Affective Domain** – measures changes in preferences, attitudes, and values.  
**Student Performance** – broader concept of measuring student progress through indicators beyond student achievement – i.e., socio-economic indicators such as drop out rate, college entrance rate, vocational choices, employment rate, sick days, etc.
- E. **Policy** – involves recommended or mandated actions at federal, state, or local school district (LEA) levels. Examples: federal (Goals 2000: Educate America Act, NAEP); state (dance teacher certification, high school student graduation requirements in the arts, state standards in dance/arts education, entrance requirements for college freshmen students in the arts); and LEAs (standards, curricular frameworks, assessments).  
**Funding** – involves financial issues/concerns with public or private monies at federal, state, or local levels.
- F. **Teacher Certification** – (1) state certification and licensure in dance teacher education, or in determining certification standards for teachers where they don't exist; and (2) includes private and public sectors teaching in K-12, higher education, private studios, and artists.  
**Uncertified Teachers** – (1) all who teach subjects outside their major areas of expertise in teaching/learning in education; may include volunteers, parents, artists-in residence, coaches, and teachers for whom the specialty area in which they are teaching is not their content area of expertise, etc.; and (2) includes private and public sectors teaching in K-12, higher education, private studios, and artists.  
**Standards for Teachers** – (1) Areas included in teacher certification and licensure criteria (i.e., NBPTS standards) often involve: content, skills, and knowledge in national, state, and local Standards, curriculum, curricular frameworks, and assessments; understanding different goals and purposes of dance education; knowledge of students; knowledge and use of diverse instructional resources, methods, and processes; understanding different learning environments; ability to collaborate with colleagues; rich use of community resources in arts education; using reflection, assessment and evaluation in teaching and learning for students and teacher. (2) Includes private and public sectors teaching in K-12, higher education, private studios & artists.
- G. **Equity** – equal access and opportunity for students to study dance regardless of gender, age, size, shape, interest, ability, race, ethnic origin, or religious belief.
- H. **Multicultural Education** – teaching and learning that embraces more than one cultural perspective or view; understanding same or different viewpoints or perspectives from two or more cultures; learning from a variety of cultures.
- I. **Children-at-Risk** – students who are identified as children most likely not to complete K-12 education. Shared characteristics among at-risk students: single parent homes, homeless, drug use, high pregnancy rate, qualify for free lunch programs, and students for whom English is a second language (ESL).
- J. **Integrated Arts** – teaching and learning that involves cross teaching in the art forms: dance, music, theatre, visual arts, media, and creative writing.

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**Interdisciplinary Education** – teaching and learning more than one academic subject at a time (math, science, language arts, history, civics, government, foreign languages, etc.). Research and writing may often be important in integrated arts/interdisciplinary education, however they need not be a necessary condition. Teaching one subject does not qualify.

**Arts Education** – teaching and learning in the art forms: dance, music, theatre, and visual arts.

- K. **National Standards in dance and other disciplines** – written standards for a discipline (usually established by a professional association). In dance, this specifically refers to the National Standards for Dance Education that involves the processes of creating, performing, and critically analyzing the works of self and others found in seven content standards: (1) Identifying and demonstrating movement elements and skills in performing dance; (2) Understanding choreographic principles, processes, and structures; (3) Understanding dance as a way to create and communicate meaning; (4) Applying and demonstrating critical and creative thinking skills in dance; (5) Demonstrating and understanding dance in various cultures and historical periods; (6) Making connections between dance and healthful living; and (7) Making connections between dance and other disciplines.
- L. **Brain Research** – studies that examine changes in structure, function or development of the brain in relation to, or stimulated by, bodily movement or dance.

#### **Populations Served by Dance Education (column #1)**

1. **Early Childhood & PreKindergarten** – students 0-4 years of age.
2. **K-12 education** -- generally students from 5-18 years of age. Subdivided into three Grade Categories: **Grades K-4; Grades 5-8; and Grades 9-12.**
3. **Higher Education** – training or course work beyond completion of secondary school received from a college, university, or college/university professional preparation program.
4. **Different Abilities** – student with physical, mental, health, or emotional challenges.
5. **Seniors & Elderly** – populations 55 and above.
6. **After School Programs** – programs that occur after normal school hours in a K-12, college or university facility, but not part of the academic school day.  
**Outreach Programs** – programs that are part of academic curricula; programs that occur off school premises in which students are transported to off-site facility to have dance ed experience.
7. **Private Studios** – covers private/class dance instruction which may range from career-track professional preparation programs to local studios/schools of dance and recreation/community centers; such programs may be sponsored by or housed in college or university facilities but the emphasis is on dance instruction and not academics.
8. **Artists** – choreographers and performers working in the art of dance; scope in RDE project examines the artist focused in dance education and the teaching and learning of dance.
9. **Administration and Policy Makers** – includes principals, superintendents, chairs, deans, legislators, governors, and administrators in positions to change/create policy.
10. **Community & Family** – human and financial resources inherent in a community or family.
11. **World Cultures** – includes ethnic groups both within and outside of the United States.

#### **Areas of Service for Teaching and Learning Dance (column #1)**

12. **Advocacy** – information used to increase support for dance/arts education in learning and teaching (cognitive, transference learning, emotional, social, cultural, physical, etc.).
13. **Artists-in-Schools** – dancers who earn their living in the performing arts and teach in PreK-12 education and higher education environments; they may have “vocational certification” but frequently have no certification to teach dance in academic settings.
14. **Technique** – includes all dance genres; includes learning about, understanding, and using the vocabulary or “building blocks” (steps, movements, theory, etc.) of the genre being learned; and understanding the vocabulary in relation to the elements of dance using time, space, and energy.
15. **Curriculum & Sequential learning** – guidelines, frameworks, schedules, and plans that define or outline programs for teaching and learning dance. Learning that builds upon previous learning with a defined curriculum that carries students through different achievement levels of learning and doing. It is not – unconnected lessons, one-shot learning situations, undefined curriculum, nor skills acquired through life experience.

- 16. Creating & Choreographing Dance** – the act of inventing and composing dance for the purposes of teaching and learning.
- 17. Performing** – the execution of movement and the manifestation of choreographic ideas for the purposes of teaching and learning.
- 18. Critical Analysis** – intellectual & aesthetic observations & evaluations about composition, structure & meaning of dance; includes becoming a knowledgeable connoisseur of dance.
- 19. Creative Process** – the invention or combining of movement in unique ways to develop new or different movement possibilities; improvising or composing from original movements using processes such as problem solving, critical thinking, and analysis; [student-centered problem solving; the student is actively involved in creating solutions to any set of problems; or, as it relates to the creative process in dance, the child is involved in all aspects of the dance creation, performance, and critical analysis project.] The teacher does not set movement on students, rearrange, or involve rote in teaching and learning process.
- 20. Child Development** – includes teaching and learning of information at developmentally appropriate ages related to the physical and intellectual growth and maturation of the student.  
**Cognitive Development** – the mental process or faculty by which knowledge is acquired at age-appropriate learning plateaus.
- 21. Somatics & Body Therapies** – dance/movement involving a greater understanding and efficient use of the body – i.e., Alexander Technique, Feldenkrais, Laban Movement Analysis, Pilates, etc. Delimited to not include dance therapy.
- 22. Dance Science & Medicine** – includes anatomy, kinesiology, physiology, endocrinology, psychology; injury prevention and rehabilitation. Delimited to not include dance therapy.
- 23. Higher Order Thinking Skills & Problem Solving Techniques** – research studies that involve upper levels of the cognitive process – i.e., Bloom's, Barzano, and Anderson Taxonomies (knowledge, comprehension, application, analysis, synthesis, evaluation).
- 24. Historical & Cultural Contexts** -- dance of anthropological/ethnographic, historic or international nature that relates to past or current periods and cultures.
- 25. State & Local Education Agency (LEA) Standards** – written standards that are established by a state or LEA (local school district); often are derivatives of the National Standards in Dance Education; usually involve creating, performing, and critically analyzing works by self and others; can be mandatory or voluntary; how were standards established; what is the content of the standards; how have they changed since developed; and the extent of implementation?
- 26. Interdisciplinary education** – using movement to teach and learn concepts from other disciplines; using other disciplines to teach and learn movement and movement concepts. It is not teaching and/or learning in one discipline.
- 27. Student & Teacher Assessments** – evaluating what students know and are able to do; and evaluating teacher effectiveness. Should include a variety of evaluative processes & methodologies (rubrics, portfolio, performance, self-evaluation, peer review, checklists, written, journals, observation, etc.).  
**Program Effectiveness Assessment** – evaluating effectiveness of curricular instruction.  
**National, State, LEA Assessments** – evaluations undertaken at national, state, and local levels.
- 28. Opportunities to Learn** – curriculum, scheduling, staffing, equipment, facilities, and safety.
- 29. Pedagogy** – the processes and methodologies of teaching and learning.
- 30. Teacher Preparation & Training** – processes and methodologies and requirements for obtaining professional level in dance education; and preparation for the classroom teachers in education.
- 31. Certification** -- minimal standards that attest to teacher (beginner or master) competency.  
**Licensure** – state standards that allow a teacher to practice in that state.
- 32. Resources** – books, texts, CDs & videos that impact teaching and learning in dance education.
- 33. Research** – includes dance research in content areas, populations, and national issues in education (learning and teaching); includes research theory, learning, processes and methodologies.
- 34. Technology** – research that includes use of computers, internet, software programs, computer simulations, computer music, videos, camcorders, lighting/ sound equipment, hardware video taping, web, CD players, digital cameras, and VCR.

