

**Children and Dance**

[**Judith Lynne Hanna**](https://www.oxfordbibliographies.com/ViewContributor/document/obo-9780199791231/obo-9780199791231-0249.xml?id=con11704)

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**Introduction**

Evolution shows that human development has been influenced by movement, including dance. Why? Attention to motion is critical for survival to cope with eating or being eaten, social bonding, and shaping and sharpening both body and brain. Dance is a complex physical, multisensory, emotional, and cognitive form of communicative motion with widely distributed processing in the internally differentiated brain. These facts contradict earlier views of dance as merely physical and emotional. Dance is a language, composed of purposeful, intentionally rhythmical, and culturally influenced sequences of nonverbal body movements and stillness in time and space, and with effort performed with notions of aesthetic value and competency. A method of conveying complex concepts and ideas with or without recourse to sound, dance is more often like symbolic poetry than prose. Dance occurs in formal and informal settings. The body sounding off with cognition, affect, continuity, and change in dance may reflect or influence society. Amazingly, researchers from at least twenty-two disciplines worldwide have conducted research on dance and the child, including anthropology, Asian studies, computer science, dance, education, endocrinology, occupational therapy, neuroscience, humanities, mechanical engineering, medicine, movement science, nursing, physical education, pediatric oncology, psychiatry, psychology, public health, sport and human performance, theater, urban studies and planning, and therapy. The discipline of dance is relatively new compared to that of other art forms. In the United States, Gertrude Colby was employed to teach dance pedagogy courses to aspiring and experienced educators at Teachers College as early as 1912. Her approach was a creative process, “natural dancing.” The first university dance major was in the Women’s Physical Education Department at the University of Wisconsin, Madison, in 1926. Today there are university dance departments offering PhDs. Movement is the defining characteristic of life, and a healthy child continually develops dance movement skills. They learn to imitate. Most people of the world learn to dance in family and community settings. There are also schools, site-based dances, and flash mobs (groups of people assemble suddenly in a public place to dance for a short time and then disperse). The process of dance education for child development is as important as the outcome. Today we have an amateur visual/auditory history of dance created by children and adolescence on TikTok, Instagram, and YouTube. Sections in this article are [Dance Theory/Action](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div1-0002), [Early Childhood](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div1-0003), [Learning Dance and Other Subjects](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div1-0004), [Teaching Approaches](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div1-0005), [Dance and Health](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div1-0006), [Spirituality](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div1-0007), and [Dance, Reality Television, and Social Media](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div1-0008).

**Dance Theory/Action**

Dance is a form of movement, language, and emotional expression. Attention to childhood dance is lacking in historical writing, as [Cunningham 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0002) points out. Indeed, most historical writing about childhood has been about Western society, and more is written about parents than children’s experience. From classical and Christian reports, infanticide, slavery, and abandonment were common. In the Middle Ages and following, childhood merges into adulthood from about seven years. Folk dance was for village and town folk. Commoners often had many children—some died early, and some worked to support the family. From the Renaissance onward, elite families had strict dance masters for the adults and youth to teach the precise, patterned dances of the period to instill an appreciation for order and good manners in young people. From about 1830 to 1920, street children and child labor appeared in historical accounts (see [Mintz 2012](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0006%22%20%5Co%20%22)). In the 19th and 20 centuries, state police and administrators in the United States provoked changing concepts of childhood in relation to schooling, poverty, delinquency, factory labor, and criminal justice. Middle-class families sent children out to play. Girls may have had dance lessons at private studios. Today, however, parents often keep their children home for fear of violence. Social media occupy children. Also, children and adolescents have much less free time than their predecessors did. Many parents are putting their offspring into adult-structured, adult-supervised activities, from dance to sports and academics. Multitudes of dance opportunities have opened up for children. Dance organizations and the media shape ideas about the body, dancing, and education, and transform the ways people are seen and understood. [Lancy 2015](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0005%22%20%5Co%20%22) takes us beyond Western society. In early childhood, dance is play in which motor and social skills develop. Dance education and performance are offered in multiple ways. There are texts, such as [Bond 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0001), [Koff 2021](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0004%22%20%5Co%20%22), and [Nielsen and Burridge 2015](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0007), that give an overview of dance history and its development as well as ways of teaching and viewing dance. Emphasis has been on the “thinking” body, but in the 21st century, research of neuroscientists studying dancers’ brains places the brain as dominant in dance while also interpreting bodily sensations, as explained by [Hanna 2015](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0003). The brain is constantly rewiring itself as physical activity sparks biological changes that encourage new neurons and their networking. Dance is exercise plus—it is complex whole body movement enmeshed in a full suite of multisensory, emotional, and cognitive functions. Children commonly study dance as a preparation for a performance (teacher directed) or an exploration of dance movement (student-centered learning).

* **Bond, Karen, ed.**[***Dance and the Quality of Life***](https://link.springer.com/content/pdf/10.1007/978-3-319-95699-2.pdf)**. Social Indicators Research Series 73. New York: Springer, 2019.**

**DOI:**[**10.1007/978-3-319-95699-2**](https://dx.doi.org/10.1007/978-3-319-95699-2)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0001)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

There are 570 pages of phenomenological inquiry, perspectives on dance ecology, spirituality, gender, family, health, well-being, ability, and schools. Four chapters are specifically on children.

**Find this resource:**

* **Cunningham, Hugh.**[***Children and Childhood in Western Society Since 1500***](https://www.taylorfrancis.com/books/mono/10.4324/9781003033165/children-childhood-western-society-since-1500-hugh-cunningham)**. 3d ed. Studies in Modern History. Abingdon, UK: Taylor & Francis, 2020.**

**DOI:**[**10.4324/9781003033165**](https://dx.doi.org/10.4324/9781003033165)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0002)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Cunningham reviews the literature and finds there is more written and evidence about ideas about childhood than the actual experience of being a child. More is written about parents, and there were manuals for them. Change has evolved from classical elite training and infanticide and abandonment to present concerns for the safety of children and future needs of the state that have catalyzed public action concerning children.

**Find this resource:**

* **Hanna, Judith Lynne. *Dancing to Learn: The Brain’s Cognition, Emotion, and Movement*. Lanham, MD: Rowman & Littlefield, 2015.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0003)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A synthesis of research in neuroscience with knowledge in the arts, humanities, social sciences, and education supports dance as nonverbal language affecting similar places and learning processes in the brain as verbal language, and thus a powerful means of communication; dance as physical exercise that sparks new brain cells; and dance is a means to help us cope with stress that can motivate or interfere with learning.

**Find this resource:**

* **Koff, Susan R. *Dance Education: A Redefinition*. London: Methuen Drama, 2021.**

**DOI:**[**10.5040/9781350088047**](https://dx.doi.org/10.5040/9781350088047)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0004)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

This volume addresses the history of dance education, experiences offered to young people in various settings, and cross-cultural questions: what dance is, dance as an art form, how people talk about dance, how dance is created and performed and why, how dances convey meanings and emotions, how social contexts shape the making and interpretation of dance, and how and why is dance transmitted.

**Find this resource:**

* **Lancy, David F.**[***The Anthropology of Childhood: Cherubs, Chattel, Changelings***](https://books.google.com/books?hl=en&lr=&id=LBr1BQAAQBAJ&oi=fnd&pg=PR7&dq=how+has+childhood+changed+from+past+to+present%3F&ots=M4d2DzoJ7k&sig=hMkO1zyf7iYMFa-1C_cefVxI82I)**. 2d ed. Cambridge, UK: Cambridge University Press, 2015.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0005)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Based on research in history, anthropology, and primatology, Lancy counters the understanding of childhood based on knowledge of Western cultures. He asks how children are raised in different cultures, their role in society, and how families and societies affect them.

**Find this resource:**

* **Mintz, Steven. “**[**Why the History of Childhood Matters**](https://muse.jhu.edu/article/470102/summary)**.” *The Journal of the History of Childhood and Youth* 5.1 (2012): 15–28.**

**DOI:**[**10.1353/hcy.2012.0012**](https://dx.doi.org/10.1353/hcy.2012.0012)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0006)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Reasons to study the past is to defamiliarize the present, to know that the meanings assigned to childhood and the actual experience of childhood continually change, and the growth of the state’s police and administration in the United States affected changing definitions of childhood. Children were the focus of conflicts over schooling, poverty, delinquency, factory labor, and criminal justice.

**Find this resource:**

* **Nielsen, Charlotte, and Stephanie Burridge, eds.**[***Dance Education around the World: Perspectives on Dance, Young People and Change***](https://books.google.com/books?hl=en&lr=&id=9aMGCAAAQBAJ&oi=fnd&pg=PP1&dq=history+of+childhood+dance+education&ots=iwDI2BUixQ&sig=p3V_1z1WnJCzBV_liLbISW-28uU)**. London: Routledge, 2015.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0007)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Reflection, evaluation, analysis, and documentation shed light on dance in early childhood and primary and secondary schools across the globe. Experiences come from a spectrum of countries from Europe, the Americas, the Middle East, Asia, the Pacific, and Africa, offering fresh perspectives on contrasting ideas, philosophies, and approaches to dance education.

**Find this resource:**

**Conceptualization of Dance**

Dance has many definitions. An examination of diverse cultures and their various dance forms led to the conceptualization of dance as a powerful means of nonverbal communication, composed of purposeful, intentionally rhythmical, and culturally influenced movement performed with notions of aesthetic value and competency. Evolving from ideas, feelings, physical sensations, skilled movements, and emotional and cognitive processing, dance is usually accompanied by music with its range of sounds and rhythm and sometimes by costume, props, and other media, as [Jussliin 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0012%22%20%5Co%20%22) notes in the author’s dance literacy model. [Giurchescu 2001](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0011%22%20%5Co%20%22) discusses dance as social interaction. Children appear to conceive of dance as fun, play, rhythm, physical skill, social bonding, performance, emotional expression, cultural identity, religious/spiritual practice, superordinary, compelling, and freedom. [Bond 2001](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0008), [Bond and Stinson 2000–2001](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0010), and [Bond 2013](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0009) explore how young people experience dance and what it means to them.

* **Bond, Karen. “‘I’m not an eagle, I’m a chicken!’ Young Children’s Perceptions of Creative Dance.” *Early Childhood Connections: Journal of Music-and Movement-Based Learning* 7.4 (2001): 41–51.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0008)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A study of two classes of four-year-olds in a creative dance project in an early learning center in Melbourne sought to discover children’s perceptions of dance. Evidence included their drawings, staff observations, and audio and video recordings. Children’s drawings and captions of dances of mimed animals and danced out letters and numbers reflect their conceptions of dance.

**Find this resource:**

* **Bond, Karen. “Recurrence and Renewal: Enduring Themes in Children’s Dance.” In *Perspectives on Contemporary Dance History: Revisiting Impulse, 1950–1970*. Edited by Thomas K. Hagood and Luke C. Kahlich, 161–192. Youngstown, NY: Cambria Press, 2013.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0009)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A review of an early history of children in dance, includes youngsters’ concepts of dance.

**Find this resource:**

* **Bond, Karen E., and Susan W. Stinson. “‘I Feel Like I’m Going to Take Off!’: Young People’s Experiences of the Superordinary in Dance.” *Dance Research Journal* 32.2 (2000–2001): 52–87.**

**DOI:**[**10.2307/1477981**](https://dx.doi.org/10.2307/1477981)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0010)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Seeking evidence about the nature and meaning of young people’s experiences in dance, despite its inevitable incompleteness, the authors reexamined data collected for other studies for interpretation. They synthesized the data. Approximately six hundred young people (ages 3–18) from Australia, Canada, the United Kingdom, Japan, and several states in the United States described dance as having aspects of superordinary experiences.

**Find this resource:**

* **Giurchescu, Anca. “**[**The Power of Dance and Its Social and Political Uses**](http://www.jstor.org/stable/1519635)**.” *Yearbook for Traditional Music* 33 (2001): 109–121.**

**DOI:**[**10.2307/1519635**](https://dx.doi.org/10.2307/1519635)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0011)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Dance is a form of social interaction, and the dancer is an individual and a member of a sociocultural community integral to a network of social events, knowledge, beliefs, social action, and aesthetics. Dance structure emerges from social, historical, and environmental factors that interlock with the physical, psychological, and mental features of the individual.

**Find this resource:**

* **Jussliin, Sofia. “**[**Conceptualizing Dance Literacy: A Critical Theoretical Perspective on Dance in School**](https://www.ntnu.no/ojs/index.php/ps/article/view/3663)**.” *Dance Articulated* 5. 1 (2019): 25–42.**

**DOI:**[**10.18862/ps.2019.501.3**](https://dx.doi.org/10.18862/ps.2019.501.3)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0012)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The author responds to researchers’ argument that student dance literacy can promote learning about the body in school. Yet the concept is unclear. She proposes a Dance Literacy Model for Schools within primary and secondary education settings that do not teach dance as a school subject, but includes dance as an expressive art form, dance combined with other literacies, and learning through dance in different curricular areas.

**Find this resource:**

**Dance and the Brain**

Dance, and all other human behavior, originates in the brain and develops through the child’s social, emotional, and cognitive experiences over time, as [Immordino-Yang and Damasio 2007](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0017%22%20%5Co%20%22), [Immordino-Yang 2010](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0018), and [Gill 2014](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0016) explain. Dance sparks the brains of all students, from the “at risk” low-income youth and youngsters with disabilities to the “gifted and talented.” Dance promotes new connections between neurons, and new cells are generated in the hippocampus that increase the brain’s ability to change, which is necessary for adaptation and learning processes. Different parts of the brain house the senses. Dance is multisensory: the sight of dancers moving in time and space, with costume and set; the sound of physical movement as body parts touch each other, the ground, a prop, or another person, or a dancer’s breathing; the smell of dancers’ physical exertion; the tactile/vibration sensation of body parts touching the ground, other body parts, people or props, and the air around the dancers; the proxemic sense of distance among dancers and between dancers and audience; and the kinesthetic experience of feeling body motion and sense of empathy with a performer’s bodily movement and energy. The brain interprets this sensory information coming from outside the body as it orchestrates the dancer and the dance viewer. [Calvino-Merino, et al. 2006](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0014) found that dance observers may mentally mirror the dancer’s actions. A nonverbal language, dance, uses some components of the brain that verbal language uses for conceptualization, creativity, and memory. The brain actually “choreographs” dance-maker, dancer, and spectator and is changed by them. Cognitive representation occurs with the physical activity of dance, and each person’s capacity to master new and remember old information is improved by biological changes in the brain brought on by physical activity, as [Ratey and Hagerman 2008](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0019%22%20%5Co%20%22) reports. Dance is exercise plus nonverbal communication. Mental representation is learning complicated movement sequences, interacting with partners, refining movements stylistically, and creating choreographies. Performers simulate movements they imagine or observe in others using the same neural correlates as in real-life movements. Moreover, mirror neurons refer to a child acquiring motor skills by observation without the benefit of immediate physical practice, as [Calvino-Merino, et al. 2006](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0014) and [Cross, et al. 2009](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0015) point out. Neuroscientists Brown (an avid tango dancer) and Parsons (in [Brown and Parsons 2008](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0013)) report that a dancer requires specialized mental skills relating to spatial awareness, balance, intention, and timing, among other things, that occur in the brain’s sensorimotor system.

* **Brown, Steven, and Larry M. Parsons. “The Neuroscience of Dance.” *Scientific American* 299.1 (2008): 78–83.**

**DOI:**[**10.1038/scientificamerican0708-78**](https://dx.doi.org/10.1038/scientificamerican0708-78)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0013)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Brain-imaging studies of both amateur and professional dancers reveal areas of the brain operative in dance. Dance is capable of representation and imitation, which suggests dance may have served as an early form of language. Activation in Broca’s area is associated with both dance and speech production.

**Find this resource:**

* **Calvino-Merino, Beatrice, Julie Grèzes, Daniel E. Glaser, Richard E. Passingham, and Patrick Haggard. “Seeing or Doing? Influence of Visual or Motor Familiarity in Action Observation.” *Current Biology* 16.19 (2006): 1905–1910.**

**DOI:**[**10.1016/j.cub.2006.07.065**](https://dx.doi.org/10.1016/j.cub.2006.07.065)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0014)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Professional male and female ballet dancers train together and have equal visual familiarity with all moves. There is greater premotor, parietal, and cerebellar activity when dancers viewed moves from their own gender motor repertoire, compared to opposite-gender moves that they frequently saw but did not perform. Mirror circuits have a purely motor response over and above visual representations of action.

**Find this resource:**

* **Cross, Emily S., David J. M. Kraeme, Antonia F. de C. Hamilton, William M. Kelley, and Scott T. Grafton. “Sensitivity of the Action Observation Network to Physical and Observational Learning.” *Cerebral Cortex* 19.2 (2009): 315–326.**

**DOI:**[**10.1093/cercor/bhn083**](https://dx.doi.org/10.1093/cercor/bhn083)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0015)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Mirror neurons refer to a child acquiring motor skills by observation without the benefit of immediate physical practice. Physical rehearsal and observational learning share common neural substrates within an action observation network.

**Find this resource:**

* **Gill, Sam. “Dancing: Creative, Healthy, Teen Activity.” *Dance, Movement & Spiritualities* 1.1 (2014): 181–207.**

**DOI:**[**10.1386/dmas.1.1.181\_1**](https://dx.doi.org/10.1386/dmas.1.1.181_1)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0016)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Teaching Cuban *rueda de casino* to white and Latin American girls and boys (14–18) at a time of brain flexibility led Gill to report that the dance contributes to mentally challenging physical and emotional development. The circle dance of partner exchanges involves communicative and utilitarian touch, cooperation, and inclusion. Dancers to learn lead and follow; turning the *rueda* inside and outside requires dancing in several axes of orientation.

**Find this resource:**

* **Immordino-Yang, Mary Helen, and Antonio Damasio. “We Feel, Therefore We Learn: The Relevance of Affective and Social Neuroscience to Education.” *Mind, Brain, and Education* 1 (2007): 3–10.**

**DOI:**[**10.1111/j.1751-228X.2007.00004.x**](https://dx.doi.org/10.1111/j.1751-228X.2007.00004.x)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0017)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Aspects of cognition, such as learning, attention, memory, decision-making, and social functioning are impacted by emotion, according to neuroscience research. Schools need to promote emotional thought as a rudder to guide judgment and action, morality, creativity, and culture.

**Find this resource:**

* **Immordino-Yang, Mary Helen, and Kurt Fischer. “Neuroscience Bases of Learning.” In *International Encyclopedia of Education, 3rd Edition, Section on Learning and Cognition*. Edited by V. G. Aukrust, 310–316. Oxford, England: Elsevier, 2010.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0018)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Emotional thought, which guides judgment and action, morality, creativity, and culture, needs to be promoted in schools. Neuroscientific developments in both methods and theories about learning and the brain have led to new insights which support academic and social skills.

**Find this resource:**

* **Ratey, John, with Eric Hagerman, *Spark: The Revolutionary New Science of Exercise and the Brain*. New York: Little, Brown, 2008.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0019)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An investigation into the transformative effects of exercise on the brain found that exercise has a profound effect on cognitive abilities and mental health.

**Find this resource:**

**Physical Activity**

Because human dancing emerges from an evolutionary process lasting millions of years, commonalities appear in other animals and in infants. Humans attend to motion as a tool for survival—to distinguish prey and predator and to select a mate. In addition, humans have to anticipate others’ actions and respond accordingly for cooperation or fighting. Physical activity contributes to problem-solving and academic alertness, sending oxygen to the brain, dissipating tension, and providing stress relief. Dance fosters motor skill development, as documented by [Lykesa, et al. 2014](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0024%22%20%5Co%20%22), [Aldemir, et al. 2011](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0020%22%20%5Co%20%22), and [Anjos and Ferraro 2018](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0021%22%20%5Co%20%22). Perceptual and motor systems play major roles in social bonding, learning, notes [Eddy and Moradian 2018](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0022), and in health, reports [Sebire, et al. 2016](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0025%22%20%5Co%20%22). Exercise releases morphine-like brain chemicals, such as opiate beta-endorphins, that produce feelings of calm, satisfaction, euphoria, and greater tolerance for pain. Dancing may be a kind of stress inoculation. With its need for strength, flexibility, and endurance, dance also promotes fitness and helps a child be able to cope with stress. A child adapts to the increase in heart rate, blood pressure, and stress hormones experienced during dancing, and consequently during mental stress. [Kantomaa, et al. 2013](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0023%22%20%5Co%20%22) posits that dance shapes and sharpens our bodies and brains. Child psychologist Jean Piaget pioneered the recognition that sensorimotor activity fostered cognitive abilities (see [Piaget 1956](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0049), cited under [Play: Senses and Cognition](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div2-0006).

* **Aldemir, Gülay Ramazanoğlu, Yasem Çamlıgüne Nusret, Asiye Filiz Çamligüney, and Fatih Kaya. “The Effects of Dance Education on Motor Performance of Children.” *Educational Research and Reviews* 6.19 (2011): 979–982.**

**DOI:**[**10.5897/ERR11.179**](https://dx.doi.org/10.5897/ERR11.179)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0020)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An experimental study of the effects of dance education on a total of 114 preadolescent and adolescent children demonstrated that dance education plays an important role in their motor development. Motor development occurs in parallel with mental and emotional development patterns. The acquisition of coordinative skills, however, is a result of the learning process.

**Find this resource:**

* **Anjos, Isabelle de Vasconcellos Corrêa dos, and Alexandre Archanjo Ferraro. “The Influence of Educational Dance on the Motor Development of Children.” *Revista Paulista de Pediatria* 36.3 (2018): 337–344.**

**DOI:**[**10.1590/1984-0462/;2018;36;3;00004**](https://dx.doi.org/10.1590/1984-0462/;2018;36;3;00004)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0021)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

In an experimental study of eighty-five first-year elementary school children in two São Paulo schools, motor development of two groups was evaluated before, after, and six to eight months after the end of the intervention of an educational dance class program for seven months. Control and intervention groups were compared by chi-square and t-test. Children in the educational dance program gained in balance and fine motor and overall praxis. The results were partially maintained months after the end of the program.

**Find this resource:**

* **Eddy, Martha H., and Ann L. Moradian. “Childhoodnature in Motion: The Ground for Learning.” In *Research Handbook on Childhoodnature*. Edited by A. Cutter-Mackenzie, K. Malone, and E. Barratt Hacking. Springer International Handbooks of Education. Cham, Switzerland: Springer, 2018.**

**DOI:**[**10.1007/978-3-319-51949-4\_97-2**](https://dx.doi.org/10.1007/978-3-319-51949-4_97-2)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0022)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An advocacy article which argues that embodied natural movement expression and experiential “whole body” learning movement are the physical and metaphysical ground for aesthetic and other learning in an ecological context. This counters the disconnections from embodiment that have occurred within Western cultures. The authors suggest a lifetime somatic relationship with one’s body in motion is a way to care for self and relate to others.

**Find this resource:**

* **Kantomaa, M. T., E. Stamatakis, A. Kankaanpaa, et al. “Physical Activity and Obesity Mediate the Association between Childhood Motor Function and Adolescents’ Academic Achievement.” *Proceedings of the National Academy of Sciences* 110.5 (2013): 1917–1922.**

**DOI:**[**10.1073/pnas.1214574110**](https://dx.doi.org/10.1073/pnas.1214574110)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0023)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A study investigated whether childhood motor function predicts later academic achievement. Data included parent reported motor function, student reported self-reported activity, structural equation models, and standardized coefficients. A sample of 8,061 Finnish children at age eight and then sixteen found that poor motor function in childhood contributes to physical inactivity and poor academic achievement in adolescence. Physical activity was correlated with a higher grade-point average.

**Find this resource:**

* **Lykesa, Georgios, Aggeliki Tsapakidou, and Eleni Tsompanak. “Creative Dance as a Means of Growth and Development of Fundamental Motor Skills for Children in First Grades of Primary Schools in Greece.” *Asian Journal of Humanities and Social Studies* 2.1 (2014): 211–218.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0024)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An intervention program used a test of gross motor development (administered to each child twice) and statistical analysis to learn if a creative dance program affects motor skill development. Eighty 7–9-year-old students of two primary schools in Thessaloniki, Greece, participated in an eight-week creative and traditional dance program. It fostered kinetic skill coordination, cooperation, and team co-responsibility, and psychomotor skill in the use of space, time, flow, and dynamics, and relationships.

**Find this resource:**

* **Sebire, S. J., M. J. Edwards, J. M. Kesten, et al. “Impact Process Evaluation of the Bristol Girls Dance Project.” *BMC Public Health* 16 (2016): article 349.**

**DOI:**[**10.1186/s12889-016-3010-4**](https://dx.doi.org/10.1186/s12889-016-3010-4)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0025)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The assessment used a cluster randomized controlled trial that included quantitative and qualitative data from intervention schools. Girls ages 11–12 in nine schools had about forty after-school dance sessions. Researchers reported that these brought about numerous health and social benefits and improved their dance-based knowledge and skills.

**Find this resource:**

**Cognition and Linguistic Communication**

Learning a dance genre, a nonverbal language, requires discipline, persistence, engagement, auditory sensibility, visual acuity, memory, and bodily skill and multiple kinds of communication, as [Muntanyola-Saurain 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0031%22%20%5Co%20%22) describes. The process of dance-making stimulates the imagination, according to [Minton 2003](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0030). Dance is a form of stylized movement that, like verbal language, has vocabulary (locomotion and gestures in dance), grammar or syntax (rules in different languages and dance traditions for putting the vocabulary together and justifying how one movement can follow another), and semantics (meaning). Verbal language strings together sequences of words, and dance strings together sequences of movement to make phrases and sentences. Dance is not a universal language, but has various dance genres languages and dialects. There are approximately 6,909 verbal languages, and probably that many dance languages. Culture, context, and knowledge of a dance genre affect the development and understanding of it. Yet [Fink, et al. 2021](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0028) reports the affective and emotional communicative function of dance may be similar across societies. John Dewey influenced the development of physical education and dance, particularly student-centered learning and natural dancing, what is called creative dance (see [Dewey 1934](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0027)). He recognized that an art form may be able to convey some information better than other languages. Children have used dance to comment on social race relations that they did not verbalize. Moreover, children’s knowledge and skills likely transfer across languages, each nurturing the other, according to [Bialystok 2001](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0026) and [Ušpurienė 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0034%22%20%5Co%20%22). Metaphor is explored in dance and bestows insights that have the potential to explore power relationships in society, a concern of critical pedagogy, as [McLaren and Kincheloe 2007](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0029) describes. Metaphorical verbal instruction aids dance performance skills, reports [Sawada, et al. 2002](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0135) (cited under [Notation, Verbalization, and Technology](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div3-0004)). [Stevens and McKechnie 2005a](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0032) and [Stevens and McKechnie 2005b](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0033) point out that choreographic cognition is a complex and problematic phenomenon because the underlying processes are hidden, rapid, multimodal, nonlinear, and nonverbal, and the dance evolves from experimentation and exploration in the medium itself. In contrast to dance-making, dance imitation (or dancing someone else’s choreography) depends on learning a set pattern that generally is a brain right hemisphere function involving analogical and spatial abilities. Imitation requires observation—inferring the mental representations that underlie movement and storing the representations in memory. Yet imitation is not strict copying but a constructed version, interpreted and recreated, a process that draws upon left hemisphere functions. A dancer creatively interprets a choreographed dance through emotional expression. [Van den Berg, et al. 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0035) did not find which kind of dance program improves cognition for the long-term.

* **Bialystok, Ellen. *Bilingualism in Development: Language, Literacy, and Cognition*. New York: Cambridge University Press, 2001.**

**DOI:**[**10.1017/CBO9780511605963**](https://dx.doi.org/10.1017/CBO9780511605963)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0026)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A child’s encounter with each language provides an experience with different kinds of interactions, different opportunities for study, and different levels of competence. Bilingualism has a positive impact on children’s ability to selectively attend to relevant information. The author presents a theoretical framework for a focus on preschool years and examination of cases of children of different sociocultural backgrounds.

**Find this resource:**

* **Dewey, John. *Art as Experience*. New York: Perigree, 1934.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0027)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

As aesthetic experience, dance has a unifying, qualitative dimension that is the necessary background for coherent thought and experience. Dewey philosophically broadened the scope of aesthetics from traditional arts. The aesthetic experience develops over time and combines emotional, intellectual, formal, and communicative features.

**Find this resource:**

* **Fink, Bernhard, Bettina Bläsing, Andrea Ravignani, and Todd I. K. Shackelford. “Evolution and Functions of Human Dance.” *Evolution and Human Behavior* 42.4 (2021): 351–360.**

**DOI:**[**10.1016/j.evolhumbehav.2021.01.003**](https://dx.doi.org/10.1016/j.evolhumbehav.2021.01.003)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0028)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Human dance is ubiquitous. It most likely evolved from ordinary movements to communicate socially relevant information to facilitate social bonds. Despite the cultural diversity in dance movements and contexts, the primary communicative (including affective and emotional states) functions of dance may be the same across societies.

**Find this resource:**

* **McLaren, Peter, and Joel L. Kincheloe, eds. *Critical Pedagogy: Where Are We Now*? Studies in the Postmodern Theory of Education 299. New York: Peter Lang, 2007.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0029)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Critical pedagogy, a theoretically based scholarship, explores the origins and underpinnings of power within society and its consequences for schooling. The authors challenge the claim that interference with the labor market will always result in unfortunate economic and social consequences. They raise moral issues to improve the lives of those most hurt by the market.

**Find this resource:**

* **Minton, Sandra. “Assessment of High School Students’ Creative Thinking Skills: A Comparison of Dance and Nondance Classes.” *Research in Dance Education* 4.1 (2003): 31–49.**

**DOI:**[**10.1080/14647890308307**](https://dx.doi.org/10.1080/14647890308307)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0030)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Comparing the creative thinking abilities of students taking dance class with various dance forms and some creative work in high school to nondance students at six high schools demonstrated no overall significant difference. Yet significant differences were found between dancers and nondancers for originality and abstractness.

**Find this resource:**

* **Muntanyola-SauraIn, Dafne. “Distributed Cognition in Dance: Artistic Skills in Social Interaction.” In *Keep It Simple, Make It Fast! An Approach to Underground Music Scenes*. Vol. 4. Edited by Paula Guerra and Thiago Pereira Alberto, 290–304. Porto, Portugal: University of Porto, 2019.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0031)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Preparing a performance for dancers at any age involves a chain of multiple kinds of cognition in the communication and attention patterns of dancers in the studio that come into being when they are socially legitimized: speech, marking (showing the dance through diminished movement not fully as in performance), gesture, and space. Findings show how multimodal translation, incremental concretion, space management, and listening are examples of artistic skills.

**Find this resource:**

* **Stevens, Catherine, and Shirley McKechnie. “Thinking in Action: Thought Made Visible in Contemporary Dance.” *Cognitive Processing* 6.4 (2005a): 243–252.**

**DOI:**[**10.1007/s10339-005-0014-x**](https://dx.doi.org/10.1007/s10339-005-0014-x)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0032)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Creating and performing dance, a multisensory nonverbal language with vocabulary and grammar, appear to involve both procedural and declarative knowledge. Ideas for new movements come from objects, events, or imaginings.

**Find this resource:**

* **Stevens, Catherine, and Shirley McKechnie. “Minds and Motion: Dynamic Systems in Choreography, Creativity, and Dance.” In *Tanz im Kopf Dance and Cognition: Yearbook 15 of the German Dance Research Society*. Edited by Johannes Birringer and Josephine Fenger, 241–252. Münster, Germany: LIT Verlag, 2005b.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0033)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The creation, editing, modification, and recreation of dance-making are viewed as a kind of evolution. A movement seen in one dancer appears in the body of another somewhat changed to challenge the dance-maker’s perspective. Dance that embodies properties from the physical environment is understood by direct perception and analogy. Mathematical tools of Dynamical Systems Theory can identify the patterns humans enjoy and understand.

**Find this resource:**

* **Ušpurienė, Aistė Barbora. “The Impact of Non-formal Artistic Dance Education on the Communication and Organizational Abilities of Adolescents.” *Society. Integration. Education. Proceedings of the International Scientific Conference* 4 (2019): 549–554.**

**DOI:**[**10.17770/sie2019vol4.3990**](https://dx.doi.org/10.17770/sie2019vol4.3990)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0034)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Two hundred adolescents participated in a questionnaire survey with evaluation scales used for the qualitative standardization of the results with statistical analysis. Informal artistic dance education improved the communication, organizational abilities, initiative and energy of ninety 12–13-year-old adolescents. Dancers expressed self-confidence during the performance.

**Find this resource:**

* **Van den Berg, Vera, Emi Saliasi, Renate H. M. de Groot, Mai J. M. Chinapaw, and Amika S. Singh. “**[**Improving Cognitive Performance of 9–12 Years Old Children: Just Dance? A Randomized Controlled Trial**](https://www.frontiersin.org/articles/10.3389/fpsyg.2019.00174/full)**.” *Frontiers in Psychology* (online, 6 February 2019).**

**DOI:**[**10.3389/fpsyg.2019.00174**](https://dx.doi.org/10.3389/fpsyg.2019.00174)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0035)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Five hundred twelve children participated in an assessment of the effects of nine weeks of daily exercise breaks on children’s cognitive performance, aerobic fitness, and physical activity levels. Although exercise is believed to have positive effects on children’s cognitive performance, the inconclusive evidence for the long-term effects of exercise makes it difficult to know what specific exercise programs can improve children’s cognitive performance.

**Find this resource:**

**Emotional Expression**

Emotion may be shared dynamism among dancers and between them, between dancers and musicians, and between dancers and spectators, as [Muscat 2021](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0042) found. There may be a sense of aliveness, intensity, presence, and charisma. The face, even when it is not moving, is important in the expression and reception of emotion, whereas the hands and body in motion signal how a person is coping with emotion. Older children recognize emotion in dance better than younger ones, as [Lagerlöf and Djerf 2009](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0041%22%20%5Co%20%22) discovered. Emotion is often identified through tempo, size, and effort of the movement, content, costume, and music in dance. Not only may a dancer express feelings and emotions, but the dancing often has power to evoke emotions in dancer and viewer. Of course, dancers may express or experience feelings not yet fully conscious or expressible in words. Youngsters can learn awareness of emotional expression, according to [Bauer 2018](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0036). Energized by positive emotion, children are better able to concentrate, figure out social networks, and expand thinking to creatively integrate diverse information, reports [Sokolovic, et al. 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0044%22%20%5Co%20%22). Stress may create anxiety or fear that affects learning, including dancing to learn dance and other subjects, as noted in [Harter, et al. 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0132) (cited under [Notation, Verbalization, and Technology](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div3-0004)). [Stueck, et al. 2016](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0045%22%20%5Co%20%22) reports that dance can help people resist or reduce stress. Anxiety about something makes it difficult to focus and remember. The storytelling capability of dance is one of the experiential methods to release a person from bad thoughts and behavior and grief comments (see [Philpott 2013](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0043)). In dance, people can create versions of the stories in pleasurable ways. Emotion of anger may be reflected in movement expressing or reducing aggression and conflict, according to [Koshland, et al. 2004](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0040%22%20%5Co%20%22) and [Sokolovic, et al. 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0044%22%20%5Co%20%22). Dance usually feels good to do and see, and can dissolve boundaries between work and play, as [Bond and Stinson 2016](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0037) found. The brain chemical dopamine, the neurotransmitter that steers one toward pleasure and biologically rewarding behaviors, gives the feeling of euphoria, notes [Immordino-Yang and Damasio 2007](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0017%22%20%5Co%20%22) (cited under [Dance and the Brain](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div2-0002)). Dance movements can increase dopamine transmission and increase calcium levels in the blood that enhance dopamine synthesis when it reaches the brain. Dopamine generally supports cognitive function, especially decision-making, impulsivity, and working memory. People are more likely to remember content in which they have made a pleasurable emotional investment. Interpersonal touch, partnering, or group hand holding in dance releases the hormone oxytocin. It creates a feeling of warmth, security, trust, and social bonding, says [Hermans 2021](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0039%22%20%5Co%20%22). Different dance forms have different kinds and interpretations of touch, documents [Brandstette, et al. 2013](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0038%22%20%5Co%20%22).

* **Bauer, Susan. *The Embodied Teen: A Somatic Curriculum for Teaching Body-Mind Awareness, Kinesthetic Intelligence, and Social and Emotional Skills*. Berkeley, CA: North Atlantic Books, 2018.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0036)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Based on research that intelligence resides in integrated and systematic processes throughout the body, Bauer presents somatic educational practices designed to promote adolescent social and emotional intelligence and self-awareness. Fifty somatic activities and guidance in educators facilitating them are presented.

**Find this resource:**

* **Bond, Karen E., and Susan W. Stinson. “‘It’s Work, Work, Work, Work’: Young People’s Experiences of Effort and Achievement in Dance.” In *Embodied Curriculum Research and Theory in Arts Education: A Dance Scholar’s Search for Meaning*. Edited by Susan W. Stinson, 269–298. Dordrecht, The Netherlands: Springer, 2016.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0037)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Boundaries between work and play often dissolved when students described high levels of engagement in dance, inexhaustible curiosity, commitment to self-disciplined practice, and feelings of deep emotional satisfaction. Factors inhibiting engagement and hard work included lack of personal interest, fear of failure, and negative peer response. Original work published 2007.

**Find this resource:**

* **Brandstette, Gabriel, Gerko Egert, and Sabine Zubarik, eds. *Touching and Being Touched*. Berlin: De Gruyter, 2013.**

**DOI:**[**10.1515/9783110292046**](https://dx.doi.org/10.1515/9783110292046)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0038)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

This book comprises seventeen interdisciplinary papers that explore how forms and practices of touch in dance evoke emotions and how to interpret touching and being touched. Different dances have liberties and limits, creative possibilities, and taboos that affect emotion.

**Find this resource:**

* **Hermans, Carolien. “**[**To Touch and to Be Touched: Interconnectedness and Participatory Sense-making in Play and Dance Improvisation**](https://www.tandfonline.com/doi/full/10.1080/15290824.2020.1836647)**.” *Journal of Dance Education* (online, 19 January 2021).**

**DOI:**[**10.1080/15290824.2020.1836647**](https://dx.doi.org/10.1080/15290824.2020.1836647)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0039)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Touch is proposed as always relational and continuously changing the contours of self and others. Interpersonal touch in daily life and artistic practice contributes to an embodied, relational knowing, interconnections, and a sense of community. The author’s Touch Project explores the notion of touch in a creative and experimental setting, and she offers touch exercises that can be used in an educational setting to promote interconnectedness and a sense of community.

**Find this resource:**

* **Koshland, Lynn, J. Wilson, and B. Wittaker. “PEACE through Dance/movement: Evaluating a Violence Prevention Program.” *American Journal of Dance Therapy* 26.2 (2004): 69–90.**

**DOI:**[**10.1007/s10465-004-0786-z**](https://dx.doi.org/10.1007/s10465-004-0786-z)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0040)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Dance classes reduced aggressive behavior in low socioeconomic-level students and improved self-concept and self-efficacy. Individuals usually find strength in the self-mastery required in learning to dance. Performers feel accomplishment as they express the sense of doing something and being in control, and they can experience a “runner’s high.” Program evaluation had pre- and post-measures of children’s perceptions, teachers’ perceptions, classroom observations, and comparison of aggressive incidents reported for program participants and nonparticipants.

**Find this resource:**

* **Lagerlöf, Ingrid, and Marie Djerf. “Children’s Understanding of Emotion in Dance.” *European Journal of Developmental Psychology* 6.4 (2009): 409–431.**

**DOI:**[**10.1080/17405620701438475**](https://dx.doi.org/10.1080/17405620701438475)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0041)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Professional dancers created eight short solo dances expressing joy, anger, fear, and sadness that were recorded on video and shown to children, ages 4, 5, and 8 years, and adults who indicated which emotions they perceived in a dance. Generally, the younger the child, the inferior recognition to that of the other age groups. Force and tempo in movement were the key factors for emotion recognition.

**Find this resource:**

* **Muscat, Luke. “**[**Moving Together: Supporting Attachment in Parent-Toddler Dance Classes**](https://www.tandfonline.com/doi/full/10.1080/15290824.2021.1897128)**.” *Journal of Dance Education* (online, 22 April 2021).**

**DOI:**[**10.1080/15290824.2021.1897128**](https://dx.doi.org/10.1080/15290824.2021.1897128)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0042)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The Parent-Toddler Movement program introduces movement to toddlers 2–3 years old and caregivers. The study identified a relationship between the caregiver’s attunement, goodness of fit, and relinquishment of control with subsequent growth of their toddlers. Dyads invested time to experience joy together.

**Find this resource:**

* **Philpott, Ellen. “**[**Moving Grief: Exploring Dance/Movement Therapists’ Experiences and Applications with Grieving Children**](https://link.springer.com/content/pdf/10.1007/s10465-013-9158-x.pdf)**.” *American Journal of Dance Therapy* 35 (2013): 242–268.**

**DOI:**[**10.1007/S10465-013-9158-X**](https://dx.doi.org/10.1007/S10465-013-9158-X)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0043)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Dance may support children in grief and bereavement in the sharing and healing of their experiences with a death loss according to dance/movement therapists who have worked with such children. This qualitative study not only explored the dance therapist’s experience with this group, but also how this experience may inform their choices of clinical interventions.

**Find this resource:**

* **Sokolovic, Nina, Andre Plamondon, Michelle Rodrigues, Sahar Borairi, Michal Perlman, and Jennifer M. Jenkins. “Do Mothers or Children Lead the Dance? Disentangling Individual and Influence Effects during Conflict.” *Child Development* 92.2 (2020): e143–e157.**

**DOI:**[**10.1111/cdev.13447/**](https://dx.doi.org/10.1111/cdev.13447/)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0044)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A new analytic technique is used to study parents and children in conflict engaging in dyadic “dances,” like each dancing with their own preexisting tendencies, but responding to each other’s actions to create a joint movement pattern. Mothers respond with constructive conflict resolution, while children lead using more constructive approaches to conflict as they mature.

**Find this resource:**

* **Stueck, Marcus, Alejandra Villegas, Franziska Lahn, Katrin Bauer, Paul Tofts, and Ulrich Sack. “Biodanza for Kindergarten Children (TANZPRO-Biodanza): Reporting on Changes of Cortisol Levels and Emotion Recognition.” *Body, Movement and Dance in Psychotherapy* 11.1 (2016): 75–89.**

**DOI:**[**10.1080/17432979.2015.1124923**](https://dx.doi.org/10.1080/17432979.2015.1124923)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0045)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

“TANZPRO-Biodanza for children,” a ten-session program with dance movement, encounter, and nonverbal communication for ten children, ages 4–6, was a pilot study. It showed a significant reduction in cortisol, stress reduction, and improved emotion recognition, concentration, and social skills.

**Find this resource:**

**Early Childhood**

A baby first communicates in movement that aids its initial ability to bond with its mother. In their own spontaneous movement and sensory awareness, children freely express themselves through spontaneous “dance” play as they gain a sense of self and empowerment. A child moves forward, backward, and around before knowing the symbols for these actions—that is, before knowing the words “forward,” “backward,” and “around.” When children dance shapes with their bodies in different directions, they experientially comprehend the associated words for the directions and learn about relationships. They learn dance concepts, and also letters and numbers through dance movement. Dance programs target multiple areas: motor, cognitive, emotional, and general health. Children like to move on their own, and in commonly offered creative dance programs they express through body movements their ideas, feelings, and sensory impressions. Props and costumes stimulate the visual sense and give children tools to be creative with.

**Play: Senses and Cognition**

A form of play, dance draws on a child’s imagination, movement vocabulary, and culture and can represent issues without the consequences of the real world, as [Bateson 1955](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0046) noted. [Vygotsky 1978](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0053) points out that dance play can shed light on a child’s growth and dealing with conflict. For [Piaget 1956](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0049), play may express the child’s developing mastery over objects and events that were a part of a past experience. [Garvey 1990](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0047) and [Schwartzman 1978](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0051) provide overviews of different kinds of play. [Sawyer 1997](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0050) views play as improvisation, for children and adults. [Lindqvist 2001](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0048%22%20%5Co%20%22) found a relationship between dance and play: children dance fictional actors and actions. [Shen, et al. 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0052) reports dance contributing to multiple cognitive and motor skills, and [Strauss and Barrons 2017](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0082) (cited under [Specific Academic Subject](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div2-0010)) to handwriting.

* **Bateson, Gregory. “A Theory of Play and Fantasy.” *Psychiatric Research Reports* 2 (1955): 39–51.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0046)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Play is considered as metacommunication and messages are representational. An anthropologist with a broad perspective on human behavior, Bateson expressed views illustrated with clinical interviews within a psychotherapeutic setting.

**Find this resource:**

* **Garvey, Catherine. *Play*. Enlarged ed. Cambridge, MA: Harvard University Press, 1990.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0047)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A classic book that introduces the reader to different kinds of play and their related theories. Garvey traces play forms from childhood to adulthood. Social play is discussed as a highly skilled interactional achievement and revelation of matters of importance to children.

**Find this resource:**

* **Lindqvist, Gunilla. “The Relationship between Play and Dance.” *Research in Dance Education* 2.1 (2001): 41–52.**

**DOI:**[**10.1080/14647890120058302**](https://dx.doi.org/10.1080/14647890120058302)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0048)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A qualitative study including interpretation and analysis of dance education for 6–8-year-old children in five towns in Sweden found a relationship between play and dance. When young children developed their movements into dance, they were interested in fictional actors and actions. Consequently, dance in school for this age group should be called “dance drama.”

**Find this resource:**

* **Piaget, Jean. *Play, Dreams, and Imitation in Childhood*. New York: W. W. Norton, 1956.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0049)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Play is a form of symbolic representation. Case histories of three children from birth to early childhood suggest that cognition develops in the sensorimotor stage from birth to age 2; preoperational stage, ages 2–7, with improvised make believe; the operational stage, ages 7–11, when children present ideas and events more logically; and hypothetical reasoning stage, age 11 and up.

**Find this resource:**

* **Sawyer, Robert Keith. *Pretend Play as Improvisation: Conversation in the Preschool Classroom*. Mahwah, NJ: Lawrence Erlbaum, 1997.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0050)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Variation is significant in defining play as a unique activity. The free-flowing spontaneous activity allows freedom in themes and structures in which they are embedded. Sawyer discusses play as improvisational, performance, conversation, pretend, performance style, negotiation, and development.

**Find this resource:**

* **Schwartzman, Helen. *Transformations: The Anthropology of Children’s Play*. New York: Plenum, 1978.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0051)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

In a broad review of play theories, and research conducted up to 1978, Schwartzman elaborates on Bateson’s theory of play as metacommunication. She questions Western cultures’ dismissal of the seriousness of play. Children engage in acts of invention and interpretation.

**Find this resource:**

* **Shen, Yue, Qing Zhao, Yue Huang, Ge Liu, and Lele Fang. “Promotion of Street-Dance Training on the Executive Function in Preschool Children.” *Frontiers in Psychology* 11 (22 October 2020): 585598.**

**DOI:**[**10.3389/fpsyg.2020.585598**](https://dx.doi.org/10.3389/fpsyg.2020.585598)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0052)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An experimental and control group took part in a street-dance training program, using a pretest and posttest experimental design. Sixty preschool children (age 4) participated in eight weeks of street-dance training that involved many skills, such as coordination with music, retrieval of movement sequences, enhancement of spatial perception, memory, the development of executive function (coordinated and purposeful behavior), improved motor control, attention, cognitive processes such as vision, hearing, movement, memory, flexibility of the nervous system, and physical fitness, all of which improved.

**Find this resource:**

* **Vygotsky, Lev S. *Mind in Society: The Development of Higher Psychological Processes*. Cambridge, MA: Harvard University Press, 1978.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0053)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Play is viewed as a guide to a child’s development and problem-solving situations. Children’s engagement in play is influenced by desires that may not be realized in real life. Educational implications of basic theory and data are discussed.

**Find this resource:**

**Social Skills**

*Social competence* refers to children’s capacity to engage effectively in complex interpersonal interaction, make and maintain friendships, and gain entry to social groups with peer acceptance. Although children can dance alone, dance is usually a social activity, with children in a circle, following a teacher’s instruction, and performing for one’s peers or a different audience. [Rajan and Aker 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0059%22%20%5Co%20%22) found that dance promoted social skills. [Deans 2016](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0056) refers to children in a dance program developing a strong sense of self and collective agency. [Cahyaningrum 2014](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0055%22%20%5Co%20%22) reported cognitive and affective development after a dance program. [Lobo and Winsler 2006](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0057) and [Luminesce Consulting 2012](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0058) found dance programs improved behavior problems. [Bae 2017](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0054) discovered that in traditional dance classes, children learned to be polite. [Woo 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0060) showed that improved physical self-concept positively affected interpersonal relations and physical self-concept, which in turn positively affected sociality.

* **Bae, Na-Rae. “A Study on Effect of the Children Culture Art Education Program Activity in Local Child Care Center Focusing on Traditional Dance Program.” *Journal of the Korea Academia-Industrial Cooperation Society* 18.8 (2017): 115–123.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0054)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

At a Regional Children’s Center in Chungnam, South Korea, sixteen weekly fifty-minute traditional dance classes were held for twenty-five children. They and the teachers reported that the program was positive and children learned to be polite.

**Find this resource:**

* **Cahyaningrum, Nilam. “[Dolanan Anak Dance Learning for Children in “Mekarsari” Kindergarten](https://journal.unnes.ac.id/nju/index.php/harmonia/article/view/3289%22%20%5Ct%20%22_blank).” *Harmonia: Journal of Arts Research and Education* 14.2 (2014): 78–87.**

**DOI:**[**10.15294/harmonia.v14i2.3289**](https://dx.doi.org/10.15294/harmonia.v14i2.3289)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0055)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Through dance instruction, students developed cognitively; they memorized the dance, imitated movements, fixed mistakes, and interpreted the dance. Affectively, they interacted with peers and teacher in appreciation of the teaching and student performance. Qualitative research method with a phenomenological approach included data collection through observation, interview, and documentation.

**Find this resource:**

* **Deans, Jan. “Thinking, Feeling and Relating: Young Children Learning through Dance.” *Australasian Journal of Early Childhood* 41.3 (2016): 46–57.**

**DOI:**[**10.1177/183693911604100307**](https://dx.doi.org/10.1177/183693911604100307)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0056)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A qualitative mixed-methods case study of twenty 4–5-year-olds in a kindergarten program with dance one morning per week for about an hour found that dance enabled the children to engage in embodied thinking; playful, imaginative problem-solving; and aesthetic decision-making—while developing, through multimodal semiotic meaning-making, a strong sense of self and collective agency.

**Find this resource:**

* **Lobo, Yovanka B., and Adam Winsler. “The Effects of a Creative Dance and Movement Program on the Social Competence of Head Start Preschoolers.” *Social Development* 15.3 (2006): 501–519.**

**DOI:**[**10.1111/j.1467-9507.2006.00353.x**](https://dx.doi.org/10.1111/j.1467-9507.2006.00353.x)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0057)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An eight-week small group creative dance/movement program for low-income at-risk preschoolers improved social competence and behavior problems. Participants were in either an experimental dance program or an attention control group. Teachers and parents, blind to the children’s group membership, rated children’s social competence both before and after the program, using English and Spanish versions of the Social Competence Behavior Evaluation: Preschool Edition.

**Find this resource:**

* **Luminesce Consulting. *Grow Up Great!” Magic in Movement Dance Education Pilot Program*. Columbus, OH: Luminesce Consulting, 2012.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0058)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

BalletMet, an Ohio dance company, offered a three-year program that improved kindergarten readiness, including social skills, for more than four hundred 3–5-year-olds enrolled in six Head Start programs.

**Find this resource:**

* **Rajan, Rekha S., and Margaret Aker. “**[**The Impact of an In-School Dance Program on At-Risk Preschoolers’ Social-Emotional Development**](https://www.tandfonline.com/doi/full/10.1080/15290824.2020.1766689)**.” *Journal of Dance Education* (online, 9 July 2020).**

**DOI:**[**10.1080/15290824.2020.1766689**](https://dx.doi.org/10.1080/15290824.2020.1766689)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0059)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

At-risk preschoolers (69) in an in-school program participated in dance for thirty minutes, once a week, over an academic year. They showed an increase in integrating social-emotional skills, self-identity, and establishing meaningful relationships with peers and adults. A quasi-experimental, longitudinal design was used with an intervention and a control group, site observations, and surveys of parents’ perspectives.

**Find this resource:**

* **Woo, Junk-Wook. “The Relationship between Physical Self-Concept, Interpersonal Satisfaction, and Sociality of Students Participating in Elementary School Dance Education Activities.” *Journal of the Korean Convergence Society* 10.10 (2019): 223–230.**

**DOI:**[**10.15207/JKCS.2019.10.10.223**](https://dx.doi.org/10.15207/JKCS.2019.10.10.223)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0060)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Two hundred fifty elementary school students participating in dance education activities gained improved physical self-concept that had a significant effect on interpersonal relationship satisfaction and sociality. The study used IBM SPSS 21.0 and IBM AMOS 21.0 programs, and various types of analysis (exploratory factor, confirmatory factor, reliability, correlation, and structural model).

**Find this resource:**

**Motor Development**

Early dance orientation involves introducing children to locomotor patterns (whole body movement such as walk, run, leap, hop, jump, skip, slide, gallop) and then gesture, movement of part of the body not supported through the whole body (e.g., rotation, flexion, extension, vibration). Dance is a physical activity using repetitive movement that leads to improved motor skills. Ability, as shown in illustrative studies such as [Babij 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0061%22%20%5Co%20%22), [Kostić, et al. 2002](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0063%22%20%5Co%20%22), [Ross and Butterfield 1989](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0064), [Chatzopoulos, et al. 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0062%22%20%5Co%20%22), and [Tsompanaki 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0065%22%20%5Co%20%22), increases through dance.

* **Babij, Stephanie Nicole. “**[**The Impact of Dance on Physical Literacy in Children: An Evaluation of the Sharing Dance Program**](https://tspace.library.utoronto.ca/bitstream/1807/103342/1/Babij_Stephanie_Nicole_202011_MSc_thesis.pdf)**.” MA diss., University of Toronto, 2020.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0061)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Examines a National Ballet School of Canada’s Sharing Dance program aimed to promote healthy, fun, artistic creative engagement, and new movement skills. Seventy children, ages 8–12, showed a significant increase in movement competence scores. A paired samples t-test was conducted to analyze the changes in physical literacy and its main components.

**Find this resource:**

* **Chatzopoulos, Dimitris, George Doganis, and Iraklis Kollias. “Effects of Creative Dance on Proprioception, Rhythm and Balance of Preschool Children.” *Early Child Development and Care* 189.12 (2019): 1943–1953.**

**DOI:**[**10.1080/03004430.2017.1423484**](https://dx.doi.org/10.1080/03004430.2017.1423484)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0062)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

In an experimental study, thirty-two preschool children’s participation in a two-month (twice a week) creative dance program increased their proprioception and rhythm skills in posttest measures.

**Find this resource:**

* **Kostić, Radmila M., Đurđica Miletić, Dragan J. Jocić, and Slavoljub Uzunović. “The Influence of Dance Structures on the Motor Abilities of Preschool Children.” *Facta Universitatis Series: Physical Education and Sport* 1.9 (2002): 83.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0063)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

After forty-eight hours practicing dance steps three hours a week, for four months, the motor abilities of strength, flexibility, balance, and coordination improved for thirty boys and thirty girls, 5.5–6.5 years old. Motor abilities were evaluated on the basis of nine variables. The children participated in an experiment that lasted for forty-eight hours and consisted of practicing dance steps for three hours.

**Find this resource:**

* **Ross, Ann, and Stephen A. Butterfield. “The Effects of a Dance Movement Education Curriculum on Selected Psychomotor Skills of Children in Grades K-8.” *Research in Rural Education* 6.1 (1989): 51–56.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0064)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Pre- and posttests of 54 girls and 66 boys receiving thirty-six weeks of dance/movement education as part of the regular physical education program found significant improvements on a wide range of fitness, gross motor, and balance skills.

**Find this resource:**

* **Tsompanaki, Eleni. “The Effect of Creative Movement-Dance on the Development of Basic Motor Skills of Pre-school Children.” *Review of European Studies* 11.2 (2019): 29.**

**DOI:**[**10.5539/res.v11n2p29**](https://dx.doi.org/10.5539/res.v11n2p29)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0065)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A program for children ages 4–5 developed “moving” motor skills (running, horizontal jump, static jump, galloping, hopping, and leaping) through a variety of creative moves and dance Focus was on movement of body parts and shapes in space in a positive environment in which children can overcome negative emotions and join the team, communicate, experiment, discover, co-decide, and create new kinetic dance forms. The study method was experimental.

**Find this resource:**

**Learning Dance and Other Subjects**

As an art form—imaginative, skillful, and communicative—dance has intrinsic value and is meritorious in itself. It is in a performing art curriculum with an in-depth sequential exploration of a coherent body of knowledge guided by highly qualified dance teachers. This kind of study is typically offered in dance academies, conservatories, and arts magnet schools that accept students on the basis of audition for pre-professional education. Pursuing a dance career is a passion. Motivation to dance professionally often includes the satisfaction of achieving what others want to do, try to do, but cannot do well, and the exhilaration of performance and audience approval. Brief introductions to dance may fill gaps in school curricula. Although dance has yet to gain a foothold in grades K–12, it may be part of the curriculum, part of physical education, or in an arts-focused school. A child may learn best through dance because it provides a fun access to other subject matter and ways of problem-solving ([Hanna 2008](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0066)). Dance may be a “hook and anchor” for students seemingly uninterested in schooling, whether they are the low academic achiever or the gifted and talented, to become interested in what academics can offer. Dance education practices stimulate mental alertness (required for the brain to “register”), modeling, sequencing, attention to detail, and memorization skills. There is concern for issues of diversity: ethnicity, sexuality, and gender. Learning the dances of other cultures helps children to understand the dance and the culture, gain empathy through the action of mirror neurons, as well as acquire a better understanding of themselves. Experiencing similarities and differences in dance modes of expression may help youngsters to become more skillful and comfortable interacting with members of diverse groups at work and at play. Engaging in others’ dances can stretch the mind and help dissolve prejudice. In addition, the exposure gets youngsters out of their own frameworks, stimulates curiosity, and develops imagination. Awareness of alternatives and borrowing can stimulate cutting-edge critical thought, a key element in sound decision-making in a competitive world economy. There is much informal dance learning in family, community, and spiritual settings through imitating adults or skilled peers who may correct them. Who dances when, where, and how, along with songs, often teach about correct social behavior. Where available, television, film, and video provide dance models for children. Some children in utero feel their mothers dancing, as infants on a dancing mother’s back.

* **Hanna, Judith Lynne. “A Nonverbal Language for Imagining and Learning: Dance Education in K–12 Curriculum.” *Educational Researcher* 37.8 (2008): 491–506.**

**DOI:**[**10.3102/0013189X08326032**](https://dx.doi.org/10.3102/0013189X08326032)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0066)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Research on nonverbal communication and cognition, emotion, learning styles, and assessment, coupled with illustrative programs, reveal the potential of K–12 dance education as a distinct performing art discipline and as a liberal applied art that fosters creative problem- solving and the acquisition, reinforcement, and assessment of nondance knowledge.

**Find this resource:**

**Academic Enhancement**

Dance education helps children develop skills that support academic learning, as [Baum, et al. 1997](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0067); [Park 2007](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0071); and [Munsell and Bryant Davis 2015](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0070%22%20%5Co%20%22) argue. Professional dancers, often from dance companies or organizations promoting dance, collaborate with subject-matter teachers in academic schools to engage students in specific subjects, to introduce, reinforce, and evaluate learning (students need to know the material to dance it). Engagement with dance can lead to learning other subjects out of perceived necessity, as [Heath, et al. 1998](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0068) shows. Partnerships between dance companies and academic classrooms promote children’s social relations as well as dance skills, according to [Horowitz 2008](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0069). Dancing curricular content appears contribute to long-term memory more than just reading and lectures, proposes [Rinne, et al. 2011](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0072%22%20%5Co%20%22).

* **Baum, Susan, Steven Owen, and Barry Oreck. “Transferring Individual Self-Regulation Processes from Arts to Academics.” *Arts Education Policy Review* 98.4 (1997): 32–39.**

**DOI:**[**10.1080/10632913.1997.9936393**](https://dx.doi.org/10.1080/10632913.1997.9936393)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0067)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An observational study found that students learned to take initiative, practice, identify a problem not pointed out, and take a risk in asking about it. They persevered when a mistake was made, engaged in critical self-assessment, and developed self-regulation processes, such as using memory aides, finding suitable places to work, asking appropriate questions, and setting interim goals.

**Find this resource:**

* **Heath, Shirley Bryce, Elizabeth Soep, and Adelma Roach. “**[**Living the Arts through Language + Learning: A Report on Community-Based Youth Organizations**](https://nasaa-arts.org/wp-content/uploads/2018/01/Living-the-Arts-Through-Language-Learning-A-Report-on-Community-Based-Youth-Organizations.pdf)**.” *Americans for the Arts Monographs* 2.7 (1998).**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0068)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A ten-year qualitative study of a dance program in a nonschool, low-income youth organization found students improved academically. They increased their abilities in self-monitoring and motivation, and they realized the importance of planning. Youngsters posed problems, asked questions, considered possible solutions, and evaluated how dance communicates. They took risks and developed habits of working hard. Dancers had to read, write, and calculate to put on a concert.

**Find this resource:**

* **Horowitz, R. *Dance Education in Utah: Benefits, Opportunities and Challenges for Students, Teachers and Schools*. New York: Center for Arts Education Research, Teacher’s College, Columbia University, 2008.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0069)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A three-year qualitative study including interviews and observations reported the intentions and perceptions of teachers, parents, students, and principals. Dance company–academic classroom collaborations appeared to improve school climate and student peer relations through cooperative learning experiences, student self-confidence, self-expression, motivation, and school engagement, as well as the acquisition of dance skills.

**Find this resource:**

* **Munsell, Sonya E., and Kimberly E. Bryant Davis. “Dance and Special Education.” *Preventing School Failure: Alternative Education for Children and Youth* 59.3 (2015): 129–133.**

**DOI:**[**10.1080/1045988X.2013.859562**](https://dx.doi.org/10.1080/1045988X.2013.859562)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0070)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Review of research and anecdotal evidence suggests that dance activities appear to provide an alternative way to meet diverse learners’ educational needs, including improved physical fitness, socioemotional gains, and academic gains. The authors discuss the benefits of dance: improving physical fitness, accommodating diverse learning needs, increasing socioemotional awareness, and improving academic outcomes.

**Find this resource:**

* **Park, J. G. “The Effects of Dance Classes with Problem Based Learning on Middle School Students’ Critical Thinking and Problem-Solving Ability.” *Korean Journal of Sport Psychology* 18.2 (2007): 205–233.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0071)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

In Korea, students engaged in problem-based lessons in creative dance for eight weeks that had a positive effect on critical thinking skills such as truth seeking, open-mindedness, analytical skills, and inquisitiveness.

**Find this resource:**

* **Rinne, Luke, Emma Gregory, Julia Yarmolinskaya, and Mariale Hardiman, “Why Arts Integration Improves Long-Term Retention of Content.” *Mind, Brain, and Education* 5.2 (2011): 89–96.**

**DOI:**[**10.1111/j.1751-228X.2011.01114.x**](https://dx.doi.org/10.1111/j.1751-228X.2011.01114.x)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0072)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The use of dance throughout the curriculum may improve long-term retention of content, taking advantage of long-term memory effects while promoting student motivation. Enactment of information through dance contributes to long-term memory more than just reading and lectures. Authors review long-term memory effects known in cognitive psychology and argue that arts integration takes advantage of these effects as it motivates students.

**Find this resource:**

**Specific Academic Subject**

Most academic subjects can be supported by dance education, assert [Overby, et al. 2005](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0080%22%20%5Co%20%22) and [Sharma, et al. 2021](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0081). [Macedonia and Knösche 2011–2012](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0077) at the Max Planck Institute for Human Cognitive and Brain Sciences and [Krishnan, et al. 2017](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0076) found that people learn a new language more easily when vocabulary is accompanied by movement. Gestures accompanying speech enhance memory for verbal information in the speakers’ mother tongue and also in foreign language learning. Memory performance for newly learned words is not driven by the motor component as such, but by the motor image that matches an underlying representation of the word’s semantics. [Makopoulou, et al. 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0078%22%20%5Co%20%22) found that reading comprehension improved through dance. [Strauss and Barrons 2017](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0082) reported that dance helped youngsters learn handwriting. The sciences and math are often reinforced and assessed through dance, according to [Buono and Burnidge 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0073%22%20%5Co%20%22), [Iyengar 2015](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0075%22%20%5Co%20%22), and [Miller 2015](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0079). [Teck 2021](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0083) believes that music, a common accompaniment to or base for dance, can be learned through dance. Pairing physics and dance can enhance each discipline, according to [Coates and Demers 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0074).

* **Buono, Alexia, and Anne Burnidge. “Dancing Our Microbiome at the Science Museum: A Dance/STEAM Collaboration.” *Journal of Dance Education* (online, 23 October 2020).**

**DOI:**[**10.1080/15290824.2020.1790568**](https://dx.doi.org/10.1080/15290824.2020.1790568)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0073)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Workshops for third and fourth graders with a dance company, museum director, and researchers were inspired by human microbiome research. Emulating the dance company’s process, students explored various methods of embodied investigation to physicalize scientific concepts such as homeostasis and symbiosis, to celebrate their new holistic knowledge, and to make meaning by integrating dance and science.

**Find this resource:**

* **Coates, Emil, and Sarah Demers. *Physics and Dance*. New Haven, CT: Yale University Press, 2019.**

**DOI:**[**10.2307/j.ctv8jnzz0**](https://dx.doi.org/10.2307/j.ctv8jnzz0)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0074)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

This book extends the collaboration between a former professional ballet dancer and a physicist. It is a primer for interdisciplinary research. Physicists identify the forces that act upon moving bodies while dancers move within a world of physical rules. Introductory topics in classical physics are paired with basic principles of dance technique and relevant dance history, followed by a description of modern physics and choreographic research. A workbook has physics problems and choreographic studies.

**Find this resource:**

* **Iyengar, Kalpana Mukunda. “**[**Bharatanatyam and Mathematics: Teaching Geometry through Dance**](https://www.researchgate.net/profile/Kalpana_Iyengar/publication/282673271_Journal_of_Fine_and_Studio_Art_Bharatanatyam_and_Mathematics_Teaching_Geometry_Through_Dance/links/56183eda08ae78721f9a97b7.pdf)**.” *Journal of Fine and Studio Art* s 5.2 (2015): 6–17.**

**DOI:**[**10.5897/JFSA2015.0031**](https://dx.doi.org/10.5897/JFSA2015.0031)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0075)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Asian Indian students, especially, can learn basic geometric shapes through Bharatanatyam, with its geometric dance movements that tell culturally relevant stories, because dance is engaging. Transmediation, the connection between two sign systems, is created through critical thinking, illustrated by rigorous geometric dance movements that correspond to shapes (such as triangle, right angle, line segment, diagonal, half circle, circle, diamond, obtuse and acute angles, and square) taught in mathematics.

**Find this resource:**

* **Krishnan, Isai Amutan, Hee Sio Ching, Selva Jothi Ramalingam, Elanttamil Maruthai, and Logambal Ravindranath.**[***Promoting Vocabulary Development through Dance Education***](https://www.academia.edu/38926287/Promoting_Vocabulary_Development_Through_Dance)**. Kuala Lumpur: University of Malaya, Faculty of Languages and Linguistics, 2017.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0076)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Dance education promoted vocabulary development among twenty-five Laotian students 11–12 years of age with one choreographer (English speaker) and three English teachers. Data collection included observations, discussions, and semi-structured interviews. Bachman and Palmer’s [*Language Testing in Practice: Designing and Developing Useful language Tests*](https://books.google.com/books?hl=en&lr=&id=E0yH0NdySrQC&oi=fnd&pg=PP9&dq=Bachman+and+Palmer%E2%80%99s+(1996)&ots=CDyWeyNNEF&sig=cDkA2tgX4Ab5sxZvWIp5_E57Gio) (1996) was used as analysis framework.

**Find this resource:**

* **Macedonia, Manuela, and Thomas R. Knösche. “**[**Body in Mind: How Gestures Empower Foreign Language Learning**](https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1751-228X.2011.01129.x)**.” *Mind, Brain, and Education* 5.4 (2011–2012): 196–211.**

**DOI:**[**10.1111/j.1751-228X.2011.01129.x**](https://dx.doi.org/10.1111/j.1751-228X.2011.01129.x)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0077)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

In an experiment with 20 German-speaking students, the subjects remembered significantly more of the foreign words taught with movement, and they used them more readily when creating sentences. Trained for 6 days, students’ memory performance was assessed daily using different tests. In a transfer test, participants produced new sentences with the words they had acquired. Words learned through gestures were used more frequently, demonstrating their enhanced accessibility in memory.

**Find this resource:**

* **Makopoulou, Kyriaki, Ross Neville, and K. McLaughlin. “Does a Dance-Based Physical Education (DBPE) Intervention Improve Year 4 Pupils’ Reading Comprehension Attainment? Results from a Pilot Study in England.” *Research in Dance Education* (online, 24 April 2020).**

**DOI:**[**10.1080/14647893.2020.1754779**](https://dx.doi.org/10.1080/14647893.2020.1754779)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0078)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Reading comprehension increased for twenty-four participants, from two Year 4 primary school classes in Midlands, England, in eight integrated dance and reading lessons within physical education. A mixed-methodology including a pretest-posttest quasi-experimental research design (intervention, n = 24; control n = 18) and a process evaluation (follow-up).

**Find this resource:**

* **Miller, Sharron. “A Model for Successful Dance Residencies with a Focus on Math Literacy.” *Dance Education in Practice* 1.4 (2015): 16–20.**

**DOI:**[**10.1080/23734833.2015.1097918**](https://dx.doi.org/10.1080/23734833.2015.1097918)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0079)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An example of a not-for-profit that provided developmental training in dance and related theater arts reinforced math concepts through dance. School districts were given teaching artists and lesson plans that met state Core Curriculum Content Standards for K–8.

**Find this resource:**

* **Overby, Lynnette, Beth Post, and Diane Newman. *Interdisciplinary Learning through Dance: 101 Moventures*. Champaign, IL: Human Kinetics, 2005.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0080)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

This book illustrates how to integrate dance into six disciplines: physical education, language arts, mathematics, social studies, science, and creative arts. Each lesson has been field tested with students in grades K-5 with positive results. Includes DVD and music CD.

**Find this resource:**

* **Sharma, Geeta, Jennifer Nikolai, Scott Duncan, and Tom Stewart. “Impact of a Curriculum-Integrated Dance Program on Literacy and Numeracy: A Mixed Methods Study on Primary School Children.” *Journal of Dance Education* (online, 5 March 2021).**

**DOI:**[**10.1080/15290824.2020.1864379**](https://dx.doi.org/10.1080/15290824.2020.1864379)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0081)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Across four New Zealand primary schools, a total of 187 schoolchildren, ages 8–9 years, participated in a six-week, curriculum-integrated dance program with their teachers during school time. The program had positive effects on reading for children with special needs and those of Asian descent and may have deepened their understanding of mathematics and enhanced their English vocabulary and comprehension.

**Find this resource:**

* **Strauss, Diana, and Nicole Barrons. “*Don’t Stop the Song and Dance: An Evaluation of Write Dance Practices in School and Early Years Settings*.” Canterbury, UK: Canterbury Christ Church University, 2017.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0082)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Teachers observed that physical movement and dance (known as Write Dance), a whole body experience, motivate young children, especially under five, to write and draw and learn handwriting.

**Find this resource:**

* **Teck, Katherine. “**[**For the Very Young**](https://www.appreciatingballetsmusic.com/17-for-the-very-young/)**.” In**[***Appreciating Ballet’s Music***](http://www.appreciatingballetsmusic.com/)**. By Katherine Teck, 2021.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0083)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A discussion of ballets that youngsters find enjoyable provides links to videos and refers to books appropriate for elementary school children to learn about music. The book provides rich information for teachers.

**Find this resource:**

* **Toumani, Meline. “Flamenco Lessons with a Difference.” *New York Times*, 16 July 2005, p. A17.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0084)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Lincoln Center Arts in Education explored how the principles of a flamenco dance (shifts in rhythm, speed, and phrasing, in addition to the interplay of rules and innovation) were in some ways similar to the intonation, transition, gestures, and facial expressions of verbal language. These similarities helped build the confidence of students learning to speak English as a second language.

**Find this resource:**

**National, Ethnic, and Race Identity**

Dance may be linked, like a flag or anthem, to any of a child’s multiple identities. Dance education and therapy have been addressing issues of national and ethnic identity (e.g., [Melchior 2011](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0096), cited under [Perpetuating a Traditional Identity](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div2-0012), [Lutz and Kuhlman 2000](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0090), and [Nielsen and Burridge 2015](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0092); inclusion (e.g., [Zitom 2017](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0093%22%20%5Co%20%22)); diversity (e.g., [Anttila 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0085%22%20%5Co%20%22), [Ashley 2014](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0086), and [Hou 2021](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0089%22%20%5Co%20%22)); and refugees (e.g., [Bareka, et al. 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0087%22%20%5Co%20%22)). Non-Western pedagogy may be used to teach a different culture’s dances, argues [Mabingo 2015](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0091%22%20%5Co%20%22). Children may express their feelings about race relations in dance, as [Hanna 1986](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0088) found in a court-ordered desegregated school. It is important to consider the perspectives of members of a group whose dance is presented. There are issues of ownership, appropriation, and commodification (a nonmember of a culture teaching about the group’s dance and earning money that could affect the livelihoods of members of that group). Selecting from a child’s group dances calls for sensitivity to children not wanting to be singled out for their dances, perspectives on the value of a dance, including its respectability; stereotyping; embarrassment, ridicule, and humiliation possibilities; and impediments to social mobility. Some groups do not want others to dance their dances.

* **Anttila, Eva. “Migrating Pedagogies: Encountering Immigrant Pupils through Movement and Dance.” *International Journal of Critical Pedagogy* 10.1 (2019).**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0085)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The author, using autoethnographical, performative writing, reflects on her experiences as a visiting dance teacher for preparatory class pupils at a public school in Finland. A case study in a Finnish public school in classes intended for recently arrived immigrant children from various countries explored using movement and dance toward verbal language learning. It raised issues of interpersonal understanding, communication, interaction, and communication, especially in groups where the members come from diverse cultural and ethnic backgrounds and do not have a common spoken language or embodied sensibilities.

**Find this resource:**

* **Ashley, Linda. “Encountering Challenges in Teacher Education: Developing Culturally Pluralist Pedagogy When Teaching Dance from Contextual Perspectives in New Zealand.” *Research in Dance Education* 15.3 (2014): 254–270.**

**DOI:**[**10.1080/14647893.2014.910186**](https://dx.doi.org/10.1080/14647893.2014.910186)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0086)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Issues in expanding course content from a Eurocentric creative dance to pedagogy underpinned by cultural pluralism arise from data collected from teachers in 2010. The dance educator/author conducted an ethnographic inquiry, collecting data from teachers who shared a culture of dance education.

**Find this resource:**

* **Bareka, Theodora, Heidrun Panhofer, and Sarah Rodriguez Cigaran. “Refugee Children and Body Politics: The Embodied Political Self and Dance Movement Therapy.” *Body, Movement and Dance in Psychotherapy* 14.2 (2019): 80–94.**

**DOI:**[**10.1080/17432979.2019.1614668**](https://dx.doi.org/10.1080/17432979.2019.1614668)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0087)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

In a created safe space, therapists can encourage refugee children to consider the body as home toward building confidence and cultivating an embodied self. This helps children understand that they are people worthy of creating groups and being social actors/agents.

**Find this resource:**

* **Hanna, Judith Lynne. “Interethnic Communication in Children’s Own Dance, Play, and Protest.” In *Interethnic Communication: Current Research*. International and Intercultural Communication Annual 10. Edited by Young Y. Kim, 176–198. Newbury Park, CA: SAGE, 1986.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0088)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

During a year-long ethnographic and random sample of grades 2, 4, and 6 to study a court-ordered desegregated elementary school in a black neighborhood in Dallas, Texas, black students commented on their concerns and racial identity through dance, song, and mime. They spontaneously performed dances on the playground, in school classrooms, and in school halls, and they excluded whites.

**Find this resource:**

* **Hou, Xiaoshuo, and Siqi Chen. “Dance with the State: The Case of a Chinese Social Service Organization.” In *Social Economy in Asia: Realities and Perspectives*. Edited by Euiyoung A. Kim and Hiroki Miura, 93–112. Lanham, MD: Lexington Books, 2021.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0089)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A Happy Living social service organization in Hanzhoup, China, brings art classes such as dance, singing, drawing, and musical instruments to migrant children in after-school programs. The purpose is to equalize educational opportunities and increase their feeling of belongingness in the city.

**Find this resource:**

* **Lutz, Tamara, and Wilma D. Kuhlman. “Arts and Young Children Learning about Culture through Dance in Kindergarten Classrooms.” *Early Childhood Education Journal* 28.1 (2000): 35–40.**

**DOI:**[**10.1023/A:1009595520022**](https://dx.doi.org/10.1023/A%3A1009595520022)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0090)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Dance in multicultural curriculum broadens students’ appreciation of similarities and differences that are respectful, participatory, and combat prejudice. The children involved in this project retained and recalled new information with detail. Children who were seen as academically at risk engaged in high-level thinking activities such as comparing and contrasting, even doing so spontaneously.

**Find this resource:**

* **Mabingo, Alfdaniels. “Decolonizing Dance Pedagogy: Application of Pedagogies of Ugandan Traditional Dances in Formal Dance Education.” *Journal of Dance Education* 15.4 (2015): 131–141.**

**DOI:**[**10.1080/15290824.2015.1023953**](https://dx.doi.org/10.1080/15290824.2015.1023953)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0091)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Methods of teaching dances from African communities are commonly founded on Western pedagogic approaches. Mabingo explains how he has integrated pedagogies of Ugandan traditional dances, such as communal random mirroring, music as a teaching aid, ethnic dance terminologies, children’s games as warm-up exercises, and storytelling in formal education.

**Find this resource:**

* **Nielsen, Charlotte Svendler, and Stephanie Burridge, eds. *Dance Education around the World: Perspectives on Dance, Young People and Change*. New York: Routledge, 2015.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0092)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Dance contributes to shaping identity, affirming cultural heritage in an interconnected world as illustrated in cases from Europe, the Americas, Middle East, Asia, the Pacific, and Africa. The book is a resource for educators, performers, and researchers.

**Find this resource:**

* **Zitom, Michelle R. “Always Being on Your Toes: Elementary School Dance Teachers’ Perceptions of Inclusion and Their Roles in Creating Inclusive Dance Education Environments.” *International Journal of Inclusive Education* 21.4 (2017): 428–440.**

**DOI:**[**10.1080/13603116.2016.1197327**](https://dx.doi.org/10.1080/13603116.2016.1197327)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0093)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Interviews with and observations of four elementary dance teachers in two large districts in western Canada revealed they valued dance inclusion. They perceived this enabled student movement exploration and discovery of their own style and ability.

**Find this resource:**

**Perpetuating a Traditional Identity**

Sometimes a culture wants to inculcate its values through dance, as explained in [Daryanti and Jazuli 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0094%22%20%5Co%20%22), [McIntosh 2012](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0095), [Melchior 2011](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0096), and [Sansom 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0097%22%20%5Co%20%22). Parents may insist on a way to teach that counters best pedagogical practice, as seen in [Tan and Thiagarajan 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0098).

* **Daryanti, Fitri, and M. Jazuli. “**[**Teaching Tradition Dance in Children Building Indonesia Characters**](https://www.atlantis-press.com/proceedings/icade-18/55913552)**.” In Proceedings of the International Conference on Arts and Design Education (ICADE 2018). Advances in Social Science, Education and Humanities Research. Dordrecht, The Netherlands: Atlantis Press, 2019.**

**DOI:**[**10.2991/icade-18.2019.48**](https://dx.doi.org/10.2991/icade-18.2019.48)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0094)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

To build children’s Indonesian national identity, peers teach traditional dance in the community, allowing children to continue to interact with friends and the surrounding environment.

**Find this resource:**

* **McIntosh, Jonathan. “**[**Preparation, Presentation and Power: Children’s Performances in a Balinese Dance Studio**](https://books.google.com/books?hl=en&lr=&id=iVBFAAAAQBAJ&oi=fnd&pg=PA194&dq=research+on+children+and+dance&ots=od0Q29-Pj4&sig=YVQEiqm1cWV5xzvebibJLY_FMPg)**.” In *Tourism and Identity in the Anthropology of Dance*. Edited by Hélène Neveu Kringelbach and Jonathan Skinner, 194–210. New York: Berghahn Books, 2012.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0095)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Balinese children learn cultural values, such as the preference for balance and harmony, when they attend music and dance performances at temple ceremonies and watch them on TV. Some learn dance at local dance studios, where teachers use bodily manipulation and attention to minute details of performance.

**Find this resource:**

* **Melchior, Elizabeth. “Culturally Responsive Dance Pedagogy in the Primary Classroom.” *Research in Dance Education* 12.2 (2011): 119–135.**

**DOI:**[**10.1080/14647893.2011.575223**](https://dx.doi.org/10.1080/14647893.2011.575223)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0096)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A professional development program in dance education for generalist primary teachers in Aotearoa New Zealand was prepared through the lens of five cultural concepts encompassing a Māori world view, demonstrating how they interweave to enhance teaching and learning in dance.

**Find this resource:**

* **Sansom, Adrienne. “**[**Dance as a Taonga from Children to the World: A Perspective from Aotearoa New Zealand**](https://link.springer.com/content/pdf/10.1007/978-3-319-95699-2.pdf)**.” In *Dance and the Quality of Life*. Edited by Karen E. Bond, 83–100. New York: Springer, 2019.**

**DOI:**[**10.1007/978-3-319-95699-2\_5**](https://dx.doi.org/10.1007/978-3-319-95699-2_5)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0097)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Māori principles, concepts, and ways of knowing, as well their philosophy of early childhood, influence dance education to contribute to young children’s sense of identity and culture related to a nearby revered volcanic mountain.

**Find this resource:**

* **Tan, Chai Chen, and Premalatha Thiagarajan. “**[**Teaching Dance to Kindergarten Children through School Concert Dance Performance: A Self-Review**](https://ejournal.um.edu.my/index.php/MJPVA/article/view/26460)**.” *Malaysian Journal of Performing and Visual Arts* 6 (2020): 7–25.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0098)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Dance pedagogy in six Malaysian kindergartens from 2005 to 2015 emphasized product-based learning outcomes (annual teacher-directed concert performance) to fulfill the expectations of parents and kindergarten principals over process-based (child-centered expressive and creative learning) approaches. This study suggests ways to improve kindergarten dance education.

**Find this resource:**

**Sex and Gender Identity**

Children’s concerns with sex and gender identity are manifest in dance (see, e.g., [Risner and Kerr-Berr 2018](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0102%22%20%5Co%20%22). Because dance has been associated with girls, boys have problems in dance, such as being the subject of stigma and bullying and lacking parental support, as described in [Risner 2007](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0100%22%20%5Co%20%22) and [Risner 2010](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0101%22%20%5Co%20%22). Breaking and hip-hop dance genres attract boys because of their popular tough guy origins and physically demanding, artistically inventive, pyrotechnic acrobatic, and gymnastic dance moves. These dance forms originated in the 1970s as a male competition of improvised fights on the streets of New York City. There is also the issue of exploitation of girls, discussed in [Clark 2004](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0099).

* **Clark, Dawn. “Considering the Issue of Sexploitation of Young Women in Dance K-12: Perspectives in Dance Education.” *Journal of Dance Education* 4.1 (2004): 17–22.**

**DOI:**[**10.1080/15290824.2004.10387252**](https://dx.doi.org/10.1080/15290824.2004.10387252)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0099)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The author raises a controversial issue of what is referred to as sexploitation of young women dancers, examines the role of educators, parents, the media, and the public, and examines the notion of appropriate practices in dance education and performance.

**Find this resource:**

* **Risner, Doug. “Rehearsing Masculinity: Challenging the ‘Boy Code’ in Dance Education.” *Research in Dance Education* 8.2 (2007): 139–153.**

**DOI:**[**10.1080/14647890701706107**](https://dx.doi.org/10.1080/14647890701706107)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0100)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Boys and male youth in dance education face prevailing social stigma, narrow definitions of masculinity, and internalized homophobia in American society. This review essay explores the ways in which male youth in dance confront these, as well as peer pressure and cultural patterns in dance training and education.

**Find this resource:**

* **Risner, Doug. “Dancing Boys’ Lives: A Study of Male Participation in Pre-professional Dance Training and Education in the U.S.” In *Dance: Current Selected Research*. Vol. 7. Edited by Lynette Overby and B. Lepczyk, 179–204. Brooklyn, NY: AMS Press, 2010.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0101)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A three-year study of boys pursuing pre-professional dance study in dance academies, conservatories, performing arts high schools, and university programs across the United States found that boys experienced social isolation and stigma. Parental support is key to the entry, retention, and progression of boys’ studying dance. Boys spoke of the significance of performing, expressing themselves, and dance as a creative outlet for their own personal satisfaction and continuing dance study.

**Find this resource:**

* **Risner, Doug, and Julie Kerr-Berr, eds. *Sexuality, Gender and Identity: Critical Issues in Dance Education*. New York: Routledge, 2018.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0102)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Toward strategies to promote healthy sexuality and empowered gender identities in proactive ways, authors investigate diverse perspectives from public schools, private sector dance studios, and schools on age appropriate theme and costume (hypersexualization of children and adolescents), sexual orientation and homophobia, the hidden curriculum of sexuality and gender, sexual identity, the impact of contemporary culture, and mass media and sexual exploitation.

**Find this resource:**

**Teaching Approaches**

There are multiple goals, populations, and ways of teaching dance to children, as [Goldberger, et al. 2012](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0103) notes. [Oreck 2007](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0104) offers considerations in understanding the complexity of learning and teaching dance. Dance is taught as an art form in conservatories, schools, and private studios. Ballet is a genre that dates to the time of Louis IV in France and has led to six key methods to teach formalized classical ballet: French, Vaganova, Cecchetti, Bournonville, English Royal Academy of Dance, and American Balanchine. Creative dance broke from the classical tradition and is freer. It allows children to create their own dances. There are many genres taught that have set structure and movements, including jazz, Irish, hip-hop, Indian, American indigenous peoples’ dance, and social dance. There are also community dance programs. Teaching approaches include [Private Studios](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div3-0001), [Practice](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div3-0002), [Notation, Verbalization, and Technology](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-div3-0004).

* **Goldberger, Michael, Sara Ashworth, and Mark Byra. “Spectrum of Teaching Styles Retrospective.” *Quest* 64.4 (2012): 268–282.**

**DOI:**[**10.1080/00336297.2012.706883**](https://dx.doi.org/10.1080/00336297.2012.706883)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0103)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The Spectrum of Teaching that Dr. Muska Mosston introduced in *Teaching Physical Education* (1966) is briefly recounted, along with five subsequent refinements. Mosston asserts that each of eleven teaching styles (command, practice, reciprocal, self-check, inclusion, guided discovery, convergent discovery, divergent production, individual program, learner-initiated, and self-teaching) is governed by a unifying process of decision-making and when used appropriately contributes to child development.

**Find this resource:**

* **Oreck, Barry. “To See and to Share: Evaluating the Dance Experience in Education.” In *International Handbook of Research in Arts Education*. Edited by Liora Bresler, 341–357. Dordrecht, The Netherlands: Springer, 2007.**

**DOI:**[**10.1007/978-1-4020-3052-9\_21**](https://dx.doi.org/10.1007/978-1-4020-3052-9_21)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0104)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

To understand the complexity of learning and teaching dance, it is important to consider the child’s dance experience, including attitudinal, behavioral, and cognitive outcomes; the overall effects of dance education programs, including program delivery, curriculum, instruction, cost effectiveness, and institutional impact; the relationship of the inner world of the dancer to the outer world of the observer; dance as an art form; and dance as a field of study.

**Find this resource:**

**Dance as an Art Form**

Dance is taught as an art form, as illustrated by [McCutchen 2006](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0110%22%20%5Co%20%22), and as a specific genre, as discussed in [Bailey and Pickard 2010](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0105), [Emory-Maier 2011](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0106), [Jurgec 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0107%22%20%5Co%20%22), [Kassing and Jay-Kirschenbaum 2021](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0108%22%20%5Co%20%22), and [Klapper 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0109%22%20%5Co%20%22). [Pickard 2013](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0111) addresses youngsters’ concern with the ideal ballet body. An issue is whether in a fixed genre like ballet the child can be an active and creative agent. In dance classes for older children, students learn how to acquire a style and interpret it, described in [Roche and Huddy 2015](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0112).

* **Bailey, Richard, and Angela Pickard. “Body Learning: Examining the Processes of Skill Learning in Dance.” *Sport, Education and Society* 15.3 (2010): 367–382.**

**DOI:**[**10.1080/13573322.2010.493317**](https://dx.doi.org/10.1080/13573322.2010.493317)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0105)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

At the Royal Ballet School in London, field work and subsequent discussions with the school’s teachers and with academic colleagues revealed that young dancers develop their set of skills through practice and training. Dancers do not passively follow instructions, but actively engage in tasks involving characteristic ways of moving that are influenced by the context and social relations of the dance venue.

**Find this resource:**

* **Emory-Maier, Ambre. “Aladdin Project: BalletMet’s Collaboration with Columbus City Schools.” *Journal of Dance Education* 11.3 (2011): 100–102.**

**DOI:**[**10.1080/15290824.2011.594376**](https://dx.doi.org/10.1080/15290824.2011.594376)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0106)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A two-year project evaluated by Dr. Michael Sikes researched its goals: meeting standards, metacognition, and building capacity. The report illustrates the methodology to engage classroom teachers in bringing dance to their students and to train company dancers to transform their artistic practice into a form for K–5 students. Children first become familiar with their body in space and time, experience self-expression, and sense the energy from interpersonal relations. They are introduced to ballet positions and names of simple movements they learn.

**Find this resource:**

* **Jurgec, Ana Tina. “Basics of Ballet Techniques and Pre-school Dance Education.” In *Contemporary Themes in Early Childhood Education and International Educational Modules*. Edited by Marta Licardo and Isabel Simões Dias, 155–159. Maribor, Slovenia: University of Marbor Press, 2019.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0107)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Dance education focuses primarily on children’s creative movement and expression based on inner experience. A qualitative analysis of dance sessions found that basic ballet techniques can be employed in dance classes for preschool children and for kindergarten children to enhance their motor skills in order for them to express their experience with greater ease.

**Find this resource:**

* **Kassing, Gayle, and Danielle Jay-Kirschenbaum. *Dance Teaching Methods and Curriculum Design: Comprehensive K-12 Dance Education*. 2d ed. Champaign, IL: Human Kinetics, 2021.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0108)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An important text for dance education that draws on theories from multiple disciplines and presents a model of dance education that embraces dance as an art form and a lifelong physical activity. Readers will gain the tools they need to teach various dance forms, create effective lesson and unit plans, and develop a curriculum that meets arts and education standards.

**Find this resource:**

* **Klapper, Melissa. *Ballet Class: An American History*. New York: Oxford University Press, 2020.**

**DOI:**[**10.1093/oso/9780190908683.001.0001**](https://dx.doi.org/10.1093/oso/9780190908683.001.0001)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0109)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Millions of American children have taken ballet classes that have reflected and influenced many facets of children’s lives, including gender norms, consumerism, body image, children’s literature, extracurricular activities, and popular culture. The artistic and financial interests of ballet education for everyday participants and observers and student’s experiences in class, recitals, and competitions are presented.

**Find this resource:**

* **McCutchen, Brenda Pugh. *Teaching Dance as Art in Education*. Champaign, IL: Human Kinetics, 2006.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0110)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

This is a guide for educators K-12 to design and deliver a comprehensive dance education. It is a reference book for arts administrators. It provides an integrated approach to dance education, and focuses on dancing and performing, creating and composing, historical and cultural inquiry, and analyzing and critiquing. It notes what to expect from children of different ages when teaching dance.

**Find this resource:**

* **Pickard, Angela. “Ballet Body Belief: Perceptions of an Ideal Ballet Body from Young Ballet Dancers.” *Research in Dance Education* 14.1 (2013): 3–19.**

**DOI:**[**10.1080/14647893.2012.712106**](https://dx.doi.org/10.1080/14647893.2012.712106)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0111)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A four-year longitudinal, ethnographic study of young ballet dancers (six boys and six girls, ages 10–15) that examined processes of bodily construction and “becoming” a ballet dancer in nonresidential ballet schooling. The students tried to replicate the perceived ideal ballet body shape and size that marks identity.

**Find this resource:**

* **Roche, Jennifer, and Avril Huddy. “Creative Adaptations: Integrating Feldenkrais Principles in Contemporary Dance Technique to Facilitate the Transition into Tertiary Dance Education.” *Theatre, Dance and Performance Training* 6.2 (2015): 145–158.**

**DOI:**[**10.1080/19443927.2015.1027452**](https://dx.doi.org/10.1080/19443927.2015.1027452)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0112)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Traditional hierarchical conservatory dance instruction requiring students to conform to conventional technique is challenged by questioning how dance training can develop technical acuity without stifling students’ ability to engage creatively and meet Australian dance industry need. A four-week program of somatics (body awareness, use and incorporation of breath while moving, less effort with movement, and utilizing a whole-body approach rather than isolating limbs) helped students focus on personal development and encouraged independent practice and self-acceptance rather than competition.

**Find this resource:**

**Creative Dance and Improvisation**

Creative dance has a wide latitude for different kinds of movement, as [Anttila 2007](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0113%22%20%5Co%20%22), [Skoning 2008](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0116%22%20%5Co%20%22), and [Biasutti and Habe 2021](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0114%22%20%5Co%20%22) point out. Presenting one’s dance is a badge of independence that shows the child the result of motivation, hard work, perseverance, self-reliance, learning through error, observational skills, and high proprioceptive acuity. In dance-making through creative dance and improvisation, students can develop critical thinking, extend reasoning, analyze images and symbols, and gain aesthetic appreciation. Students learn to understand symbols by moving from a concrete dance to an abstract dance and vice versa. Learning a dance technique is often more than acquiring physical skills. Understanding the way of doing and thinking in order to progress beyond steps, knowing the use of specific elements of time, space, and effort, in addition to sequences within a genre’s grammar, are involved. Asked to dance a concept, children’s creative dance is a tool for assessing their understanding of the concept (see [Pürgstaller 2021](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0115%22%20%5Co%20%22)). This creative process can also be a summative assessment and provide a basis to determine what further instruction is necessary. Professional dancers/organizations partnering with classroom teachers often use creative dance, not a specific genre of dance, so children and teachers who have not had previous dance instruction can comfortably participate.

* **Anttila, Eeva. “Children as Agents in Dance: Implications of the Notion of Child Culture for Research and Practice in Dance Education.” In *International Handbook of Research in Arts Education*. Edited by Liora Bressler, 865–879. Berlin: Springer, 2007.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0113)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A survey of literature on children’s perspectives to find a reciprocal process where they would be active participants and creators. “Practiced spontaneity” may be a suitable metaphor for this kind of dance education.

**Find this resource:**

* **Biasutti, Michele, and Katarina Habe. “Dance Improvisation and Motor Creativity in Children: Teachers’ Conceptions.” *Creativity Research Journal* 33.1 (2021): 47–62.**

**DOI:**[**10.1080/10400419.2020.1833576**](https://dx.doi.org/10.1080/10400419.2020.1833576)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0114)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Expert dance instructors reported their conceptions of using dance improvisation. Topics were meanings, the motor and mental skills involved, motor creativity development, basic exercises, and the most frequently used ideas for organizing and teaching a typical lesson.

**Find this resource:**

* **Pürgstaller, Esther. “Assessment of Creativity in Dance in Children: Development and Validation of a Test Instrument.” *Creativity Research Journal* 33.1 (2021): 33–36.**

**DOI:**[**10.1080/10400419.2020.1817694**](https://dx.doi.org/10.1080/10400419.2020.1817694)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0115)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Movement exploration, experimenting, improvising with movement material, composing, and choreographing are components of children’s dance education. A valid domain-specific test instrument to evaluate creativity in dance for third to sixth graders is presented.

**Find this resource:**

* **Skoning, Stacey N. “**[**Movement and Dance in the Inclusive Classroom**](https://files.eric.ed.gov/fulltext/EJ967723.pdf)**.” *Teaching Exceptional Children Plus* 4.6 (2008): Article 2.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0116)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A review of research and anecdotal evidence suggests that using creative movement and dance as a teaching tool enhances student understanding of content, improves classroom behavior, and fosters the development of new forms of assessment. Dance, an expressive form of communication, is a tool to evaluate a student’s understanding of class content.

**Find this resource:**

**Private Studios**

Private studios teach dance for pre-professional children and children who study for recreation. Recitals are common, as are competitions and conventions that have artistic, business, and marketing dimensions, report [Foster 2017](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0117) and [Giguere 2011](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0118%22%20%5Co%20%22). Competitions are a money-driven lucrative industry. Winners elevate their dance studios. Teamwork promotes motivation and social togetherness. Students may have to take a certain number of classes and pay for costumes and participation fees. Children learn at conventions from the classes offered by prominent teachers and seeing what their peers from many different studios are accomplishing. Students may make professional connections. While some educators are concerned with children’s “sexualized” moves and costumes that emulate what is seen in the media, the youngsters have not been asked about their perceptions of these elements.

* **Foster, Susan Leigh. “**[**Dance and/as Competition in the Privately Owned US Studio**](https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199928187.001.0001/oxfordhb-9780199928187)**.” In *The Oxford Handbook of Dance and Politics*. Edited by Rebekah J. Kowal, Gerald Siegmund, and Randy Martin, 53–76. New York: Oxford University Press, 2017.**

**DOI:**[**10.1093/oxfordhb/97801999281287.013.30**](https://dx.doi.org/10.1093/oxfordhb/97801999281287.013.30)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0117)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The focus on judging and winning has changed how dance is experienced by children. The business of dance is commodifying feeling and the need for teacher training and dances that can be taught and performed.

**Find this resource:**

* **Giguere, Miriam. “Dances for Children, with Children, and by Children: Looking at Recital Dance through a Lens of Children’s Culture.” *Journal of Dance Education* 11.3 (2011): 84–89.**

**DOI:**[**10.1080/15290824.2011.564077**](https://dx.doi.org/10.1080/15290824.2011.564077)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0118)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Each of three kinds of creative products in children’s culture (ages 5–18) created for children by adults, created with children and adults working together, and created by children working alone has benefits and drawbacks and creates a different potential for social and emotional effects.

**Find this resource:**

**Practice**

[Oppici, et al. 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0119) and [Polak and Wojtuń-Sikora 2021](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0120%22%20%5Co%20%22) found that a focus on dance practice improves children’s memory and motor achievements. The ability to play with and manipulate a subject idea in dance indicates one’s grasp of the subject, a visible demonstration of learning.

* **Oppici, Luca, James R. Rudd, Tim Buszard, and Sharna Spittle. “Efficacy of a --week Dance (RCT) PE Curriculum with Different Teaching Pedagogies and Levels of Cognitive Challenge to Improve Working Memory Capacity and Motor Competence in 8–10 Years Old Children.” *Psychology of Sport and Exercise* 50 (2020): 101675.**

**DOI:**[**10.1016/j.psychsport.2020.101675**](https://dx.doi.org/10.1016/j.psychsport.2020.101675)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0119)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The high-cognitive group improved their working memory capacity while the low-cognitive and control groups did not. All three groups improved their motor competence from pre- to posttest, and there was a significant group time effect with the high-cognitive group showing larger improvement than the control. The study supports that dance practice coupled with a high cognitive challenge could improve working memory capacity and motor competence in children.

**Find this resource:**

* **Polak, Ewa, and Bernadetta Wojtuń-Sikora. “Changes in Motor Skills among Early School Aged Girls under the Influence of Regularly Practiced Dance.” *Research in Dance Education* (online, 4 January 2021).**

**DOI:**[**10.1080/14647893.2020.1867089**](https://dx.doi.org/10.1080/14647893.2020.1867089)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0120)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Over a year, girls ages 7–10 practicing dance in classes at schools and children’s dance groups improved in balance, flexibility, static hand strength, and agility.

**Find this resource:**

**Parent Child and Community Bonding through Dance**

Family members, especially fathers, may disapprove of boys’ desire to study ballet and modern dance, Dance with fathers and sons creates understanding, according to [Richard 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0124) and [Turpeinen and Buck 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0125%22%20%5Co%20%22). Lacking positive role models and few male peers in dance, boys may experience teasing, ridicule, social isolation, and bullying. Hip-hop, TV shows like *America’s Got Talent* and *So You Think You Can Dance*, and media such as TikTok have made male dancing more acceptable in mainstream society. Children’s dance programs tend to promote community among participants, report [Anttila and Nielsen 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0121%22%20%5Co%20%22), [Green 2002](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0122), and [Walus 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0126%22%20%5Co%20%22). Parents and children may differ on the purpose of a dance program, reports [Patterson-Pric and Pass 2021](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0123).

* **Anttila, Eeva, and Charlotte Svendler Nielsen. “Dance and the Quality of Life at Schools: A Nordic Affiliation.” In**[***Dance and the Quality of Life***](https://link.springer.com/content/pdf/10.1007/978-3-319-95699-2.pdf)**. Edited by Karen E. Bond, 327–345. New York: Springer, 2019.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0121)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A qualitative study of a five-year project in a Finnish school that used dance to embody different academic subjects and a one-year pilot study integrating dance and mathematics in Denmark revealed the mutual recognition involved in performing dance, seeing and being seen, appears to go from bodily awareness to community. Senses, imagination, and thought intertwine with emotions, play, and affiliation, enhancing possibilities for pupils to act in the world and to become part of a community.

**Find this resource:**

* **Green, Jill I. “Power, Service, and Reflexivity in a Community Dance Project.” *Research in Dance Education* 1.1 (2002): 53–67.**

**DOI:**[**10.1080/14647890050006587**](https://dx.doi.org/10.1080/14647890050006587)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0122)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Qualitative research found that a group of twenty-three “at-risk” girls ages 9–13, who had the opportunity to participate in an intensive summer dance workshop in the study of dance technique and creative possibilities in choreography, gained an increased interest in dance and respect for their potential to accomplish goals through hard work and cooperation with others. Problems encountered, such as attendance, and power concerns are discussed. Data included student and parent interviews, teacher/mentor journals, and researcher field notes. Two group interviews were conducted with five groups of two to five students. Interviews were also conducted with the mothers of six students and the mother and father of one student.

**Find this resource:**

* **Patterson-Pric, Juanita, and Andrea Pass. “‘Not for Serious Purpose’: Discrepancy between Parent and Child Motivation for Participation in a Community Dance Program.” *Journal of Dance Education* (online, 19 May 2021).**

**DOI:**[**10.1080/15290824.2021.1908547**](https://dx.doi.org/10.1080/15290824.2021.1908547)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0123)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A partial program evaluation of Footprints Dance Project Society of Alberta, whose goal is to promote a love of dance and artistic activities, included a parent questionnaire and interviews with children. Respondents were primarily from low socioeconomic backgrounds. Whereas parents primarily expected their child to develop life skills through the program and did not mention learning dance, children mentioned being happy and excited about dance. Dancing and having fun were synonymous.

**Find this resource:**

* **Richard, Byron. “Just Me and Daddy.” In**[***Dance and the Quality of Life***](https://link.springer.com/content/pdf/10.1007/978-3-319-95699-2.pdf)**. Edited by Karen E. Bond, 207–225. New York: Springer, 2019.**

**DOI:**[**10.1007/978-3-319-95699-2\_5**](https://dx.doi.org/10.1007/978-3-319-95699-2_5)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0124)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Fathers and young sons co-created a dance class (fourteen participants from six family groups ages 5–45 plus) on seven Saturdays. Members expressed their changing dance perspectives over time and the person-centered program influenced the quality of individual and family life.

**Find this resource:**

* **Turpeinen, Isto, and Ralph Buck. “Fathers, Sons and Encounters in Dance.” In**[***Dance and the Quality of Life***](https://link.springer.com/content/pdf/10.1007/978-3-319-95699-2.pdf)**. Edited by Karen E. Bond, 227–243. New York: Springer, 2019.**

**DOI:**[**10.1007/978-3-319-95699-2\_5In**](https://dx.doi.org/10.1007/978-3-319-95699-2_5In)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0125)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

In Finland, for fathers and sons, Isto Turpeinen led dance workshops, rehearsals, and performances based on his “raw-board-working” teaching methodology that values everyday “raw” movement and ideas that revealed the theme of love. Diverse meanings of masculinity both negatively and positively informed how relationships were expressed.

**Find this resource:**

* **Walus, Liahona. “**[**Teaching for Transformation: Reflective Practice for Transformative Dance Education in Children’s Community Dance**](https://hdl.handle.net/10289/12374)**.” MA diss., University of Waikato, 2019.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0126)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

This is an illumination of Aotearoa New Zealand’s pedagogical practices in community/recreational dance for primary age children. Teachers sought those shared moments of kinesthetic memory, where the dancer is one with their body, mind, the space, and others and leading to change or meaningful growth based on values of citizenship, inclusion, and children’s own communication and expression.

**Find this resource:**

**Notation, Verbalization, and Technology**

Some children’s dance programs use symbolic notation, as [Bucek 1998](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0128%22%20%5Co%20%22) and [Warburton 2000](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0136) describe. Verbalization helps young children, as noted by [Sawada, et al. 2002](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0135) and [Harter, et al. 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0132). Technology is a useful tool for on line learning, explains [Chan 2008](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0129). Videos of dancers can be viewed multiple times in learning, in self-evaluation, and in miming, editing, and creating websites for dance, according to [Alves 2017](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0127). Dance information is available on mobile devices, notes [Zihao Li, et al. 2018](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0137%22%20%5Co%20%22). [Gao, et al. 2012](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0131) and [Rincker and Misner 2017](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0133%22%20%5Co%20%22) describe dance games, and [Rodrigues Dias, et al. 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0134) reports on learning for the disabled. Dance therapy can use remote digital screening for a child and therapist to dance together, as described in [Engelhard and Furlager 2021](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0130).

* **Alves, Maria João. “**[**The Use of Video as Self-evaluation in Dance Classes**](https://ausdance.org.au/uploads/content/publications/daCi-2015/education/The-use-of-video-as-self-evaluation-in-dance-classes-Maria-Joao-Alves.pdf)**.” Paper presented at the 13th World Congress of Dance and the Child, 2017.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0127)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Evaluation to enhance competent dance performance is necessary to improve technique and movement quality. Such rating on acquisition of motor patterns and the development of quality of movement is usually done by the dance teacher. But technological tools such as videos complement this.

**Find this resource:**

* **Bucek, Loren E. “Developing Dance Literacy: Integrating Motif Writing into Theme-Based Children’s Dance Classes.” *Journal of Physical Education, Recreation & Dance* 69.7 (1998): 29–32.**

**DOI:**[**10.1080/07303084.1998.10605590**](https://dx.doi.org/10.1080/07303084.1998.10605590)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0128)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The article describes Motif Writing, a system of movement symbols that may be viewed as a general outline or blueprint of the person in a dance space. Students can note the where (level, direction), the when (duration, meter, pulse, tempo), and the how (strong, gentle, frenetic, percussive, soaring, bumpy, etc.). Student: “When I read Motif Writing, I am dancing in my mind. When I write Motif, I am capturing all of my movement ideas.”

**Find this resource:**

* **Chan, Jacky Chun Pong. “**[**Dance Education System**](http://lbms03.cityu.edu.hk/award/cs2008-001.pdf)**.” Final Year Project Report. Hong Kong: City University of Hong Kong, Department of Computer Science, January 2008.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0129)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Survey results of eleven participants in an experiment using a marker-based motion capture system and OpenGL animations revealed that the system provides students an effective learning environment to learn different dances without the presence of teachers. Feedback from the system can assist students to improve dance learning. Prior work done by others and the new system are described.

**Find this resource:**

* **Engelhard, Einat Shuper, and Avital Yael Furlager. “Remaining Held: Dance/Movement Therapy with Children during Lockdown.” *Body, Movement and Dance in Psychotherapy* 16.1 (2021): 3–86.**

**DOI:**[**10.1080/17432979.2020.1850525**](https://dx.doi.org/10.1080/17432979.2020.1850525)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0130)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A discussion and reports of case studies argue that during the global COVID-19 pandemic, remote digital screen dance/movement therapy with children offered a “playground” in which the child could hide, attack, get close, back off, and so on, despite the lack of an actual in-person meeting. A kinesthetic and sensory playfulness developed between therapist and child despite the physical distance.

**Find this resource:**

* **Gao, Zan, Charles Chaoqun Huang, Tao Liu, and Wen Xiong. “Impact of Interactive Dance Games on Urban Children’s Physical Activity Correlates and Behavior.” *Journal of Exercise Science & Fitness* 10 (2012): 107–112.**

**DOI:**[**10.1016/j.jesf.2012.10.009**](https://dx.doi.org/10.1016/j.jesf.2012.10.009)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0131)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Participants in a nine-month quasi-experimental study were 126 fourth and fifth grade children (9–11) recruited from a predominantly Latino urban elementary school in the United States. A pretest and posttest of participation in the interactive online game “Dance Dance Revolution” showed it increased children’s self-efficacy, social support, and physical activity participation over time. The intervention group had three 30-minute DDR weekly sessions during recess.

**Find this resource:**

* **Harter, Natália Maass, Priscilia Lopes Cardozo, and Suzete Chiviacowsky. “Conceptions of Ability Influence the Learning of a Dance Pirouette in Children.” *Journal of Dance Medicine Science* 23.4 (2019): 167–172. PMID: 31775955.**

**DOI:**[**10.12678/1089-313X.23.4.167**](https://dx.doi.org/10.12678/1089-313X.23.4.167)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0132)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An experimental study found that the influence of conceptions of ability from instructions or feedback affect motivation, reactions to failure, and learning of a dance pirouette in 10-year-old children. Those given acquirable-skill instructions prior to practicing the skill scored higher than those given inherent-ability instructions, illustrating the importance of socio-cognitive-affective variables in motor performance and learning generally.

**Find this resource:**

* **Rincker, Meg, and Susan Misner. “The Jig Experiment: Development and Evaluation of a Cultural Dance Active Video Game for Promoting Youth Fitness.” *Computers in the Schools* 34.4 (2017): 223235.**

**DOI:**[**10.1080/07380569.2017.1387468**](https://dx.doi.org/10.1080/07380569.2017.1387468)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0133)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Four hundred elementary school children in grades 1–5 in a suburban US school participated in a quasi-experimental study to compare outcomes for experiencing different teaching approaches. Group assignment was stratified by age, ethnicity, gender, and socioeconomic status. During daily physical education class, students received five days of intervention exposure. A cultural dance active video game (AVG) offered was equivalent to traditional face-to-face instructor lessons or hybrid instruction at dance mastery, increasing heart rates, and student satisfaction.

**Find this resource:**

* **Rodrigues Dias, José, Rui Penha, Leonel Morgado, et al. “Tele-Media-Art: Feasibility Tests of Web-Based Dance Education for the Blind Using Kinect and Sound Synthesis of Motion.” *International Journal of Technology and Human Interaction* 15.2 (2019): Article 2.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0134)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A web-based asynchronous e-learning platform enables blind students to have dance and theater classes remotely. Low-cost motion tracking allows teachers and students to submit dance recordings augmented with sound synthesis of their motions, enabling blind students to compare the audio feedback of their motions with the audio generated by the teacher’s motions. During testing sessions, qualitative and quantitative data was collected. Non-blind convenience subjects were used for the platform evaluation.

**Find this resource:**

* **Sawada, Misako, Mori Shiro, and Motonobu Ishii. “Effect of Metaphorical Verbal Instruction on Modeling of Sequential Dance Skills by Young Children.” *Perceptual and Motor Skills* 95.3\_suppl. (2002): 1097–1105.**

**DOI:**[**10.2466/pms.2002.95.3f.1097**](https://dx.doi.org/10.2466/pms.2002.95.3f.1097)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0135)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Metaphorical verbal instruction for both younger (5.3 years) and older (6.2 years) children aids the recognition and performance of sequential dance skills, e.g., a five-part dance sequence of squat, stand, jump, kneel, and fall. In an experimental study, two groups of participants were randomly assigned to an intervention and nonintervention group. There were two retention trials after twenty-four hours.

**Find this resource:**

* **Warburton, Edward C. “The Dance on Paper: The Effect of Notation-Use on Learning and Development in Dance.” *Research in Dance Education* 1.2 (2000): 193–213.**

**DOI:**[**10.1080/713694267**](https://dx.doi.org/10.1080/713694267)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0136)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An experimental study found that putting a dance on paper helped ninety-six young children ages 8–9 who participated in an eight-week dance program based on Labanotation to recognize and understand dance when they see it. Notation-use instruction also led to good integration of the recognition skills needed for development in dance, and early skill in performing movement.

**Find this resource:**

* **Zihao Li, Mingming Zhou, and Timothy Teo. “Mobile Technology in Dance Education: A Case Study of Three Canadian High School Dance Programs.” *Research in Dance Education* 19.2 (2018): 183–196.**

**DOI:**[**10.1080/14647893.2017.1370449**](https://dx.doi.org/10.1080/14647893.2017.1370449)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0137)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Ethnographic research on how mobile devices work and the role they play in teaching and learning dance focused on students and their teachers in three public high school dance programs in Greater Toronto. Results indicate some technological approaches (web podcast and blogs) work better than others (website and virtual learning platforms, e.g., Moodle and Blackboard). Issues of confidentiality and capability of using technology are discussed.

**Find this resource:**

**Dance and Health**

Since ancient times, dance has been a healing art, unique in its combination of exercise and emotional and cognitive engagement. The total body movement of dance enhances body systems, such as the circulatory, respiratory, skeletal, and muscular systems. Regarding its connection to the field of medicine, researches have been undertaken on the effects of dance/movement therapy with, for example, physical, psychological, and neurological disorders, Parkinson’s disease, depression, and psychosocial implications of heart disease. Although dance can help to resist, reduce, and escape from harmful stress, dance itself can be a stressor for dancers, parents, choreographers, production staff, dance critics, and others in the dance world. Stress occurs when individuals have to cope with demands that require them to function above or below their usual level of activity. Short-term stress can have positive effects in being motivating. What is a stressor for one child may not be for another, depending upon views about self, personality, and cultural and social contexts. Long-term exposure to stress is related to many diseases. Signs of excessive stress include shortness of breath, a palpitating heart, muscular tension, faintness, back strain, depression, anxiety, difficulty in swallowing, headaches, loss of appetite, intestinal and eating disorders, insomnia, and feelings of frustration and resentment. Stress, in its defense circuitry, floods the body with adrenaline and cortisol, which are necessary to cope with a difficult situation. Afterward the body returns to normal. However, persistent stress maintains toxic high levels of adrenaline and cortisol that rewire brain circuitry and disrupt the body’s metabolism. The toxicity of the stress hormones causes physical harm to heart, bone, muscle, immunity responses, and more. Distress blocks the formation of neural connections in the hippocampus, responsible for encoding new memories. Stress can impair rational decision-making and retrieval of information about a stressful event.

**Physical Fitness**

Becoming physically fit is healthy, helps cope with stress, and is widely promoted, as reported by [Chen 2018](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0139); [Huang, et al. 2012](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0141); and [Kicsi, et al. 2018](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0142%22%20%5Co%20%22). It can improve cardiovascular and bone health, claim [Burkhardt and Brennan 2012](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0138) and [Schroeder, et al. 2017](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0144). Dance enhances aerobic capacity and upper body strength, and [Connolly, et al. 2011](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0140) notes that being physically fit improves self-esteem. [Murphy, et al. 2009](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0143) found that overweight children and adolescents improve their fitness through dance.

* **Burkhardt, Jan, and Cathy Brennan. “The Effects of Recreational Dance Interventions on the Health and Well-Being of Children and Young People: A Systematic Review.” *Arts & Health* 4.2 (2012): 148–161.**

**DOI:**[**10.1080/17533015.2012.665810**](https://dx.doi.org/10.1080/17533015.2012.665810)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0138)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Studies of recreational dance activity of 5–21-year-olds found that, across a range of different populations and settings, recreational dance can improve cardiovascular and bone health and reduce obesity of children and young people. Limited evidence suggests that dance participation may improve self-concept and body image and reduce anxiety.

**Find this resource:**

* **Chen, Caroline. “Designing the Danceable City.” *Journal of the American Planning Association* 84.3–4 (2018): 237–249.**

**DOI:**[**10.1080/01944363.2018.1526645**](https://dx.doi.org/10.1080/01944363.2018.1526645)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0139)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Open-ended interviews and two surveys explored why people are dancing in Beijing, where, and why in some places but not in others. Urban dance, a collection of group and line folk dances, is a popular activity for an estimated 100 million mostly older Chinese women. They dance to keep healthy, enhance positive emotions, and cultivate a sense of community. Dancers’ children are pleased that the dancing is kept alive.

**Find this resource:**

* **Connolly, Mary Kate, Edel Quin, and Emma Redding. “Dance 4 Your Life: Exploring the Health and Well‐Being Implications of a Contemporary Dance Intervention for Female Adolescents.” *Research in Dance Education* 12.1 (2011): 53–66.**

**DOI:**[**10.1080/14647893.2011.561306**](https://dx.doi.org/10.1080/14647893.2011.561306)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0140)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Upper-body strength, flexibility, aerobic fitness, self‐esteem, intrinsic motivation, and attitudes toward dance and group physical activities were studied in contemporary dance classes on fifty-five females. Results showed a statistical increase in self-esteem, aerobic capacity, and upper-body strength, but not flexibility.

**Find this resource:**

* **Huang, Shirley Y., Jeannette Hogg, and Stephanie Zandieh. “A Ballroom Dance Classroom Program Promotes Moderate to Vigorous Physical Activity in Elementary School Children.” *American Journal of Health Promotion* 26.3 (2012): 160–165.**

**DOI:**[**10.4278/ajhp.090625-QUAN-203**](https://dx.doi.org/10.4278/ajhp.090625-QUAN-203)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0141)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An experimental study of seventy-nine fourth and fifth grade students in two New York City public schools taking ballroom dance over a ten-week period as part of an arts-in-education program achieved a physical activity level recommended by Healthy People 2010. The standardized dance curriculum was taught by professional ballroom dance teachers.

**Find this resource:**

* **Kicsi, Cs., P. Ursu, E. Balint, and F. Constantin. “Kinetoprophylaxy through Ballroom Dance in Children Aged 6-8-12 Years.” *Bulletin of the Transilvania University of Braşov Series IX: Sciences of Human Kinetics* 11(60).2 (2018): 41–50.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0142)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Kinetoprophylaxy (the process of using exercise to promote health and prevent illness) through ballroom dance can benefit both children without health problems and those exhibiting already slight physical deficiencies, or deficient postural attitudes. This study created assessment instruments (psychomotor, orientation in space and time, and musicality, tested on participants 6–12 years of age), who for six months had two ballroom sessions a week.

**Find this resource:**

* **Murphy, Emily C.-S., Linda Carson, William Neal, Christine Baylis, David Donley, and Rachel Yeater. “Effects of an Exercise Intervention Using Dance Dance Revolution on Endothelial Function and Other Risk Factors in Overweight Children.” *International Journal of Pediatric Obesity* 4.4 (2009): 205–214.**

**DOI:**[**10.3109/17477160902846187**](https://dx.doi.org/10.3109/17477160902846187)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0143)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Eight weeks of participation of twenty-five overweight children and adolescents in the video dance game improved fitness, HDL cholesterol, and endothelial function.

**Find this resource:**

* **Schroeder, Krista, Sarah J. Ratcliffe, David Earley, Cory Bowman, and Terri H. Lipman. “Dance for Health: An Intergenerational Program to Increase Access to Physical Activity.” *Journal of Pediatric Nursing* 37 (November–December 2017): 29–34.**

**DOI:**[**10.1016/j.pedn.2017.07.004**](https://dx.doi.org/10.1016/j.pedn.2017.07.004)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0144)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Participatory and observation research explored a program for 521 participants from 2–79 years of age that increased access to physical activity in an underserved, high-risk urban community with two-hour line dance weekly sessions for one month in the spring and one in the fall. Approximately 50 percent of children and 80 percent of adults achieved target heart rate not related to perceived exertion, though related to pedometer steps in adults, and no change in adiposity.

**Find this resource:**

**Mental Health**

Exercise is one of the best treatments for many psychiatric problems. Dance is exercise plus. Stressors such as the forbidden, sexuality, oppression, and death can be held up to scrutiny in dance, and dance therapy enables children to play with them, to distance them, and consequently make them less threatening. Fearsome representations through dance are “pretend” and do not hold the impact of real-life stressors. By retelling a stressful situation, reliving one’s harrowing experience over and over again, a child gets used to telling and expressing the memory and realizes that it was in the past and can be transcended. Dance rehearsal offers a prolonged exposure. Themes can be played with, suggesting various outcomes in dance. Refugee children may express difficulties, as [Richards and Gardner 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0153) reports, and avoid emotional behavioral problems, according to [Rousseau, et al. 2005](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0154). Abused children develop the ability to control their emotions in difficult situations and gain personal strength, according to [Betty 2013](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0145) and [Goodill 1987](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0150%22%20%5Co%20%22). Treatment of post-traumatic stress can use dance movement therapy to build safety within and outside the survivor’s own body, as [Dieterich-Hartwell 2017](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0146%22%20%5Co%20%22) reports. A project with collaboration between dance artists, teachers, and medical staff at a hospital child psychiatry ward has benefits for youngsters, says [Elliott 1998](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0147). [Gunning and Holmes 1973](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0151) claims a Volwiler Body Movement Analysis scale can evaluate the impact of dance therapy on irregular body movement patterns common to psychotic children. [Erfer and Zi 2006](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0148%22%20%5Co%20%22) found that dance/movement therapy can transform a chaotic group of children into a cohesive group. A meta-analysis of forty-one studies over six years found dance/movement therapy decreases depression and anxiety (see [Koch, et al. 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0152)). [Feffer and Harris 2009](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0149%22%20%5Co%20%22) reports that dance may help to rehabilitate child soldiers.

* **Betty, April. “Taming Tidal Waves: A Dance/Movement Therapy Approach to Supporting Emotion Regulation in Maltreated Children.” *American Journal of Dance Therapy* 35 (2013): 39–59.**

**DOI:**[**10.1007/s10465-013-9152-3**](https://dx.doi.org/10.1007/s10465-013-9152-3)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0145)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A theoretical examination considers the consequences of early maltreatment. The author considers how dance/movement therapy might help maltreated children in residential treatment centers to develop the ability to control their own emotions in difficult situations.

**Find this resource:**

* **Dieterich-Hartwell, Rebekka. “Dance/Movement Therapy in the Treatment of Post Traumatic Stress: A Reference Model.” *The Arts in Psychotherap*y 54 (2017): 38–46.**

**DOI:**[**10.1016/j.aip.2017.02.010**](https://dx.doi.org/10.1016/j.aip.2017.02.010)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0146)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The author proposes a dance/movement therapy model that focuses on building safety within and outside a trauma survivor’s own body in the beginning stage of recovery. Components of the model include regulating hyperarousal through breathing techniques and repetitive rhythmic activities, in addition to attending to interoception (a sense of the physiological and emotional state of the entire body) for the treatment of trauma survivors.

**Find this resource:**

* **Elliott, Rachel. “The Use of Dance in Child Psychiatry.” *Clinical Child Psychology and Psychiatry* 3.2 (1998): 251–256.**

**DOI:**[**10.1177/1359104598032008**](https://dx.doi.org/10.1177/1359104598032008)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0147)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A dance education project within the school curriculum of a hospital child psychiatry ward had successful and innovative collaboration between artists, teachers, and medical staff. The role and benefits of dance education for children and young people experiencing psychological illness or distress, methods to create a safe and enabling space, as well as strategies for involving children with restricted movement in dance, structure and content of sessions, and examples of children’s response to and use of dance are presented.

**Find this resource:**

* **Erfer, Tina, and Anat Zi. “Moving toward Cohesion: Group Dance/Movement Therapy with Children in Psychiatry.” *The Arts in Psychotherapy* 33 (2006): 238–246.**

**DOI:**[**10.1016/j.aip.2006.01.001**](https://dx.doi.org/10.1016/j.aip.2006.01.001)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0148)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Children ages 5–8 in a short-term inpatient psychiatric unit in a major teaching hospital became part of a cohesive group from chaos and disorganization through dance/movement therapy. This provided support and a safe, nonjudgmental atmosphere in which they could work toward attaining therapeutic goals, including developing a positive body image, self-awareness, improved impulse control, frustration tolerance, gratification delay, and ability to get along with others. The authors describe activity to bolster their argument.

**Find this resource:**

* **Feffer, John, and David Alan Harris. “**[**Dance and Child Soldiers**](https://fpif.org/dance_and_child_soldiers/)**.” *Foreign Policy in Focus*, 15 June 2009.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0149)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Traditional dance may be combined with Western dance therapy as part of rehabilitation programs for child soldiers in Liberia, Sierra Leone, Mozambique, and Uganda. Dance helps child soldiers deal with trauma, postwar reconciliation, and relearning civil norms and behavior.

**Find this resource:**

* **Goodill, Sharon W. “Dance/Movement Therapy with Abused Children.” *The Arts in Psychotherapy* 14.1 (1987): 59–68.**

**DOI:**[**10.1016/0197-4556(87)90035-9**](https://dx.doi.org/10.1016/0197-4556%2887%2990035-9)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0150)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

In the context of the multidisciplinary treatment of abused and neglected children at Terry Children’s Psychiatric Center in New Castle, Delaware, dance/movement therapy contributed to an 11-year-old female, who had been sexually abused by her father, developing personal strength and trust, strengthening images of the body and the self, allowing symbolic expression, unlocking old patterns, provoking new awareness, and facilitating sharing. The author presents case history from her experience.

**Find this resource:**

* **Gunning, S. V., and T. H. Holmes. “Dance Therapy with Psychotic Children: Definition and Quantitative Evaluation.” *Archives of General Psychiatry* 28.5 (1973): 707–713.**

**DOI:**[**10.1001/archpsyc.1973.01750350079015**](https://dx.doi.org/10.1001/archpsyc.1973.01750350079015)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0151)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A dance therapy program developed to help modify a variety of irregular and disordered body-movement patterns common to psychotic children was successful in most categories of body movement. A Volwiler Body Movement Analysis scale was developed to have a quantitative value for nineteen aspects of body movement. The data indicated that psychotic children were significantly different from control children in *most* categories of body movement.

**Find this resource:**

* **Koch, Sabine C., Roxana F. F. Riege, Katharina Tisborn, Jacelyn Biondo, Lily Martin, and Andreas Beelmann. “Effects of Dance Movement Therapy and Dance on Health-Related Psychological Outcomes: A Meta-Analysis Update.” *Frontiers in Psychology* 10 (2019): 1806.**

**DOI:**[**10.3389/fpsyg.2019.01806**](https://dx.doi.org/10.3389/fpsyg.2019.01806)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0152)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A meta-analysis of forty-one studies from 2012 to 2018 found that dance movement therapy decreases depression and anxiety and increases quality of life and interpersonal and cognitive skills, whereas dance interventions increase psycho-motor skills.

**Find this resource:**

* **Richards, Jacinda, and Sally May Gardner. “Young People’s Experiences in Hip Hop Dance Participation.” In**[***Dance and the Quality of Life***](https://link.springer.com/content/pdf/10.1007/978-3-319-95699-2.pdf)**. Edited by Karen E. Bond, 459–474. New York: Springer, 2019.**

**DOI:**[**10.1007/978-3-319-95699-2\_5**](https://dx.doi.org/10.1007/978-3-319-95699-2_5)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0153)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

In Melbourne, Australia, a small group of primary and secondary school refugees and immigrants participated in hip-hop dance classes and hip-hop dance crew. Hip-hop dance was a vehicle both to express the difficulties the youth experienced and to build self-esteem and shine in the eyes of peers and audiences.

**Find this resource:**

* **Rousseau, Cécile, Aline Drapeau, Louise Lacroix, Déogratias Bagilishya, and Nicole Heusch. “Evaluation of a Classroom Program of Creative Expression Workshops for Refugee and Immigrant Children.” *Journal of Child Psychology and Psychiatry* 46.2 (2005):180–185.**

**DOI:**[**10.1111/j.1469-7610.2004.00344.x**](https://dx.doi.org/10.1111/j.1469-7610.2004.00344.x)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0154)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An evaluation of a twelve-week creative expression program involving 138 children, aged 7–13, designed to prevent emotional and behavioral problems and to enhance self-esteem, provided positive results. Children registered in both integration classes designed for immigrant children and regular classes at two elementary schools. Pretest and posttest data were collected from the children and their teacher. The program linked children to a meaningful personal world and to the group.

**Find this resource:**

**Mental Learning Disabilities**

Dance enhances the development of children with Down syndrome, reports [Albin 2016](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0155%22%20%5Co%20%22). [Boes and Golding 2015](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0156%22%20%5Co%20%22); [Scharoun, et al. 2014](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0160%22%20%5Co%20%22); and [Suzuki, et al. 2017](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0162) address the use of robots with children with autism spectrum disorder. [Dorsan, et al. 2014](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0157%22%20%5Co%20%22); [Siswantari and Wati 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0161%22%20%5Co%20%22); and [Kim and Hong 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0159) discuss dance and the mentally challenged. [Ggülgösteren, et al. 2018](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0158%22%20%5Co%20%22) illustrates the impact of rhythm.

* **Albin, Chloe M. “The Benefit of Movement: Dance/Movement Therapy and Down Syndrome.” *Journal of Dance Education* 16.2 (2016): 58–61.**

**DOI:**[**10.1080/15290824.2015.1061196**](https://dx.doi.org/10.1080/15290824.2015.1061196)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0155)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A literature review of Down syndrome, a genetic disease, and dance suggests benefits include strengthening the mind-body connection and the improvement of physical development and cognitive skills. The disorder affects motor development of a child leading to muscle hypotonia, poor balance, inadequate control of posture, and underdeveloped posture. Dance programs could alter the trend of sedentary lifestyles associated with Down syndrome and influence other areas of life.

**Find this resource:**

* **Boes, Claudia, and A. Golding. “Evaluation of the Efficacy of a Developmental Dance Movement Programme as OT Intervention for Children with Autism Spectrum Disorder (ASD).” *British Journal of Occupational Therapy* 78 (2015): 62–63.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0156)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A Developmental Dance Movement program to evaluate ways in arts and movement practice that can support cognitive and neuromotor development to achieve occupational goals found the potential for accelerated and cross-curricular learning. Teachers gained an increased understanding of student’s development needs. Research methods also included observations of case studies, qualitative data from semi-structured interviews and statistical evidence using the Goodenough-Harris (1963) draw-a-person.

**Find this resource:**

* **Dorsan, Asena, Gözde Koç, Elif Köse, Emine Bal, and Erkan Çalişkan. “**[**The Effect of 12 Weeks Dance Education on Physical Fitness Values at [*sic*] Mentally Retarded Children**](https://dergipark.org.tr/en/pub/intjscs/article/108166)**.” *International Journal of Sport Culture and Science* 2.2 (2014): 283–286.**

**DOI:**[**10.14486/IJSCS200**](https://dx.doi.org/10.14486/IJSCS200)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0157)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An experimental study found that twelve weeks, two hours a day, two days a week of dance education improved the physical fitness of twenty-two educable mentally retarded children at a Secondary and Working School. The program results showed development of many physical fitness parameters: posture, flexibility, ability to maintain a rhythm, motion diversity, self-expression skills, pair work, and group work.

**Find this resource:**

* **Ggülgösteren, Erkan, Pervin Toptaş Demirci, and Mehmet Akif Ziyagil. “The Effects of Rhythm and Dance Training on the Levels of Daily Living Activities in Trainable Mentally Handicapped Children.” *International Journal of Disabilities Sports and Health Sciences* 1.2 (2018): 15–23.**

**DOI:**[**10.33438/ijdshs.482588**](https://dx.doi.org/10.33438/ijdshs.482588)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0158)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An eight-week rhythm and dance training three days a week, an hour a day, positively affected the ability of mentally handicapped children to perform activities of daily living (self-care skills). The study included thirty-two children and their mothers, who said their children’s expression, motor skills, and ability to keep names, movements, and events in memory improved. A 32-point evaluation form was used to measure the adequacy of daily living activities.

**Find this resource:**

* **Kim, Jiyoung, and Aeryung Hong. “How Can We Lead Creative Choreography? Narrative Inquiry of Dance Educators’ Teaching Experiences in Dance Class for Students with Intellectual Disabilities.” *Research in Dance and Physical Education* 4.1 (2020): 57–70.**

**DOI:**[**10.26584/RDPE.2020.6.4.1.57**](https://dx.doi.org/10.26584/RDPE.2020.6.4.1.57)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0159)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A guide to dance education for children and adolescents with intellectual disabilities who never had the opportunity to experience creative expression is presented. A guide is based on a three-month middle school program reporting teachers’ serious worries, trial and error, and new discoveries.

**Find this resource:**

* **Scharoun, Sara M., Nicole J. Reinders, Pamela J. Bryden, and Paula C. Fletcher. “Dance/Movement Therapy as an Intervention for Children with Autism Spectrum Disorders.” *American Journal of Dance Therapy* 36 (2014): 209–228.**

**DOI:**[**10.1007/s10465-014-9179-0**](https://dx.doi.org/10.1007/s10465-014-9179-0)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0160)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A literature review of autism spectrum disorder, characterized by atypical language and social development, repetitive and patterned behaviors, and gross and fine motor impairments, found creative movement and dance a practical treatment, but there is a dearth of evaluation.

**Find this resource:**

* **Siswantari, Heni, and Mira Setia Wati. “Dance Learning for Children with Moderate Mental Retardation at the Pembina State Special Education School of Yogyakarta.” In *Proceedings of the 3rd International Conference on Innovative Research across Disciplines (ICIRAD 2019)*. Edited by Ni Komang Arie Suwastin, 385–390. Advances in Social Science, Education and Humanities Research 1. Amsterdam: Atlantis Press, 2020.**

**DOI:**[**10.2991/assehr.k.200115.063**](https://dx.doi.org/10.2991/assehr.k.200115.063)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0161)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A qualitative study with observation, interviews with teachers, and dance learning documentation, which describes dance learning for children with moderate intellectual disabilities in SLB Pembina Yogyakarta. Dance, an extracurricular activity, improved elementary children’s motor skills. Children with moderate intellectual disabilities had a good grasp in dance learning. A literature review of similar studies supports the findings.

**Find this resource:**

* **Suzuki, Ryo, Jaeryoung Lee, and Ognjen Rudovic. “NAO-Dance Therapy for Children with ASD.” In**[***HRI '17: Proceedings of the Companion of the 2017 ACM/IEEE International Conference on Human-Robot Interaction***](https://dl.acm.org/doi/proceedings/10.1145/3029798)**. 295–296. New York: Association for Computing Machinery, 2017.**

**DOI:**[**10.1145/3029798.3038354**](https://dx.doi.org/10.1145/3029798.3038354)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0162)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Because children with autism spectrum disorder (ASD) have a short attention span, a humanoid robot (NAO) performing as a teaching assistant can be an effective education agent for children by drawing their attention to dance therapy. The experimental design compared children with three different instructors: NAO, therapist, and unfamiliar person. A social responsiveness score came from the children’s parents’ questionnaire responses.

**Find this resource:**

**Other Specific and Multiple Learning Disabilities**

Dance helps children with hypoactivity, as noted in [Caf, et al. 1997](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0163%22%20%5Co%20%22). [Goodwin, et al. 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0164) found that auditory feedback improved dance movements of children with disabilities. Children’s wheelchair dance experiences led to positive outcomes, reports [Goodwin, et al. 2004](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0165). Caregivers of children with disabilities ameliorate stress with dance, according to [Sánchez, et al. 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0169). Some studies focus on children with multiple disabilities (e.g., [Lamond 2010](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0166%22%20%5Co%20%22); [May, et al. 2021)](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0167), who benefit from dance education. [Needham-Beck and Aujla 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0168) describes an evaluation tool for youngsters with a range of disabilities. Dance education that included abled and disabled children in collaborative movement exploration helped them view difference as ordinary and the disabled to be and feel accepted, reports [Zitomer 2016](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0170%22%20%5Co%20%22).

* **Caf, Bojana, Breda Kroflic, and Simona Tancig. “Activation of Hypoactive Children with Creative Movement and Dance in Primary School.” *The Arts in Psychotherapy* 24.4 (1997): 355–365.**

**DOI:**[**10.1016/S0197-4556(97)00016-6**](https://dx.doi.org/10.1016/S0197-4556%2897%2900016-6)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0163)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An action research methodology approach, combined with an empirical experimental method for preliminary research, was used in a primary school. Eight hypoactive children, first to fourth grade, ages 7–10, were introduced to creative movement and dance. They became more relaxed, increased their motoric skills, expressed new ideas in free movement play and improvisation, and began communicating with each other.

**Find this resource:**

* **Goodwin, Donna, Takema James Carrion, Raymond G. Miltenberger, and Mallory Quinn. “Using Auditory Feedback to Improve Dance Movements of Children with Disabilities.” *Journal of Developmental and Physical Disabilities* 31.2 (2019): 151–160.**

**DOI:**[**10.1007/s10882-018-9630-0**](https://dx.doi.org/10.1007/s10882-018-9630-0)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0164)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An evaluation of auditory feedback to improve dance movements of children with disabilities focused on basic dance skills individualized to each student, and scored using a task analysis to calculate the percentage of correct steps. The experimental study showed that auditory feedback, when implemented by the dance teacher, increased the specific dance skill for each young dancer. All the dancers in the study increased performance from baseline levels.

**Find this resource:**

* **Goodwin, Donna, Joan Krohn, and Arvid Kuhnle. “Beyond the Wheelchair: The Experience of Dance.” *Adapted Physical Activity Quarterly* 21.3 (2004): 229–247.**

**DOI:**[**10.1123/apaq.21.3.22.9**](https://dx.doi.org/10.1123/apaq.21.3.22.9)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0165)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A phenomenological case study to understand the wheelchair dance experiences of five children, ages 6–14, with spina bifida revealed four themes: unconditional acceptance, a dream comes true, beyond the wheelchair, and stronger a self. The concepts of ableism, dualism, and the minded body undergirded understanding the experience.

**Find this resource:**

* **Lamond, Ian. “Evaluating the Impact of Incorporating Dance into the Curriculum of Children Encountering Profound and Multiple Learning Difficulties.” *Body, Movement and Dance in Psychotherapy* 5.2 (2010): 141–149.**

**DOI:**[**10.1080/17432970903315857**](https://dx.doi.org/10.1080/17432970903315857)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0166)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

LUDUS Dance, a professional contemporary dance and dance in education company in Lancaster, England, provided a dance program to a school for children with profound and multiple learning difficulties. Proposed is a novel quantitative technique to use with a standard report of an evaluation of the impact of incorporating dance into the curriculum for these children as well as suggestions for future evaluation research.

**Find this resource:**

* **May, Tamara, Emily S. Chan, Ebony Lindor, et al. “Physical, Cognitive, Psychological and Social Effects of Dance in Children with Disabilities: Systematic Review and Meta-analysis.” *Disability and Rehabilitation* 43.1 (2021): 13–26.**

**DOI:**[**10.1080/09638288.2019.1615139**](https://dx.doi.org/10.1080/09638288.2019.1615139)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0167)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A systematic review synthesized empirical research on the effect of nontherapy dance programs on children with physical and developmental disabilities. Results: Nineteen studies met inclusion criteria. Dance leads to some positive effects for balance and jumping skills. Positive effects were also indicated for psychological, cognitive, and social domains from the few available studies.

**Find this resource:**

* **Needham-Beck, Sarah C., and Imogen J. Aujla. “Development of a Performance Evaluation Tool to Track Progress in an Inclusive Dance Syllabus.” *Research in Dance Education* (online, 30 March 2020).**

**DOI:**[**10.1080/14647893.2020.1746256**](https://dx.doi.org/10.1080/14647893.2020.1746256)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0168)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An evaluation tool sensitive to the needs of young dancers with a range of physical and/or intellectual disabilities while providing evidence of their competencies in technique and performance skills was tested. The tool, allowing scoring on a Likert-type scale on eleven criteria, including control of movement, coordination, spatial awareness, timing and rhythm, and solo or partner work appears to be reliable.

**Find this resource:**

* **Sánchez, Higinio Fernández, Claudia Beatriz Enríquez Hernández, and Souraya Sidani. “Dance Intervention for Mexican Family Caregivers of Children with Developmental Disability: A Pilot Study.” *Journal of Transcultural Nursing* 31.1 (2020): 38–44.**

**DOI:**[**10.1177/1043659619838027**](https://dx.doi.org/10.1177/1043659619838027)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0169)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A pilot study examined the feasibility of offering dance to Mexican women caring for children with a developmental disability who are at risk of psychological stress. A group pre- and posttest used the salsa dance in nine 60-minute sessions twice a week in Veracruz. The dance intervention appears to reduce women’s stress.

**Find this resource:**

* **Zitomer, Michelle R. “‘Dance Makes Me Happy’: Experiences of Children with Disabilities in Elementary School Dance Education.” *Research in Dance Education* 17.33 (2016): 218–234.**

**DOI:**[**10.1080/14647893.2016.1223028**](https://dx.doi.org/10.1080/14647893.2016.1223028)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0170)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

An interpretivist qualitative study of eight children (6–10 years old) with different disabilities participated in dance in general elementary education classrooms in western Canada. They understood disability as a limitation, yet a dance education environment that encouraged collaborative creative movement exploration helped them to view difference as ordinary and to appreciate each person’s unique ways to dance. They experienced peer acceptance, bodily learning, joy and success, and a sense of belonging.

**Find this resource:**

**Physical Illnesses**

Dance often aids children with asthma, chronic pain, migraines, scoliosis, Tourette’s syndrome, other neurological disorders, heart disease, prematurity, medical complications at birth, and physical accidents. Dance therapy is often part of treatment in cancer centers, reports [Akta and Ogce 2005](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0171%22%20%5Co%20%22). Risk factors for heart disease and diabetes were decreased in elementary school children, according to [Hogg, et al. 2012](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0172). Dance helped children with cerebral palsy, says [López-Ortiz, et al. 2012](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0173%22%20%5Co%20%22). Children gain a sense of body control, overcome feelings of helplessness by reimagining a healthy body, and shift focus from pain to more pleasurable feeling through dance therapy. [Tortora 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0174%22%20%5Co%20%22) introduces dance/movement therapy to pediatric medicine to show why, from a biopsychosocial perspective, the nonverbal, embodied dance/movement therapy is positioned to be a strong element of integrative oncology services.

* **Akta, Gurbuz, and Filiz Ogce. “Dance as a Therapy for Cancer Prevention.” *Asian Pacific Journal of Cancer Prevention* 6.3 (2005): 408–411. PMID: 16236009.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0171)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A literature review shows that among alternative therapies, dance/movement therapy, involving physical, emotional, cognitive as well as social integration, is used in hospitals and clinical cancer centers. Dance is a popular form of physical activity. The benefits of dance therapy as exercise include increased special neurotransmitter substances in the brain (endorphins), which create a state of well-being and enhanced functions of circulatory, respiratory, skeletal, and muscular systems.

**Find this resource:**

* **Hogg, Jeannette, Alejandro Diaz, Margareth Del Cid, et al. “An After-School Dance and Lifestyle Education Program Reduces Risk Factors for Heart Disease and Diabetes in Elementary School Children.” *Journal of Pediatric Endocrinology Metabolis*m 25 (2012): 509–516.**

**DOI:**[**10.1515/jpem-2012-0027**](https://dx.doi.org/10.1515/jpem-2012-0027)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0172)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Sixty-four fourth and fifth grade students at an elementary school in New York City received freestyle dance for sixteen weeks and were evaluated for changes in body composition, endurance, biochemical measurements, and lifestyle choices. Significant improvements in BMI percentiles were found among children in the overweight and obese categories as well as in endurance and biochemical measurements that reflect heart disease and diabetes risk.

**Find this resource:**

* **López-Ortiz, Citlali, Kim Gladden, Laura Deon, Jennifer Schmidt, Gay Girolami, and Deborah Gaebler-Spira. “Dance Program for Physical Rehabilitation and Participation in Children with Cerebral Palsy.” *Arts & Health* 4.1 (2012): 39–54.**

**DOI:**[**10.1080/17533015.2011.564193**](https://dx.doi.org/10.1080/17533015.2011.564193)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0173)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A pilot exploratory study included questionnaires from sixteen children, their parents, and therapists, and used a binomial statistical model to analyze the results. The study was conducted in collaboration with a tertiary rehabilitation hospital, one outpatient physical therapy clinic, and one community center. A classical ballet program created for children with cerebral palsy promoted participation and provided an artistic, physically therapeutic activity.

**Find this resource:**

* **Tortora, Suzi. “Children Are Born to Dance! Pediatric Medical Dance/Movement Therapy: The View from Integrative Pediatric Oncology.” *Children* (Basel) 6.1 (2019): 14.**

**DOI:**[**10.3390/children6010014**](https://dx.doi.org/10.3390/children6010014)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0174)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The author introduces pediatric medical Dance/Movement Therapy to demonstrate its potential. Patients gain mastery and control, overcoming feelings of helplessness, and reimaging body potential for health. Sensory experiences and motoric actions represent traumatic recall in symbolic play that leads to understanding and healing. Tortora clarifies the difference between DMT as a psychotherapeutic modality to address the patient’s psychosocial needs and DMT used recreationally to engage patients during their hospital visits.

**Find this resource:**

**Injury**

Any physical activity has the potential for injury. Dancing can be physically strenuous on the musculoskeletal system. Improper technique, a poor training environment, and fatigue are associated with injuries. Prevention is important and benefits from cooperation among parents, teachers, and medical professionals. [American Orthopaedic Society for Sports Medicine 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0175) provides important considerations in the prevention of dance injuries. See also [Solomon, et al. 2000](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0180). Knees and ankle injuries are common, according to [Yin, et al. 2016](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0184) and [Vassallo, et al. 2017](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0182%22%20%5Co%20%22). [Luke and Micheli 2000](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0178) gives a rich description of the relevance of children and adolescent developmental growth to injury prevention. Dance genres may have their own risks. For example, [Wilmerding, et al. 2003](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0183) discusses the possible impact of the heeled shoes in flamenco. [Costa, et al. 2016](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0176) and [Ekegren, et al. 2014](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0177%22%20%5Co%20%22) report on ballet, [Tjukov, et al. 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0181%22%20%5Co%20%22) on hip-hop, and [Sekulic, et al. 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0179%22%20%5Co%20%22) on urban dance, rock and roll, and standard/Latin dance genres.

* **American Orthopaedic Society for Sports Medicine. “**[**Dance Injuries**](https://peakformhealthcenter.com/wp-content/uploads/2013/12/AOSSM_Dance.pdf)**.” Rosemont, IL: American Orthopaedic Society for Sports Medicine, 2019.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0175)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The tip sheet addresses the cause and prevention of dance injuries, role of parental oversight, proper instruction, medical care, and screening. Dancers’ bodies experience physical demands that make them just as susceptible as football players to injury. The repetitive practice of movements that require extreme flexibility, strength, and endurance make professional dancers who begin dancing at the age of five or six prime candidates for overuse injuries.

**Find this resource:**

* **Costa, Michelle S. S., Arthur S. Ferreira, Marco Orsini, Elirez B. Silva, and Lilian R. Felicio. “Characteristics and Prevalence of Musculoskeletal Injury in Professional and Non-professional Ballet Dancers.” *Brazilian Journal of Physical Therapy* 20.2 (2016): 166–175.**

**DOI:**[**10.1590/bjpt-rbf.2014.0142**](https://dx.doi.org/10.1590/bjpt-rbf.2014.0142)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0176)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Professional and nonprofessional dancers (110) answered questionnaires about the presence of injury, regions involved, and mechanism of injury. Pirouettes, repetitive movements, and landing jumps commonly caused injury. Both professional and nonprofessional ballet dancers experience ankle sprains. For the nonprofessional dancers, repetitive movement was the most common cause of injury. Knowledge of the mechanism of injury and time of practice may contribute to better therapeutic action for improved body health and improved performance.

**Find this resource:**

* **Ekegren, Christina L., Rachele Quested, and Anna Brodrick. “Injuries in Pre-professional Ballet Dancers: Incidence, Characteristics and Consequences?” *Journal of Science and Sport* 17.3 (2014): 271–275.**

**DOI:**[**10.1016/j.jsams.2013.07.013**](https://dx.doi.org/10.1016/j.jsams.2013.07.013)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0177)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Two hundred sixty-six (112 male) full-time students (15–19 years) from three pre-professional ballet schools were followed prospectively over one school year. Injury risk was 76 percent. Joints and ankles were most commonly injured. Overuse injuries were more frequent than traumatic injuries. Bony injuries (e.g., stress fractures) and injuries to the knee were associated with the greatest time loss per injury. Injury risk and rate increased as students progressed through three years of training.

**Find this resource:**

* **Luke, Anthony, and Lyle J. Micheli. “Management of Injuries in the Young Dancer.” *Journal of Dance Medicine & Science* 4.1 (2000): 6–15.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0178)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The author argues that individuals caring for young dancers must understand the etiologic effects of growth, flexibility, and anatomical alignment on injuries. Risk factors for children include growth, muscle/tendon imbalance, flexibility, anatomic malalignment, and growth plate fractures. Physical readiness is critical, e.g., for pointe work in ballet. The adolescent growth spurt also has such risks as hypoestrogenism, associated with amenorrhea or delayed onset of menses, and prolonged periods of growth.

**Find this resource:**

* **Sekulic, Damir, Dasa Prus, Ante Zevrnja, Mia Peric, and Petra Zaletel. “**[**Predicting Injury Status in Adolescent Dancers Involved in Different Dance Styles: A Prospective Study**](https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7765997)**.” *Children (Basel)* 7.12 (2020): 297.**

**DOI:**[**10.3390/children7120297**](https://dx.doi.org/10.3390/children7120297)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0179)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Of 126 dancers (21 males, 11–18 years) who were competitors in urban dance, rock and roll, and standard/Latin dance genres, 53 percent reported (over a year) musculoskeletal injury, with higher risk for older, more experienced dancers. Dynamic balance was a significant protective factor of injury occurrence. There was no significant influence of gender or dance style on injury occurrence. This prospective research included testing at baseline and follow-up times and descriptive statistics.

**Find this resource:**

* **Solomon, R., T. Brown, P. G. Gerbino, and L. J. Micheli. “**[**The Young Dancer**](https://www.sciencedirect.com/science/article/pii/S0278591905702349)**.” *Clinics in Sports Medicine* 19.4 (2000): 717–739.**

**DOI:**[**10.1016/s0278-5919(05)70234-9**](https://dx.doi.org/10.1016/s0278-5919%2805%2970234-9)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0180)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The authors review findings from their sports medicine practice. Prevalent injuries to dancers are linked primarily to faulty technique or the repetitive application of techniques to bodies that are anatomically ill prepared to perform them. To resume full activity with minimal risk of recurrent injury, neuromuscular re-education is critical.

**Find this resource:**

* **Tjukov, Olga, Tobias Engeroff, Lutz Vogt, Winfried Banze, and Daniel Niederer. “Injury Profile of Hip-Hop Dancers.” *Journal of Dance Medicine & Science* 24.2 (2020): 66–72.**

**DOI:**[**10.12678/1089-313X.24.2.66**](https://dx.doi.org/10.12678/1089-313X.24.2.66)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0181)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A six-month retrospective cohort questionnaire study of 146 male and female dancers of hip-hop, popping, locking, house, and breaking dance styles found that, over a five-year period, breakers experienced more injuries (upper extremities, lower extremities, trunk, head and neck) than dancers of the other styles. Injury risk among dancers of all the styles studied can be considered low compared to soccer players, swimmers, and long-distance runners.

**Find this resource:**

* **Vassallo, Amy Jo, Claire E. Hiller, Emmanuel Stamatakis, and Evangelos Pappas. “Epidemiology of Dance-Related Injuries Presenting to Emergency Departments in the United States, 2000–2013.” *Medical Problems of Performing Artists* 32.3 (2017): 170–175.**

**DOI:**[**10.21091/mppa.2017.3028**](https://dx.doi.org/10.21091/mppa.2017.3028)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0182)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The National Electronic Injury Surveillance System from 2000–2013 estimates of injuries were determined using complex sample design. Trends using two-year intervals were calculated using linear regression and injury proportion ratios using Pearson’s X2. Injuries are a concern for all dance skill levels. Emergency departments in the United States over the fourteen-year period reported ankle and knee sprains were the most common injuries, females with a greater proportion.

**Find this resource:**

* **Wilmerding, Virginia, Burke Gurney, and Veronica Torres. “The Effect of Positive Heel Inclination on Posture in Young Children Training in Flamenco Dance.” *Journal of Dance Medicine & Science* 7.3 (2003): 85–90,**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0183)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Children dancing in flamenco heeled shoes might be at risk for pelvic and lumbar region injury because of the postural changes that accompany the chronic plantar flexed position. Teachers could encourage student core strengthening, lower extremity flexibility, and developing postural awareness and proprioception. Study participants were ten girls and six boys between 4 and 12 years old. A Vicon 250 Motion Analysis System was used to evaluate postural alignment.

**Find this resource:**

* **Yin, Amy X., Dai Sugimoto, Daniel J. Martin, and Adrea Stracciolini. “Pediatric Dance Injuries: A Cross-Sectional Epidemiological Study.” *PM&R* 8.4 (2016): 348–355.**

**DOI:**[**10.1016/j.pmrj.2015.08.012**](https://dx.doi.org/10.1016/j.pmrj.2015.08.012)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0184)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A cross-sectional epidemiological study of a 5 percent random probability sample of 181 child dancers found that forty-six injured youngsters experienced significant, and occasionally rare, injuries with possible long-term health consequences. Injuries occurred mostly in the knees and ankles and involved mainly joints, followed by soft tissues, skeletal elements, and growth plates. The most common specific diagnosis was tendonitis/tendinopathy. Physical therapy, surgery, and orthotics were treatments.

**Find this resource:**

**Spirituality**

While some religious groups do not permit dance, others view dance as healthy, positive expression, often the medium for religious teaching, as in Norway, reports [Schuff 2012](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0186%22%20%5Co%20%22). There are adults who are concerned about the morality of children’s dance movements, themes, music, and dress. Dance may intertwine the secular and sacred, according to [Akinsipe and Babárindé-Hall 2018](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0185%22%20%5Co%20%22).

* **Akinsipe, Felix A., and Bùnmi Babárindé-Hall. “Dance in the Yoruba Family Rites of Birth, Marriage and Death.” *International Journal of integrative Humanism* 9.1 (2018): 117–123.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0185)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

As in many groups in Africa, a descriptive report of the Yoruba notes that the sacred and secular intertwine as families dance in celebration of birth, marriage, and death, vital rites of passage. Dance functions as a reciprocal gesture between children and their parents. Parents honor their children at birth and at their weddings; children in turn honor their parents at death.

**Find this resource:**

* **Schuff, Hildegunn Marie T. “Dancing towards Personal and Spiritual Growth.” *Nordic Journal of Dance* 3 (2012): 31–39.**

**DOI:**[**10.2478/njd-2012-0004**](https://dx.doi.org/10.2478/njd-2012-0004)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0186)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

A descriptive report says, for its entertainment value in communicating messages of joy of Christian life in a contemporary way, dance is used as a didactic tool in Christian settings. Norway’s state church plan for Christian education encourages involving children (ages 6–12 and 14–15) in the liturgical and social life of the church. Personal growth in Christian dance environments is more supportive and less competitive than other dance environments.

**Find this resource:**

**Dance, Reality Television, and Social Media**

Reality television and social media have steadily increased the visibility and entertainment value of dance. Themes range from dance itself, to dance education, and to dance and health. TikTok, mostly a children’s dancing app, where tweens and teens upload videos of themselves dancing through their smart phones, arrived in the United States in 2018. A large following often leads youngsters to be identified by the entertainment industry seeking talent and to youngsters being contracted by commercial brands that pay them to advertise their product in the dancer’s creative videos (known as integration). Dancers at least 18 years old, with a minimum of 100K authentic video views in the last thirty days, are eligible to join the TikTok Creator Fund, launched in 2000, that gives payouts. Teen girls predominate on TikTok and celebrate their demographic, reports [Kennedy 2020](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0190). Youngsters can use social media to build their dance career, as [Brady 2018](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0188) reports. Challenges on TikTok offer youngsters a way to feel connected and validated, says [Rutledge 2021](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0192), and maintain an urban youth culture that allows agency often denied elsewhere, claims [Boffone 2021](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0187%22%20%5Co%20%22). Children have become participants in dance talent TV shows, [Hill and Kondo 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0189) notes. White middle-class youth draw on black vernacular dances to create innovative dances on social media, according to [Marshall 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItem-0191). Children’s regional and national dance competition aesthetics also appear in children’s commercial dance, asserts [Schupp 2019](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml%22%20%5Cl%20%22obo-9780199791231-0249-bibItem-0193%22%20%5Co%20%22).

* **Boffone, Trevor. *Renegades: Digital Dance Cultures from Dubsmash to TikTok*. New York: Oxford University Press, 2021.**

**DOI:**[**10.1093/oso/9780197577677.001.0001**](https://dx.doi.org/10.1093/oso/9780197577677.001.0001)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0187)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Hip-hop music and dance create and perform children’s identity. The performing arts maintain a growing urban youth subculture, with supportive digital communities that allow agency often denied elsewhere. Dubsmash, a social media app, lets users record short dance challenge videos before cross-sharing them on different social media such as Instagram and TikTok.

**Find this resource:**

* **Brady, Kristyn. “**[**How to Use Social Media to Help Your Dance Career**](https://www.dancespirit.com/how-to-use-social-media-to-help-your-dance-career-2622371620.html)**.” *DanceSpirit*, 4 December 2018.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0188)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

The author offers suggestions to youngsters who increasingly need to build a brand online while they are still dance students. There are concerns about creating a digital audience too soon, what to showcase, and how. Youngsters should identify their goals and learn how to present themselves to the public. This should encourage evaluation of one’s skill set.

**Find this resource:**

* **Hill, Annette, and Koko Kondo. “**[**Participation in Reality Television: Entertainment Mobilization in Dance Talent Shows**](https://westminsterresearch.westminster.ac.uk/item/v0x75/participation-in-reality-television-entertainment-mobilization-in-dance-talent-shows)**.” In *The Routledge Companion to Media and Class*. Edited by Erika Polson, Lynn Schofield Clark, and Radhika Gajjala, 51–62. New York: Routledge, 2019.**

[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0189)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

“Got to Dance” (Endemol Shine), a reality talent format showcasing adult and child dancers in individual and ensemble dance acts, creates highly physical and emotional performances judged by a panel of professional dancers, live audiences, and people at home. “Behind-the Scenes” shows the labor, entrepreneurial strategies, and training for a performance of selfhood, the body, and social class.

**Find this resource:**

* **Kennedy, Melanie. “‘If the Rise of the TikTok Dance and E-Girl Aesthetic Has Taught Us Anything, It’s That Teenage Girls Rule the Internet Right Now’: TikTok Celebrity, Girls and the Coronavirus Crisis.” *European Journal of Cultural Studies* 23.6 (2020): 1069–1076.**

**DOI:**[**10.1177/1367549420945341**](https://dx.doi.org/10.1177/1367549420945341)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0190)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Social media TikTok videos are a few seconds or minutes in length that loop when finished, They are posted by teen girls dancing and lip-synching to hip-hop music direct to the camera and filmed on smart phones seemingly propped up on a surface. The videos rose in users and cultural visibility during the Corona virus crises. A celebration of girlhood, the videos transform girls’ bedrooms, private and safe from judgment, to ones of public visibility, surveillance, and evaluation.

**Find this resource:**

* **Marshall, Wayne. “Social Dance in the Age of (Anti-)Social Media: *Fortnite*, Online Video, and the Jook at a Virtual Crossroads.” *Journal of Popular Music Studies* 31.4 (2019): 3–15.**

**DOI:**[**10.1525/jpms.2019.31.4.3**](https://dx.doi.org/10.1525/jpms.2019.31.4.3)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0191)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

In a dance craze of the late 2010s rooted in black vernacular dances, white middle-class youth communicated and coordinated using new media posting videos of themselves doing innovative dances that scandalized some adults. This dance phenomenon is in some ways a lot like previous dance crazes, abetted by emergent media (whether instructional pamphlets, short film reels, network television, MTV, YouTube, TikTok, etc.) giving rise to dance challenges.

**Find this resource:**

* **Rutledge, Pamela B. “**[**Why Kids Love TikTok Challenges: Fun, Dumb, or Dangerous? TikTok Challenges Offer Connection and Belonging**](https://www.psychologytoday.com/us/blog/positively-media/202102/why-kids-love-tiktok-challenges)**.” *Psychology Today*, 12 February 2021.**

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TikTok, the most downloaded mobile app of 2020, challenges youngsters to create or add their version of the latest dance and share it, comment, and interact. Challenges are a way to feel connected and have fun, while the attention of likes, comments, and shares from strangers might be taken as social validation and reflections of self-image and value.

**Find this resource:**

* **Schupp, Karen. “Dance Competition Culture and Commercial Dance.” *Journal of Dance Education* 19.2 (2019): 58–67.**

**DOI:**[**10.1080/15290824.2018.1437622**](https://dx.doi.org/10.1080/15290824.2018.1437622)[**Save Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml#obo-9780199791231-0249-bibItemGroup-0193)[**Export Citation »**](https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0249.xml)**Share Citation »**

Children and adolescents participate in regional and national dance competitions featuring contemporary, jazz, hip-hop, lyrical, tap, and other styles where private-sector dance studios compete for awards. Children also participate in commercial dance, including reality television, film, social media, videos, corporate events, advertising campaigns, artists’ tours, exhibitions, industrials, and Broadway aligned with the aesthetics of dance competition culture, and increasing the visibility of dance in the United States.

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