All Students, All Standards: Instructional Strategies Institute
Research to Support High Impact Instruction in Performing Arts

Recent research has identified shifts in **performing arts educational strategies** to meet the changing educational needs of our next generation of performing artists and arts educators. A review of literature suggests a balance between teacher directed instruction and student driven collaborative work with seamless movement among three levels of guided instruction, focused instruction, and independent learning where "developing artistic literacy is a goal" (Hansen & Imse, 2016, p. 26). In addition to specific content knowledge, there is a focus on authentic life skill development and responsible citizenship meeting real world needs of the student (Johnson & Matthews, 2017).

In order to incorporate additional critical thinking, collaboration and communication, student problem solving, innovation and self-direction, teachers may:
- pose questions and facilitate discussion about performances where students collaborate and act as critics to analyze and evaluate using appropriate criteria;
- work with students to create an active learning community where students provide input for peer and self-assessment;
- allow time for students to reflect on sight-reading, composition, investigation, and scripted or improvisational performance to develop strategies for improvement in skill; and
- provide opportunities for increased responsibility for students to develop intrinsic motivation for problem finding and solving where the teacher is a guide and facilitator providing support as necessary.

To provide an emphasis on experimentation, invention, and discovery teachers may:
- demonstrate a variety of technical skills along with academic terms and vocabulary as they are needed through the process of open-ended, student-centered, creative endeavors;
- allow choices that are significant to students' contemporary understanding, and
- provide opportunities to discover and learn through experimentation as a natural part of the creative process rather than predominantly following pre-determined steps.

Teachers may create a student-centered environment while carefully mediating students' learning activity by:
- considering and identifying skills as well as the craft of performing while students cycle through the creative process from nascent idea until final presentation;
- encouraging discussion, questioning, and metacognition about their decisions through a range of meaning – making strategies;
- encouraging collaboration with others to be able to experience various perspectives and ultimately make their own interpretations; and
- reflecting and thinking deeply about his or her performance and that of others.

Resources:

Dragon, D. A. (2015). Creating cultures of teaching and learning: Conveying dance and somatic education pedagogy. *Journal of Dance Education, 15*(1), 25-32.

Hansen, D., & Imse, L. A. (2016). Student-centered classrooms: Past initiatives, future practices. *Music Educators Journal, 103*(2), 20-26.

Johnson, D. C., & Matthews, W. K. (2017). Experienced general music teachers' instructional decision making. *International Journal of Music Education, 35*(2), 189-201.

McGreevy-Nichols, S., & Dooling, S. (2015). Digging deep into the national core arts standards in dance. *Journal of Dance Education, 15*(4), 167-168.

Rasmussen, B. (2010). The 'good enough' drama: Reinterpreting constructivist aesthetics and epistemology in drama education. *Research in Drama Education: The Journal of Applied Theatre and Performance, 15*(4), 529-546.

Weltsek, G. J. (2014). The local and global state of theater education research and policy. *Arts Education Policy Review, 115*(3), 63-71.

Instructional Shifts in Dance

Moving from less of…		Moving to more of…		Resources to Support Instruction
Memorization and recall of dance terminology as the only evidence of learning		Dance terminology and movement vocabulary learned through process while developing an artistic plan, finding creative solutions to movement problems, and determining when a dance work is completed		Depth of Knowledge in the Arts Creative Dance
Creating multiple dance works that replicate only one familiar dance genre		Dance works created from inspiration, conceptual understandings and areas of inquiry that cross content areas, cultures and genres and are meaningful to the student artist		Conceptual Framework NCAS Concepts in the CAS Integrated learning CAS Integrated Units Samples Dancing Elementary Science Vocabulary
Providing instructor choreography as the only genre of movement for students to follow		Students discovering creative problems to solve, improvising and experimenting with movement and choreographic structures, and engaging in the dance making process with the teacher as a guide and support to the student		Spontaneous Dancemaking Innovative Instructional Strategies for Teaching Dance
Posing project assignments to students with known and predictable outcomes		Multiple investigations driven by students questions and interests, with a range of possible outcomes, where the application of the creative process is the goal		Problem-based learning A Dancing History Bringing Dance History to Life for Middle School Students
Lectures about master choreographers, dance artists, dance genres or interpretations of dance works or content		Students actively investigate classic and cultural dance works, choreographers and dance artists as inspiration to apply towards improving technical skills and dance making		Using Technology to Create an Interactive Dance Experience
Teaching technical skills as an end result		Students embody and refine technical skills, then apply to dance making or as an expressive communication of the art of dance		Teacher Modeling Student Modeling
The idea that creativity happens in isolation		Creativity inspired by collaborating with others and incorporating ideas and inspiration from multiple sources and points of view		Steal Like an Artist Assessing Creativity Connecting Creativity
Emphasizing the individual dancer as the sole focus in an ensemble experience		Considering personal expression within a broader realm of human experience that has the potential to affect change		Using Dance to Create Ownership, Responsibility and Character
Learning objectives based on an activity		Learning is transferrable from a dance activity to the process of the art of dance making or to performance		Thinking Skills Writing Prompts for Dance
Working solely in the style of a master artist or culture		Exploring an artist's inspiration and response to their time, culture and context, then transferring that perspective as a model for students to develop their own artistic responses and creative processes		Critical Thinking and the Teaching of Dance