

Dance Subject Matter Requirements

Use the matrix below to determine if you have completed coursework that matches each of the domains for Dance. In the right column for each subdomain:

1. Provide the name and number of the course(s) you are choosing as a content match
2. **Link the course name and number to the course description** showing that the same or similar topics in that subdomain are also found in the course description
3. Provide the number of units earned and the grade earned

Example: [DANCE 166: Dance Composition](#)
3.0 units, B

Also consider the following:

- You may use community college and university coursework as long as it was credit bearing and earned a grade of C or above.
- You may use one or several courses to meet each subdomain.
- The linked course description must also be highlighted showing the similar content to the sub domain description
- As a guide, the course description evidence you provide must meet the majority of the domain to be acceptable.
- You will provide a copy of all community college or university transcripts containing the courses used as evidence at the end of the matrix, as well as course descriptions.

Only submissions meeting the requirements above will be sent to a team for review. Submissions not meeting these requirements will be returned to the candidate.

Suggested process:

Have a printed copy of any college transcripts you expect to pull from, as well as the online catalog from the institution. Read the domain and sub domains to get a sense of the topics, and then highlight the courses in your transcripts that may have that subject matter. Go next to the first sub domain, re-read it, and then read the course description from the course(s) you think may be a match. Highlight particular words in that course description, and highlight the same or similar words in the sub domain. When you think the course is a match, fill in the white box on the right exactly as the example indicates above.

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First & Last Name:		Date:	
Email:		Credential Program:	

Domains for Dance Subject Matter	
Domain 1. Creating	Course number/name, units earned, grade earned; include a brief course description from the course syllabus
<p>Candidates have both broad and in-depth knowledge of movement, including the relationship between sensory stimuli and movement. They possess a highly developed understanding of basic movements and understand how the elements of dance are used to solve movement problems and achieve artistic expression. They understand risk taking and experimentation and how movement vocabularies are used to express artistic intent. They understand the concepts of choreography, including the use of artistic criteria to choreograph and evaluate a dance. They understand artistic statements, the importance of using feedback and revision to refine dances, and how to document dance works.</p>	
<p>1.1 Movement for Artistic Expression a. Demonstrate knowledge of the relationship between movement and sensory stimuli (e.g., music/sound, text, objects,</p>	

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images, symbols, observed dance, experiences), including responding in movement to a variety of stimuli, comparing a variety of stimuli and making selections to expand movement vocabulary and artistic expression, and exploring and experimenting with a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study.	
<p>1.1 Movement for Artistic Expression</p> <p>b. Explore basic locomotor and non-locomotor movements by experimenting with and manipulating the elements of dance and selecting movements that challenge skills and build on strengths in an original dance study or dance.</p>	
<p>1.1 Movement for Artistic Expression</p> <p>c. Demonstrate knowledge of movement problems by developing movement problems and manipulating the elements of dance to find solutions, solving multiple movement problems to develop choreographic intent, and expanding personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance.</p>	
<p>1.1 Movement for Artistic Expression</p> <p>d. Synthesize content generated from stimulus material and experiment and take risks to discover a personal voice to communicate artistic intent.</p>	

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<p>1.1 Movement for Artistic Expression e. Demonstrate knowledge of movement vocabularies, including exploring movement vocabularies to transfer ideas into and express an artistic intent in choreography, identifying and selecting personal preferences to create an original dance study or dance that communicates artistic intent, and using genre-specific dance terminology to articulate and justify choices made in movement development to communicate intent.</p>	
<p>1.2 Dance Elements, Structures, and Choreography a. Demonstrate knowledge of the relationship between choreography and sensory stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events), including relating similar or contrasting ideas to develop choreography using a variety of stimuli and synthesizing content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.</p>	
<p>1.2 Dance Elements, Structures, and Choreography b. Demonstrate the ability to develop a dance phrase that expresses and communicates an idea or feeling, explain reasons for movement choices, and analyze the effect of the movement choices.</p>	
<p>1.2 Dance Elements, Structures, and Choreography c. Demonstrate knowledge of choreographic devices and dance structures, including identifying, improvising, exploring,</p>	

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<p>experimenting, manipulating, or modifying a variety of choreographic devices to create movement patterns and dance structures, analyze movement choices, and expand movement and choreographic possibilities; using a variety of choreographic devices and dance structures to develop a dance study with a main idea and a clear artistic intent; collaborating to select, apply, and design a dance using choreographic devices and dance structures to support artistic intent and develop original dances; and analyzing how the structure and final composition informs the artistic intent.</p>	
<p>1.2 Dance Elements, Structures, and Choreography d. Demonstrate knowledge of how fluency and personal voice are used in designing and choreographing original dances, including justifying choreographic choices and explaining how they are used to intensify artistic intent.</p>	
<p>1.2 Dance Elements, Structures, and Choreography e. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning, evaluate why some movements are more or less effective than others based on those criteria, and analyze how those criteria serve to communicate the meaning of the dance.</p>	
<p>1.3 Feedback, Revision, and Documentation a. Demonstrate knowledge of artistic statements, including how the use of movement elements, choreographic devices, and dance structures serves to communicate artistic statements; how artistic statements can reflect a personal aesthetic for an</p>	

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original dance study or dance; how to select and demonstrate movements that support artistic statements; and how to craft an artistic statement that communicates a personal, aesthetic, cultural, and artistic perspective in a collection of original work.	
<p>1.3 Feedback, Revision, and Documentation</p> <p>b. Demonstrate knowledge of using guided improvisational experiences and feedback, including revising movement choices based on feedback and self-reflection to improve dance studies, communicate artistic intent, and expand choreographic possibilities and explaining and documenting movement choices and refinements.</p>	
<p>1.3 Feedback, Revision, and Documentation</p> <p>c. Demonstrate knowledge of artistic intent and artistic criteria, including explaining reasons for revisions to dance compositions and how choices made relate to artistic criteria and clarify artistic intent; clarifying the artistic intent of a dance by refining choreographic devices, dance structures, and artistic criteria using self-reflection and feedback from others; and analyzing, evaluating, and justifying how the refinements support artistic intent.</p>	
<p>1.3 Feedback, Revision, and Documentation</p> <p>d. Demonstrate knowledge of dance documentation, including investigating and comparing recognized systems and documenting dance sequences using recognized systems of documentation (e.g., writing, using a form of notation symbols, or using media technologies).</p>	

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Domain 2. Performing	Course number/name, units earned, grade earned; include a brief course description from the course syllabus
<p>Candidates have both broad and in-depth conceptual knowledge of how to perform. They understand movement in space—the space of the stage and the space in and around themselves and other performers. They understand tempo and energy in dance performance and they have the vocabulary to describe them. They understand how the human body is used and moves in dance. They understand anatomy and healthful practices as they relate to dance. They understand performance etiquette and production elements.</p>	
<p>2.1 Movement in Space and Time</p> <p>a. Demonstrate knowledge of movement in space, including how dancers</p> <ul style="list-style-type: none"> ● identify directions for moving the body in general space and find and return to a place in space; ● demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings; ● move in straight, curved, and zigzagged pathways individually and with others; ● find and return to a place in space and use space three-dimensionally; ● make shapes with positive and negative space; 	

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<ul style="list-style-type: none"> ● perform movement sequences in and through space with intentionality and focus; ● integrate static and dynamic shapes as well as floor and air pathways into dance sequences; ● refine partner and ensemble skills in the ability to determine distance and spatial design; ● establish diverse pathways, levels, and patterns in space; maintain focus with a partner or group in near and far space; ● incorporate and modify differently designed shapes and movements from a variety of dance genres and styles for the purpose of expanding movement vocabulary; ● sculpt the body in space and design body shapes in relation to other dancers, objects, and the environment; ● use space intentionally during phrases and through transitions between phrases; maintain and break relationships through focus and intentionality; and ● modulate and use the broadest range of movement in space for artistic and expressive clarity. 	
<p>2.1 Movement in Space and Time</p> <p>b. Demonstrate knowledge of tempo, including how dancers</p> <ul style="list-style-type: none"> ● identify speed of movement as fast or slow; ● move to varied rhythmic sounds at different tempi; 	

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- demonstrate tempo contrasts with movements that match the tempo of the stimuli;
- relate quick, moderate, and slow movements to duration in time and recognize steady beat and moving to varying tempi of steady beat;
- identify the length of time a movement or phrase takes (e.g., whether it is long or short), identify and move on the downbeat in duple and triple meter, and correlate metric phrasing with movement phrasing;
- fulfill specified duration of time with improvised locomotor and non-locomotor movements;
- differentiate between "in time" and "out of time" to music;
- perform movements that are the same or of a different time orientation to accompaniment and use metric and kinesthetic phrasing to respond in movement to even and uneven rhythm;
- dance to a variety of rhythms;
- use accented and unaccented beats in a variety of meters;
- vary durational approach in dance phrasing;
- perform dance phrases of different lengths that use various timings within the same section;
- perform dance studies and compositions that use time and tempo in unpredictable ways; and

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<ul style="list-style-type: none"> ● work with and against rhythm of accompaniment or sound environments. 	
<p>2.1 Movement in Space and Time</p> <p>c. Demonstrate knowledge of energy and dynamics, including how dancers</p> <ul style="list-style-type: none"> ● move with opposing dynamics; ● identify and apply different dynamics to movements; ● analyze and refine dance phrases through the use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent; ● contrast bound and free-flowing movements, initiate movements from a variety of points of the body, and analyze the relationship between initiation and energy; ● use the internal body force created by varying tension within one's musculature for movement initiation and dynamic expression; ● connect energy and dynamics to movements by applying them in and through all parts of the body and direct energy and dynamics in such a way that movement is textured; ● incorporate energy and dynamics to technique exercises 	

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<p>and dance performance and use energy and dynamics to enhance and project movements;</p> <ul style="list-style-type: none"> ● transition smoothly out of one phrase and into the next phrase, paying close attention to its movement initiation and energy; and ● modulate dynamics to clearly express intent while performing dance phrases and choreography. 	
<p>2.1 Movement in Space and Time</p> <p>d. Demonstrate knowledge of dance vocabulary, including how dancers</p> <ul style="list-style-type: none"> ● describe movement characteristics using descriptive vocabulary (e.g., use adverbs and adjectives that apply to movement); ● demonstrate kinesthetic awareness while dancing the movement characteristics; ● compare and contrast movement characteristics from a variety of dance genres or styles, using dance terminology and descriptive language to describe them. 	
<p>2.2 Mind-Body Connection</p> <p>a. Demonstrate knowledge of locomotor movement, non-locomotor movement, and body patterning, including how dancers</p> <ul style="list-style-type: none"> ● demonstrate full-body, same-side, and cross-body 	

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<p>locomotor movement, non-locomotor movement, and body patterning;</p> <ul style="list-style-type: none"> ● replicate body shapes, movement characteristics, and movement patterns in a dance sequence that require moving through space using a variety of pathways with awareness of body alignment and core support; ● repeat, modify, and recall movement sequences with an awareness of self and others in space; and ● demonstrate technical dance skills (e.g., alignment, coordination, balance, core support) and movement characteristics when replicating and recalling patterns and sequences of locomotor and non-locomotor movements. 	
<p>2.2 Mind-Body Connection</p> <p>b. Demonstrate knowledge of body use in space, including how dancers</p> <ul style="list-style-type: none"> ● move safely in general space through a range of activities and group formations while maintaining and changing personal space; ● adjust body use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs; ● execute techniques that extend movement range, build strength, and develop endurance and explain the relationship between execution of technique, safe body use, and healthful nutrition; 	

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<ul style="list-style-type: none"> ● demonstrate safe body-use practices during technical exercises and movement combinations; ● coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (e.g., music, text, lighting); and ● collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. 	
<p>2.2 Mind-Body Connection</p> <p>c. Demonstrate knowledge of technical dance skills, including how dancers</p> <ul style="list-style-type: none"> ● recall and execute a series of dance phrases using technical dance skills (e.g., functional alignment, coordination, balance, core support, clarity of movement, kinesthetic awareness, flexibility/range of motion) to retain and execute dance choreography; ● embody technical dance skills to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, movement transitions, spatial designs, and musical or rhythmical dance phrases; ● apply body-use strategies to accommodate physical maturational development to technical dance skills; ● refine technical dance skills to improve performance; and 	

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<ul style="list-style-type: none"> ● apply mind-body principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. 	
<p>2.2 Mind-Body Connection</p> <p>d. Demonstrate knowledge of anatomy and healthful practices, including ways of researching healthful and safe practices for dancers; applying basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing; using and evaluating personal healthful practices in dance activities and everyday life (e.g., nutrition, injury prevention) and discussing choices made, effects experienced, and methods for improvement; applying anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement; and developing a plan for healthful practices in dance activities and everyday life, including implementation strategies, that supports personal performance goals.</p>	
<p>2.2 Mind-Body Connection</p> <p>e. Demonstrate knowledge of collaboration, including collaborating as an ensemble to refine dances by identifying what works and does not work in executing complex patterns,</p>	

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<p>sequences, and formations and collaborating with peers to practice and refine dances, to develop group performance expectations through observation and analyses, and to discover strategies for achieving performance accuracy, clarity, and expressiveness.</p>	
<p>2.2 Mind-Body Connection f. Demonstrate knowledge of rehearsal planning, including planning and executing collaborative and independent practice and rehearsal processes to meet performance goals and initiating, planning, and directing rehearsals with attention to technical details and fulfilling artistic expression.</p>	
<p>2.3 Performance Designs, Etiquette, and Practices a. Demonstrate knowledge of performance space, including delimiting different areas for performers and audience to occupy; identifying the main areas of a performance space using production terminology (e.g., stage right, stage left, center stage, upstage, downstage); considering how to establish a formal performance space from an informal setting (e.g., gymnasium, grassy area); and demonstrating the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.</p>	
<p>2.3 Performance Designs, Etiquette, and Practices b. Demonstrate knowledge of production elements, including</p>	

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<p>selecting and using props; identifying, exploring, evaluating, and selecting production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces; producing dance in a variety of venues or for different audiences and, using production terminology, explaining how the production elements are handled in different situations; and working collaboratively to produce dance concerts in a variety of venues and designing and organizing the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues.</p>	
<p>2.3 Performance Designs, Etiquette, and Practices c. Demonstrate knowledge of performance etiquette and performance practices, including recognizing needs and adapting movements to performance areas; using performance etiquette and performance practices during class, rehearsal, and performance; keeping and accepting performance notes and using them to recommend changes and apply corrections to future performances; demonstrating leadership qualities (e.g., commitment, dependability, responsibility, cooperation) when preparing for performances; modeling performance etiquette and performance practices during class, rehearsal, and performance; enhancing performance using a broad repertoire of strategies for dynamic projection; and developing a</p>	

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professional portfolio that documents the rehearsal and performance process with fluency in professional dance terminology and production terminology.	
Domain 3. Responding	Course number/name, units earned, grade earned; include a brief course description from the course syllabus
Candidates have both broad and in-depth conceptual knowledge of describing, analyzing, interpreting, and evaluating dance. They are able to identify recurring patterns of movement and their relationships. They understand how the elements of dance contribute to artistic expression and are able to make sound critical judgments about the quality and success of dance works.	
<p>3.1 Analyzing, Interpreting, and Evaluating Dance Works</p> <p>a. Demonstrate knowledge of repetition and pattern, including finding a movement that repeats in a dance; finding a movement pattern that creates a movement phrase in a dance work; finding meaning, artistic intent, style, and theme in a dance work; describing, demonstrating, comparing, and discussing patterns of movement and their relationships in dance in the context of artistic intent; analyzing dance works from a variety of dance genres and styles; and explaining how recurring patterns of movement and their relationships create well-structured and meaningful choreography.</p>	

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3.1 Analyzing, Interpreting, and Evaluating Dance Works

b. Demonstrate knowledge of observed or performed dance movements from a variety of genres or cultures, including describing observed or performed dance movements from a specific genre or culture; describing, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice and comparing them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice; explaining how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent, using genre-specific dance terminology; analyzing and comparing movement patterns and their relationships in a variety of genres, styles, or cultural movement practices; and explaining how differences in movement patterns and their relationships impact communication and intent within a cultural context.

3.1 Analyzing, Interpreting, and Evaluating Dance Works

c. Demonstrate knowledge of how dance terminology can be used to understand meaning in dance, including observing movement and describing it using simple dance terminology; selecting movements from a dance that suggest ideas and explaining how those movements capture the ideas; interpreting meaning and intent in a dance based on

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<p>movements and context cues; and describing how movements communicate the main idea of a dance.</p>	
<p>3.1 Analyzing, Interpreting, and Evaluating Dance Works</p> <p>d. Demonstrate knowledge of how the elements of dance, technique, context, and structure are used to achieve artistic expression, including explaining how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context and explaining how these elements communicate the intent of the dance; selecting and comparing different dances and discussing their intent and artistic expression; and analyzing and interpreting how the elements of dance, dance structure, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices.</p>	
<p>3.1 Analyzing, Interpreting, and Evaluating Dance Works</p> <p>e. Demonstrate knowledge of evaluating dance, including identifying movements from a dance that attracted attention and explaining why they attracted attention; selecting dance movements from specific genres, styles, or cultures, identifying characteristic movements from these dances, and describing in basic dance terminology ways in which they are similar and different; discussing the characteristics and artistic intent of a dance from a genre,</p>	

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<p>style, or cultural movement practice and developing artistic criteria to critique the dance; and comparing and contrasting two or more dances using evaluative criteria to critique artistic expression, considering personal artistic preferences and societal and personal values.</p>	
Domain 4. Connecting	Course number/name, units earned, grade earned; include a brief course description from the course syllabus
<p>Candidates have both broad and in-depth conceptual knowledge of the historical and cultural contexts of dance. They understand that dance has been a means of emotional and intellectual expression throughout human history and have basic familiarity with the roles and forms of dance in societies past and present. They recognize how research is used in dance to understand the movement practices in a variety of cultures throughout the world and the ways in which dance communicates and conveys the ideas and perspectives of the cultures from which dances come. They understand how dancers connect with choreography and the relationship between choreography and personal perspectives, and they are familiar with a variety of dance careers.</p>	
<p>4.1 Cultural Contexts and Personal Perspectives a. Demonstrate knowledge of how dance is a means of emotional and intellectual expression, including recognizing</p>	

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<p>how dance works convey emotions, ideas, and relationships; and analyzing how audience members compare or relate what a work of dance is expressing to their own experiences, relationships, ideas, or perspectives; and comparing two dances with contrasting themes, analyzing feelings and ideas evoked by each, and describing how the themes and movements relate to other human points of view and experiences.</p>	
<p>4.1 Cultural Contexts and Personal Perspectives</p> <p>b. Demonstrate knowledge of how research informs response to dance works, including observing and asking questions about a dance; observing a work of art, describing and then expressing through movement something of interest about the artwork, and asking questions for discussion concerning the artwork; discussing observations from a story, identifying ideas for dance movement that communicates important ideas of the story; asking and researching a question about a key aspect of a dance that communicates a perspective about an issue or event; choosing a topic, concept, or content from another discipline of study and researching how other art forms have expressed the topic; analyzing a dance that is related to content learned in other subjects and researching its context; conducting research about a social issue of great interest and using the information gained to create a dance study that expresses a specific point of view on the topic; and using established research methods and</p>	

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<p>techniques to investigate a topic, collaborating with others to identify questions and solve movement problems that pertain to the topic, creating and performing a piece of choreography on this topic, and reflecting on the knowledge gained through the research process.</p>	
<p>4.1 Cultural Contexts and Personal Perspectives c. Demonstrate understanding of the cultural context of dance works, including observing a dance and relating the movement to the people or environment in which the dance was created and performed; describing how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated; analyzing and discussing dances from selected genres or styles, historical time periods, and world dance forms; formulating reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate; and analyzing how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate.</p>	
<p>4.1 Cultural Contexts and Personal Perspectives d. Demonstrate knowledge of movement characteristics, including observing the movement characteristics or qualities</p>	

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<p>observed in a specific dance genre and describing differences and similarities about what was observed to one's attitudes and movement preferences and comparing and contrasting the movement characteristics or qualities found in a variety of dance genres and discussing how the movement characteristics or qualities differ from one's own movement characteristics or qualities and how different perspectives are communicated.</p>	
<p>4.1 Cultural Contexts and Personal Perspectives e. Demonstrate knowledge of connections between dances, including relating connections found between different dances and discussing the relevance of the connections to the development of one's personal perspectives.</p>	
<p>4.1 Cultural Contexts and Personal Perspectives f. Demonstrate knowledge of how dancers connect with choreography, including analyzing a dance to determine the ideas expressed by the choreographer, explaining how the perspectives expressed by the choreographer may impact one's own interpretation, and providing evidence to support one's analysis; reviewing original choreography developed over time with respect to its content and context and its relationship to personal perspectives; and reflecting on and analyzing the variables that contributed to changes in one's personal growth.</p>	

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<p>4.1 Cultural Contexts and Personal Perspectives g. Demonstrate knowledge of dance careers, including investigating various dance-related careers through a variety of research methods and techniques.</p>	

To Be Completed by the Program:

Total credits for all domains:	
Credits needed for Bachelor’s Degree	