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Broader Perspectives for Dance

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The charge to the 1979 Aspen Conference, how to strengthen arts education programs in elementary education through instruction, would be so much more simply accommodated if Bernard Shaw were correct when he said "I am simply calling attention to the fact that fine art is the only teacher except torture" (cited in Read, 1956, p. 5). One hopes at the very least that the fine arts, including dance, are preferable as a teacher when torture is the alternative. There are, however, viable and currently more popular means of teaching through the disciplines of science, mathematics, and social studies, all emphasizing the verbal and quantitative aspects of learning. The fact is that the arts play but a secondary role in the American educational process, despite efforts of the Council for the Arts in Education, CEMREL, and various professional and community art groups in every state. The general public, together with the principal decision makers of American education, continue to favor the other disciplines over the arts. Of all of the arts, dance has been the least successful in gaining a widespread acceptance. It is important therefore that any effort toward addressing the problems of improving dance programs in the schools be mindful of the relative strengths of other areas of the curriculum.

My response to Ririe's paper is from a background of philosophy and aesthetic theory of the dance. In the present context my role is to examine the issues she raised in a broader theoretical context.

Ririe's paper represents a practicing teacher's approach to curriculum. She draws on her experience as a teacher of dance and as a leader in the development of policies for including dance in the schools. The details of Ririe's approach to the teaching of dance will be of interest to other teachers of dance and to the theorists as an example of the current state of dance teaching in American schools. The main emphasis of Ririe's approach is on the *doing* of dance rather than on its history, criticism, or

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theory, although she does include aesthetics and the conceptual aspects of dance as a part of her instructional content.

Ririe includes a selective overview of the state of dance in the schools, an account of the progress of various states, and mention of a few notable programs such as "Artists in the Schools." Her survey is based on random selection and in some instances is dated. The paper quotes excerpts from the National Dance Association's (NDA) rationale for including dance in school curriculum (Fowler, 1977). These statements consist of seven generalizations: (1) Dance is basic education. (2) Dance reinforces all education. (3) Dance provides an alternative to the usual modes of education. (4) Dance stimulates creative potential. (5) Dance promotes self- and social awareness in an all-involving way. (6) Dance serves the interests of good health. (7) Dance internalizes an understanding of and appreciation for one's own culture and the cultures of other peoples. Ririe quotes these statements, together with a paragraph of elaboration for each, from the NDA statement without critical comment or analysis. The "rationale" consists of familiar arguments used by all who currently advocate a greater educative role for the arts. Its claims appear increasingly hollow, however, when it becomes apparent that other academic subjects such as music, history, literature, and possibly even mathematics could be substituted for dance in several of the statements.

The explanatory paragraphs accompanying the seven statements do not assure us that the rhetoric of advocacy can provide the necessary rationale for including dance in the school curriculum. We read, for example, that "Dance has advantages to offer educationally. It is self-contained; its practice requires only an individual and some space. It is an activity open to everyone. . . . It can offer satisfaction regardless of the level of skill. . . . It can be done in numerous places. . . ." The problem, once again, is that such statements apply equally well to any number of possible curricular contents. They are, moreover, euphoric and unsubstantiated when applied to dance. Dance requires, for example, much more than an individual and a space to be a significant aspect of curriculum in the schools. It requires instructors, concepts, technique, a sense of its history, and most of all some connection to the other aspects of curriculum. From the perspective of curriculum development, such statements as those cited in the NDA rationale for dance in education do not offer a substantial basis for the content or structure of curriculum for dance. They do not reveal the distinctive content that differentiates dance from other subject matters, and they give no indication of the depth and breadth that would justify dance as an area worthy of concentrated study. I will argue that dance belongs in the school curriculum and that it represents a form of educational development not available in other academic subjects. The justification for this claim, however, is shown in a discussion of the aims of the dance curriculum later in the paper.

I am not in a position to develop a dance curriculum, but I have partici-

pated in curriculum projects and am aware of their processes. Among the important issues that need to be examined with respect to the development of a dance curriculum are: (1) the aim and content of dance curriculum; (2) the need for theoretical framework as a basis for dance curriculum planning and research; and (3) miscellaneous practical considerations affecting dance curriculum, which I shall specify later.

Aim and Content of the Dance Curriculum

Ririe does raise the question of the aim of a dance curriculum by her emphasis on dance movements as a means toward self-discovery and by her remarks on the acquisition of technical and compositional skills. Her approach to curriculum development includes participation in expressive dance activities with increasing attention to the formal matter of technique, improvisation, and composition as the child progresses from kindergarten through high school. In practice this approach can be very useful, and I know something of the history of Ririe's success as a teacher.

For the purpose of developing a dance curriculum, these particular aims can be incorporated into a general statement that includes their philosophic and aesthetic rationale and relates the aims of the dance curriculum to aesthetic education and to the broad aims of education. From my perspective as a philosopher-aesthetician, a primary aim of dance curriculum in the schools is to develop aesthetic perception and an understanding of dance as an art. Aesthetic perception and understanding include the ability to read the formal, expressive, and kinesthetic patterns found in various dance styles and to interpret their meanings in relation to other knowledge. A second aim of a dance curriculum is to provide for learning the above skills through participation in dance classes and performances, through observation of actual dances, and through reading and writing about dance. These suggest additional aims, for example, to provide cognitive and expressive facility in the medium of dance as an alternative to verbal forms of symbolism and to extend the students' range and depth of aesthetic appreciation.

These objectives suggest an important role for dance in the school curriculum. Cunningham (1973) expresses this need from the dancer-choreographer's point of view by pointing up the importance of dance in life:

There doesn't seem to be the need to expound any longer on the idea that dance is as much a part of life as anything else. Since it takes place in one form or another almost constantly, that is evidence enough. (p. 311)

But to convince educators of the importance of dance, it is necessary to expand the rationale for a dance curriculum. And to establish dance as a basic part of the school curriculum, we must be able to show both its distinctive content and its relation to the broad aims of education.

Arnheim (1969) has pointed to important features of dance that argue convincingly for its essential contribution to education. He notes, for example, that "A person who . . . dances . . . thinks with his senses" (p. v); thus dance teaches students to order their thoughts and feelings through movement. Laban (1974) also affirms the importance of dance in the school curriculum when he says, "Movement is one of man's languages and as such it must be consciously mastered" (p. viii).² If this is true, then dance provides a formal discipline in the symbolic and aesthetic aspects of movement suitable for inclusion in the school curriculum. Movement appears to be a natural part of learning in many situations. A child who is learning about an object in its natural environment will play with, move around, back off from, and approach the object while learning about it. Movement-based learning becomes increasingly important in a generation where students spend many hours each day watching television, relatively inactive and with little opportunity to interact with the source of information.

The importance of movement for the child's natural mode of learning suggests also a unique place for dance as a more formal language of movement with its own distinctive contribution to education. Dance brings into play the diverse activities of cognition and expression of dynamic qualities through movements of the entire body and thus extends human symbolic capabilities beyond systems of verbal communication. It expands both communicative and interpretative capabilities of human beings into shades of meaning that are too indefinite or too subtle for articulation in the two-dimensional language of propositions. The medium of dance, a vocabulary of movements based on the human body, allows for a more extended range of symbols-phrases—that is, of gesture and movement—than has been developed for the two-dimensional language of words. Dance reaches beyond these modes of verbal expression to include the "in between" or gray areas of tacit and implicit meaning.³ This form of symbolic expression is as important to us as the more ordinary discourse we use for the affairs of daily life.

Goodman's (1968) theory of symbols distinguishes symbol systems that are composed of discrete units so ordered as to state unambiguous meanings within a limited range of experience and densely ordered systems that allow for an infinite generation of symbols with overlapping syntactic properties (pp. 136–152, 252, 253).⁴ Symbol systems of the second type, such as dance, are able to express in-between shades of meaning particularly in the communication of human feelings and the nuances of thought. Dance shares the realm of densely ordered symbols with the other arts, but its close identification with the wide expressive range of the human body moving through or within space allows for forms of expression not common or central to the other arts.

In addition to thinking about the specific aims of dance education, we must consider how they are related to the broad objectives of education.

Read (1956) has said that the purpose of education is to develop unique ways of seeing, thinking, inventing, and expressing mind or emotion. Read adds the thought that "education must be a process, not only of individuation but also of integration, which is the reconciliation of individual uniqueness with social unity" (p. 5). Many such statements point to the general purposes of education, and I do not propose to claim exclusive truth or usefulness for this one. It is indicative, however, of the type of broader statement to which the more particular aims of the dance curriculum must be related. Ririe's paper, for example, reflects a genuine consciousness of the need to develop skills and competencies and to promote individual self-development through the dance curriculum. Both are in line with the general purposes of education expressed in Read's statement, but I do not see that Ririe has shown how her approach to dance relates to the wider purposes of education. My earlier discussion of dance as an important alternative to verbal symbolism provides a bridge between the particular aims of the dance curriculum and the broad aims of education by suggesting that dance, as a form of symbolism, is capable of developing unique ways of seeing, thinking, inventing, and expressing mind or emotion.

Having made these remarks on the aims of the dance curriculum, I would like to comment briefly on its content. I do have problems with Ririe's description of the content of a dance curriculum. There is, for example, no mention of dance history in her curriculum outline. It may be that Ririe incorporates history into other aspects of her subject, but its absence from the written curriculum points to a need for a greater emphasis on dance history as a part of curriculum improvement. Unless the history of dance receives greater attention in curriculum planning, educators will not understand why dance is a distinctive academic discipline worthy of full recognition in the school curriculum. And so I believe that dance curriculum should include a study of the past and present developments in dance. In the elementary school the approach might be, for example, to illustrate dance through films and slides and through concerts and readings integrated into the curriculum in a variety of ways. At the secondary level a formal course on dance history can be offered at a level comparable to other academic subjects. The content of instruction should include a study of various periods and movement styles as well as of major people.

A related problem emerges with respect to the aesthetic content of the dance curriculum. Ririe states that her approach to dance emphasizes aesthetics, but I am not sure she has told us how aesthetics will emerge in her program. It is not obvious to me how the various techniques and concepts (space, time, energy) she employs will result in an experience of aesthetic value. I suggest the introduction into the dance curriculum of some classic concepts of aesthetic theory, for example, expression and style, and the inclusion of contemporary concepts such as *avant garde* and

conceptual art. These general aesthetic concepts would of course be related to specific movement activities in the dance curriculum. Because those concepts form the conceptual basis for developments in past and present art forms, particular dance experiences included in the curriculum could thus be related to their conceptual foundations. It would be a matter of discretion as to how much of the conceptual foundations of dance curriculum would be suitable at each level. But it seems essential that such considerations enter into curriculum planning.

Need for Theoretical Frameworks as a Basis for Dance Curriculum

The aims and content of dance curriculum and its relation to the broader purposes of education have been discussed previously; the need for theoretical frameworks as a basis for dance curriculum is now considered. Throughout Ririe's paper the dance curriculum is developed as a more or less autonomous enterprise, so it seems to lack any attachment to theoretical frameworks that would relate dance to other forms of knowledge. This lack is a problem in dance education, if not in aesthetic education, as a field. My hypothesis is that relating dance to the major conceptual systems of the times will provide a more substantial foundation for dance education. Without such a foundation, dance remains a peripheral, and by implication unessential, part of the curriculum.

Dance theorists such as Dalcroze (1913), Laban (1943), and H'Doubler (1940) have developed their own philosophies of dance, which have provided the conceptual foundations for our present dance curriculum to the extent that such foundations exist. Performers such as Martha Graham, Doris Humphrey, Merce Cunningham, and others have contributed their ideas on technique and composition.⁵ The ideas of these theorists and performers have been useful in establishing past and present practices in dance curriculum. In their respective periods these theorists did attempt to relate dance to the world of knowledge outside of the field of dance. H'Doubler's *Dance As a Creative Art Experience* (1940), and especially her annotated reading list for dancers, shows an awareness of the need to relate dance to the sciences, humanities, and other arts. These earlier theorists were, however, concerned primarily with the aesthetics of dance, and their philosophies of dance no longer serve the need to relate dance to current conceptual models.

It is essential therefore that current developers of dance curriculum consider the current intellectual models for organizing knowledge, including Goodman's theory of symbols; semiotics, or the general theory of signs, as developed by Morris (1955) and others; and the expression theory of art and mind as advanced by Arnheim (1974) and others (see also Sircello, 1972). Each of these theories provides a conceptual model for organizing our knowledge within a particular discipline and for comparing and contrasting modes of thought and expression in a variety of disciplines.

Goodman's theory of symbols has been expanded by members of Har-

vard Project Zero (Perkins & Gardner, 1978) into a model for analyzing and comparing different forms of symbolism, particularly within aesthetic education. It would be useful to explore the planning of a dance curriculum by making use of this research. Semiotics, which developed from the writings of such American and European philosophers of the twentieth century as Peirce (1933), Morris (1975), and Eco (1976), uses the concept of signs and their division into syntactic, semantic, and pragmatic operations. Its application to education remains largely undeveloped, but the growing popularity of the movement among scholars throughout the world and in many disciplines suggests semiotics as an area of inquiry for curriculum development. The expression theory of art and mind is especially applicable to dance, and its extension into other areas of thought and experience opens up a common ground between dance and other forms of symbolism. It is unfortunately possible only to suggest rather than to develop these notions here.

The importance of such conceptual frameworks to a discipline such as dance is suggested by Kuhn's (1970) analysis of the development of science through the use of paradigms of thought. A paradigm consists of an original theory that serves for a time as the foundation for research and for interpreting knowledge in one or more fields of endeavor. Paradigms define legitimate problems and methods of a research field. They are able to do so because their achievement is sufficiently significant to attract an enduring body of adherents and because they are open ended enough to allow for the definition of many problems for investigators to explore. Applying the notion of paradigms to the present discussion of dance curriculum, I propose that the three conceptual frameworks—the theory of symbols, semiotics, and expression theory—represent paradigms whose concepts will be useful to the structuring of a dance curriculum in the schools. Each paradigm offers the opportunity to investigate the distinctive educational contributions of dance and a structure through which dance can be related to other aspects of knowledge.

It is not necessary that a paradigm be followed forever or uncritically for it to be useful in improving dance curriculum. The formulation of dance curriculum can be attached to one or another paradigm for exploratory purposes, with the realization that other paradigms will assume the place of current ones when these have served their useful purpose. I cannot agree therefore with critics who argue against adopting the current intellectual paradigms as a foundation for curriculum development, because such paradigms are likely to be abandoned in the future. It is sufficient that such paradigms serve in the interim as a basis for exploring the organization of knowledge within and across the various disciplines.

There are reasons why dance curriculum, unlike the scientific disciplines, has not developed in relation to conceptual paradigms. The absence of such frameworks from the field of dance results at least in part from the fact that dancers and dance educators have manifested little or no interest in the theory of their art. They have failed to develop the theory

beyond its elementary stages. Neglect of the theoretical aspects of dance, such as aesthetics and history, and deliberate anti-intellectual attitudes among dancers who believe that it is sufficient to *do* rather than to discuss dancing have undoubtedly hampered theoretical efforts on behalf of dance. Merce Cunningham (1978), who has produced some of the finest dance of the present century, speaks for many dancers and dance educators when he says:

The pleasure of dance does not lie in its analysis, though one might sometimes be led to think otherwise. Dancing is a lively human activity which by its very nature is part of all of us, spectators and performers alike. It is not the discussion; it is the doing and seeing—of whatever kind. (p. 310)

Cunningham's statement is true in the sense that dance itself is performance and is intended to be seen. Unfortunately such statements convey the mistaken notion that once the dance is performed and seen there is nothing more to say. Words of explanation and thoughtful analysis are necessary to interpret and justify, to educators and parents, why dance should be part of the school curriculum and what its contribution should be to education. Words are necessary to show that dance is a form of education comparable to other aspects of curriculum. Surely dance can suffer from too much talk, but it has been impoverished by too little and inadequate discussion with respect to curriculum development. The public and school policy makers will fail to see what is remarkable about dance as a part of the curriculum so long as the matter remains inadequately explained and argued. A sentiment of anti-intellectualism has hampered the advancement of dance as a part of school curriculum; unfortunately it extends into the other academic areas but is even more pervasive with respect to dance. Positive and thoughtful discussion of the kinds of issues raised in Ririe's paper and in this response will meet a critical need toward improving dance curriculum.

Practical Considerations for Dance Curriculum Development

Finally, I will reflect on a few of the practical considerations that are especially important with respect to improving the state of dance in the school curriculum. These considerations are (1) the need to connect dance to other aspects of curriculum on the applied level, (2) the fact that dance activities in the schools too often fail to provide a genuine aesthetic experience, and (3) the need to ground dance experiences in societal and universal values. These issues are central problems facing those who must provide dance curriculum for present and future students. These practical considerations, together with the previously mentioned philosophic and aesthetic issues, are the key to quality dance education programs.

Connecting Dance to Other Aspects of the School Curriculum

An important aspect of providing for dance in the schools on a continuing basis is to establish definite relations between the dance curriculum and

other parts of the curriculum. Ririe touches on this matter, but I would like to expand and reemphasize its importance. Establishing connections between dance and other parts of the curriculum is a reciprocal process. The dance teacher can integrate the concepts of physics, biology, literature, music, and mathematics into the dance curriculum by pointing out relevant connections, and other teachers can devise ways to incorporate dance into the teaching of their subjects. Distinctive content of the dance—movement classes, composition, aesthetics, and history—should not be sacrificed. But the dance curriculum should make explicit connections to those other subjects that naturally relate to dance even though it is clear that dance has its own subject matter, which amounts to more than the sum of relationships to the other subject areas.

Reciprocity between dance and other subjects calls for teachers in other disciplines to make use of dance in their respective subjects. The relationships between dance and music should be obvious, because most dance is accompanied by music and some musical forms are also dance forms. Paintings, sculptures, and poems all include dance as an important subject matter. These arts provide opportunities to instruct on the meaning and significance of dance, but I suspect that such relationships are underdeveloped in present approaches to curriculum planning. Other common grounds among the arts can be found in their respective uses of the concepts of space and time.

The concepts of time, space, and energy also provide a natural link to the sciences. Rhythm, so essential a part of dance and all life processes, can be related to biology and to other life sciences. Formal patterning in composition and choreography relates to the formal or syntactic structures of language and to the concepts of order in mathematical systems. Choreographic patterns, for example, can be analyzed into elements and rules, and such patterns often correspond to geometric or other mathematical forms.

Dance also suffers a lack of exposure in humanities courses. It is not written about to any extent in histories of civilization as are other aspects of culture. Consequently students do not read about dance in their normal course of studies. It is important therefore that the advocates of dance curriculum promote the inclusion of essays on dance in textbooks and anthologies that form a part of the school curriculum in humanities. Reading essays and poems about dance, looking at pictures of dances in textbooks, and seeing dance films can be important supplementary means for incorporating dance into the school curriculum. Those who are responsible for dance curriculum should also take note of the possible uses of television and videotape as means to expand their approach to dance. The success of television in increasing the national consciousness of dance as an art form should not be overlooked in planning for dance curriculum in the schools.

These indirect means of approaching dance are insufficient apart from the dance curriculum itself, but they create a climate for a fuller under-

standing and acceptance of dance as an important component of education. Dance provides a vehicle for illustrating and expressing concepts that are common to the other disciplines and is in turn enriched by knowledge from the sciences and the humanities.

Dance Activities and Aesthetic Experience

A major problem with the present state of dance curriculum is the quality and kind of experiences that sometimes result. Ririe emphasizes the importance of the artist-teacher as an integral part of program quality. I agree with her position. When I have observed dance performances and classes in schools, I have been disturbed by the lack of aesthetic response that I have experienced while watching great artists of the dance. I am not suggesting that the goal of dance education is to produce performers. Specialized fine arts schools may have this objective, but it will not be the principal objective of a dance curriculum in a general education program. Nevertheless the educational and the professional performances should share a common ground of aesthetic experience if the school activity is to prepare students to perceive and appreciate the art of dance. To achieve this correlation the teacher must have a substantial understanding of dance as an art and must be able to provide school experiences that enable others to acquire this understanding. Too frequently dance instruction is in the hands of persons who have studied dance only as a peripheral subject while majoring in physical education or some other discipline. Much credit is due such persons for their efforts on behalf of dance. But it is time to improve the quality of dance instruction by employing specialists knowledgeable in the techniques, history, and aesthetics of dance. I am certain that exemplary programs exist in some schools; unfortunately they are too few.

There are inherent problems in any attempt to present dance as an art in a school curriculum. Dancing as an art form requires a trained body, and it is rare that school schedules provide sufficient time to allow the necessary body training. The creators of dance curriculum must consider ways to augment aesthetic development other than through mastery of technique. One such way is to supplement dance technique classes with observation of performances by resident or traveling professional dance companies. Another method is to show films and videotapes and encourage the reading of dance criticism, especially at the high school level. These procedures increase student awareness of different dance styles, varieties of movement, and qualities and ideas that can be expressed in dance movements and thereby contribute to aesthetic appreciation of dance.

Dance Curriculum and Societal and Universal Values

The range of dance activities in today's schools includes both well-designed programs that guide students in their development of aesthetic perception and expression and the egoistic caricatures of "show business

dance" that are antithetical to the development of aesthetic sensibilities. Poorly directed dance programs result in egoistic showcases for instructors and students. The difference between an egoistic showcase and dance as an art is a basic understanding, or lack of it, of aesthetic values and the creative process. Egoistic programs, however popular, do not develop the understanding of aesthetic perception and aesthetic values, which is a major goal for all of aesthetic education.

It is not difficult to see why in our present culture a dance curriculum would be tempted to follow the egoistic rather than the aesthetic direction. It is easier to go along with the models of popular entertainment that are already well ingrained in the experiences of students than to pursue the more difficult task of expanding the students' abilities to experience and participate in less familiar artistic approaches to dance. Modern dance in its many varieties and ballet, the prevailing forms of art dance in our society, are more difficult to relate to other aspects of our culture because dance itself has not retained a close affinity with other aspects of human life as it has in some other societies. The abstract character of dance as pure movement, with minimal or no narrative content, is difficult to relate to familiar life experiences unless the curriculum provides an interpretation of these relationships. It is easier, for example, to see the relationship between dance and other aspects of community life in African cultures, where dance is an integral part of the ceremonies and rituals of daily life. The same is true of dance in India, where the dance has a highly narrative content and is based on traditional conventions and spiritual values known to many in the community. Arnheim has stated the problem of relating dance to the wider culture in these words:

In a well integrated culture the dancer's role is inseparable from the musical and theatrical aspects of a religious or political happening, and such happenings, in turn, are a vital component of the society's activities as a whole. (In press)

But in the twentieth century, dance assumed the right to create independent comprehensive works of art, abandoning for the most part its lesser cultural role. In making this change dance assumed the task of supplying alone the complex and all-inclusive meaning that was formerly dependent on the culture as a whole. Whatever gains have resulted for the artistic independence and significance of dance, the change has created difficulties for those who argue for dance as a part of the school curriculum.

Dance continues to be related to more universal considerations, however, even while its manifestations in a particular culture are temporarily alienated by its artistic independence. For insight into the universal qualities of dance I turn again to the artist. Cunningham remarks on the universal aspects of dance in these words:

The play of bodies in space—and time.

When I choreograph a piece by tossing pennies—by chance that

is—I am finding my resources in that play, which is not the product of my own will, but which is an energy and a law that I too obey.... The feeling that I have when I compose in this way is that I am in touch with a natural resource far greater than my own personal inventiveness could ever be, much more universally human than the particular habits of my own practice, and organically rising out of common pools of motor impulses.

Dance is not emoting, passion for her, anger against him. I think dance is more primal than that. In its essence, in the nakedness of its energy it is a source from which passion or anger may issue in a particular form....

Our ecstasy in dance comes from the possible gift of freedom, the exhilarating moment that this exposing of the bare energy can give us.... The body shooting into space is not an idea of man's freedom but is the body shooting into space. And that very action is all other actions, and is man's freedom, and at the same instant his nonfreedom. (pp. 311, 312)

Experiments with the elements of chance and law; the interplay of the body with the physical forces of time, space, and energy; the spiritual forces of expression and freedom released in dance—these represent the substance of dance as a creative art. It is essential that the curriculum planners and teachers of dance understand and incorporate the universal elements of dance into their programs. The universal elements of law and the relations of persons to physical and spiritual forces all have particular manifestations in our own culture. It is the task of the teacher to identify and relate dance to these elements.

Summary

Throughout this paper I have developed the following points in response to Ririe's recommendations for improving the dance curriculum:

1. The primary aim of the dance curriculum is to provide experiences that will develop aesthetic perception and an understanding of dance as an art, including its history, techniques, movement styles, composition, and aesthetic foundations.
2. An essential part of developing dance curriculum is to relate dance reciprocally to other subjects in the school curriculum, including other arts, sciences, and humanities.
3. It is equally important to establish the relation of dance to the broader aims of education. This is necessary to justify its presence as basic education.
4. As a means of establishing the pedagogic foundation of dance and of defining research problems of dance curriculum development, dance should be examined with respect to wider theoretical and conceptual frameworks. This arrangement is a means of showing the contribution of dance to the education process and of establishing a context for research.

5. It is necessary finally to relate the teaching of dance to societal and universal values.

Such measures as I have proposed are intended to complement and expand on Ririe's paper from a somewhat broader perspective. It is especially important to address the issues raised here at a time when dance programs at all levels of education—elementary, secondary, and university—ponder their future directions relative to a choice between their past as an adjunct program within the physical education department and their present and future alignments with the fine arts curriculum. Political and economic reasons remain for basing dance programs in existing physical education structures. But as dance is increasingly recognized as a part of aesthetic education, with its own distinctive contribution, it will be wise to move in the direction of locating dance with the fine arts. It will be important too in contemplating the future directions of dance curriculum to keep in mind its relation to the larger paradigms of thought as a means of eliminating immediate and long-range obstacles to its full participation in the school curriculum.

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NOTES

¹This paper is concerned with dance curriculum in elementary and secondary schools, but has implications for the college and university dance programs that provide training for dance teachers at the elementary and secondary levels.

²Dance has as many languages as it has styles, according to my view. A style or language of dance is based on a particular kind of body training or technique, formal or informal, such as classical ballet, Martha Graham technique, Twyla Tharp's form of movement. A style consists of the elements (steps, gestures, phrases) and "rules" for choreographing and performing dances and the conventions for interpreting their forms and cognitive or expressive meanings.

³I am indebted to Kisho Kurokawa, whose essay, "A Culture of Greys" (in T. Sesoko [Ed.], *The I Ro Ha of Japan*, Tokyo: Japanese Preparations Committee, International Design Conference, Aspen, Colorado, 1979) and lectures at the International Design Conference helped to clarify the extended range of symbolic expression that is applied here to dance.

⁴The application that I am making of Goodman's theory is my own. I hold that the arts include both kinds of order, disjoint and dense, but that they are especially adept at extending the range of symbolic communication into areas of experience that a logical system or language requiring conventional compliance between symbols and their fields of reference would necessarily exclude.

⁵These dancer-choreographers have influenced dance education principally through their systems of body training and dance styles, which have been learned by dance educators by taking classes with the artists or their students. Professional dancers with training in these various styles of movement are currently participating in the school dance curriculum through the "Artists-in-Schools" programs.

⁶Keynote address, Laban Centennial Celebration, Teachers College, Columbia University, New York, June 1979, sponsored by the Laban Institute of Movement Studies.

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