

THE DANCE ELECTIVE: A PLEA FOR EDUCATION THROUGH DANCE IN MAINSTREAM SCHOOLING

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ABSTRACT

Movement and dance have long been recognized as valuable tools in a child's development, which highlights the need to prioritize the introduction of dance as an optional school subject from an early age. The subject Education through Dance serves as a fundamental support for the development of emotional intelligence, bodily-kinesthetic intelligence, and nonverbal communication skills. In addition to these aspects, it is a highly complex and diverse discipline, shaped by the influences of various historical periods and capable of stimulating a child's imagination. Furthermore, its interdisciplinary nature creates meaningful connections with other subjects such as history, anthropology, geography, ethnography, and even mathematics.

Keywords:

Dance education; optional dance subject; school curriculum; creative workshop.

ARGUMENT

"I educate, therefore I educate myself!" (Cucoş, 2014). The becoming of a person begins with education, with their introduction into the cultural dimension. The educational process is, above all, a human relationship based on the transfer of values from adults to the young, from the experienced to the novice, from those who "know" to those who aspire to knowledge (Cucoş, 2024). It is about revitalizing or refining knowledge and values that the educator will manage with tact and wisdom.

The effective use of art in today's educational system has proven to be beneficial in cultivating the virtues of good taste and an appreciation of beauty, as reflected in both community and nature. This aspect creates a bridge toward aesthetic education—a dimension of personal formation that seeks to prepare individuals to perceive, interpret, internalize, and create aesthetic values expressed through various forms or contexts (art, nature, human conduct, community, etc.), with the ultimate goal of spiritual fulfillment and imparting a higher meaning to one's existence. Around the central value of beauty, children also learn to distinguish other aesthetic experiences

such as the sublime, the tragic, the comic, the graceful, the ugly, the ironic, the grotesque, the fantastic, and the absurd.

From this perspective, a systematic approach is needed to integrate the individual into a framework of both formal (school-based) and extracurricular artistic influences. This can be achieved through optional school subjects with an artistic focus as well as through extracurricular opportunities that transcend the boundaries of school (such as attending performances, exhibitions, etc.). Whether independently or in connection with school activities, such experiences enhance one's sensitivity to beauty, intensify artistic experiences, nurture and consolidate authentic aesthetic taste, and stimulate imagination and creativity (Cucoş, 2014). The methodical introduction of young people to the artistic universe facilitates a unique kind of understanding—one that supports multiple ways of feeling and thinking, a meta-understanding of the self and the surrounding world.

The school should rightfully be regarded as the ideal place to cultivate artistic sensibility in students. It is here that children begin to shape patterns of thinking and behavior, which they adopt—consciously or unconsciously—as part of their personal development. Dance, as a branch of the arts, when integrated into games, thematic activities, visual experiences, or reflective dialogue, has long proven to be a genuine guide in nurturing the body–mind–soul complex.

Movement and dance have consistently proven to be valuable tools for a child's development, which highlights the growing need to introduce dance as an optional school subject from an early age. Our daily activities are inherently linked to movement—sometimes instinctively, sometimes consciously. Considering that dance has its roots in the primary instincts of humans, who began dancing in harmony with and in imitation of nature, education through dance becomes an accessible and meaningful concern for educators across formal, informal, and non-formal educational systems.

“Self-awareness begins with the awareness of movement... before we think logically, we move instinctively... Movement is clearly at the origin of all phenomena. Becoming—meaning life, meaning infinity—is movement.” (Drăgulin, 1987).

Education involves a process that responds to the values of contemporary society through a harmonious integration of formal and non-formal education, aligned with a paradigm shift in the educational act.

According to J. Piaget, educating a child means adapting them to the adult social level, that is, transforming “the individual's psychological consciousness according to the set of collective realities to which common consciousness assigns a certain value” (Drăgulin, 1987). Early education and development often play a

particularly important role, leaving a lasting imprint on the formation of a child's personality, shaping the future adult.

Directing children toward artistic activities—including the preparation of stage productions—not only provides the physical benefits of movement but also offers psychological satisfaction. Through the study of dance elements, children develop moral and volitional qualities (Drăgulin, 1987), and they build self-confidence by transferring nonverbal and body language into refined verbal expression.

Positive thinking can be encouraged through simple yet properly guided activities that generate affirmations and sensations such as: "I know my body!", "I can control it, therefore I express myself more easily!", "I have tools to transform emotions into constructive thoughts!", "I control my body—my body does not control me!"

Another reason dance study is valuable as part of education lies in the student's exposure to traditions, cultures, and creations from people and nations around the world. This discipline teaches students how to communicate in different artistic environments and realize that dance—and art in general—has always been a key medium for representing, interpreting, and communicating ideas, emotions, customs, and messages.

Students are encouraged to make connections between the study of art and other subjects such as history, geography, language, and human interaction. They begin to understand the importance of the arts as sources of knowledge and as bridges between the world's diverse cultures. They discover that dance conveys aesthetic principles and key elements that are also reflected across multiple fields.

Education through Dance, both as a theoretical and practical discipline in mainstream primary education, can be approached from several angles: as an experience (driven by curiosity), as an enjoyable activity (in a non-formal learning setting), or as a process of personal development.

Dance, as a creative activity that stimulates imagination and emotional expression, is a valuable educational tool for child development. It helps children express their feelings and ideas, encouraging the use of bodily intelligence by offering an outlet that may feel less intimidating than verbal communication. This form of expression can reduce stress and improve emotional well-being, while also promoting the development of fine motor skills, self-confidence, and teamwork.

Participation in such activities within the formal education system teaches children not only how to collaborate but also how to take risks and step out of their comfort zones. Exposure to this form of physical and artistic expression can open new horizons, helping children develop a positive self-image and enhance their interpersonal skills.

When considering the individual's physical engagement with their own body—specifically, dance as a physical activity—one can clearly observe the opportunity for participants to release energy in a constructive manner. Dance not only contributes to the development of physical abilities but also supports the achievement of self-discipline and physical self-improvement. In addition to its social benefits, physical exercise has a direct impact on children's mental health. Activities such as improving mobility, muscle control, and body balance help reduce anxiety and stress levels by releasing endorphins that elevate mood. A regular routine of physical activity can enhance emotional regulation, which is especially important for children and young people.

In this context, the role of parents is crucial. They are key pillars in encouraging their children to participate in *Education through Dance* and in creating a supportive environment that bridges school and family, society and surroundings—ensuring that the learning process becomes a joyful and engaging experience. Whether teacher or caregiver, it is important to nurture children's natural curiosity through open-ended questions, clear answers, and exploration of topics that interest them. For example, if a group of students is fascinated by birds, the teacher can adapt the lesson to include a game about birds—such as the bird's flight or birds in nature. This type of engagement not only introduces new information but also fosters research and learning skills.

Another important aspect is the creation of a positive and encouraging learning environment. Children need to feel safe and accepted in order to express their ideas and explore their authenticity. By offering constructive feedback and celebrating achievements, both teachers and parents can help nurture a positive attitude toward learning. This approach not only motivates children to continue learning but also strengthens their self-esteem and intrinsic motivation.

Why Choose *Education through Dance* as an Optional?

Education through Dance is a fundamental support in the development of emotional intelligence, bodily-kinesthetic intelligence, and nonverbal communication skills. In addition to these core aspects, it is a highly complex and diverse discipline that carries the influence of various historical eras and has the power to stimulate children's imagination. It also fosters interdisciplinary connections with subjects such as history, anthropology, geography, ethnography, and mathematics.

What Impact Does Dance Education Have in Mainstream Schools?

- ✓ More engaged students – children become more empathetic, develop teamwork skills, and communicate effectively through body language.
- ✓ More motivated teachers – classroom harmony allows for greater focus on the teaching process.

- ✓ Healthier future adults – children build resilience to stress, improve emotional regulation, and grow into balanced individuals.
- ✓ Improved well-being – the overall teaching-learning dynamic is enriched with joy and mutual understanding.

The *Education through Dance* elective aims to be both a challenge and a source of inspiration—for educators and children alike. It provides attractive lessons with practical, easy-to-apply solutions that help turn learning into an enjoyable experience. When a child learns to control their body, both in individual and group activities, their self-confidence increases along with their desire to grow and explore themselves further.

The elective also emphasizes the acquisition of academic and professional knowledge centered on the body–mind–soul trio, promoting overall well-being. Furthermore, the focus on nurturing children's creativity aligns with highly valued educational strategies in today's world. Generally, the strength of dance-based activities lies in their practical nature, which makes them naturally appealing to all children.

Suggested Structure for *Education through Dance* Classes:

1. Basic theoretical concepts that form the foundation of dance education.
2. Exercise schemes—individual and group activities, independent study, teamwork, rhythm elements, and methodological guidelines.
3. Ensemble concept—presentation of various themes and subthemes, with a diverse and engaging content structure, and the use of stage elements: space, positioning, costumes, props, etc.
4. Knowledge integration—preparation of a performance or production that reflects the learning process.

Bodily-Kinesthetic Intelligence

Among the eight types of intelligence described by Howard Gardner in his Theory of Multiple Intelligences is bodily-kinesthetic intelligence, which refers to a person's ability to process information through bodily movement, touch, control, and physical expression.

According to a study conducted by Carleton College, approximately 15% of the global population displays characteristics of bodily-kinesthetic intelligence. Furthermore, when this type of intelligence is engaged through a compatible learning style, it has proven to significantly improve students' academic performance.

Bodily-kinesthetic intelligence involves learning, communicating, and expressing emotions, messages, or attitudes through body language. Children with this dominant intelligence type are often sports enthusiasts and enjoy physically

demanding activities that require skill, dexterity, and effort. Many are drawn to the artistic dimension of movement, such as dance or acting, which enables them to engage deeply in performance, especially when in front of an audience or a jury.

They often possess a high level of physical energy and have the capacity to create meaning through physical action. Their gestures, facial expressions, and nonverbal communication skills allow them to express themselves uniquely and intuitively. They are also more aware of their bodies in motion and tend to be more adept at preventing physical injury.

Characteristics of children with strong bodily-kinesthetic intelligence:

- ✓ Learn best by practicing the activity directly
- ✓ Exhibit excellent coordination
- ✓ Are skilled at manual tasks
- ✓ Are naturally drawn to dance and physical activities
- ✓ Seek to explore and have fun through hands-on engagement
- ✓ Are curious, inventive, and handy
- ✓ Are full of energy
- ✓ Prefer spending time outdoors and in nature
- ✓ Find it difficult to remain seated for long periods, especially in non-interactive academic settings
- ✓ Can multitask (e.g., having a conversation while engaging in a physically demanding activity)
- ✓ Learn more effectively through interpersonal interaction
- ✓ Can easily imitate others' movements and gestures

Benefits of developing bodily-kinesthetic intelligence:

- ✓ Enhanced body memory
- ✓ Better long-term retention of information
- ✓ Transforming the learning process into a playful experience
- ✓ Openness to experimental, exploratory, and hands-on activities
- ✓ Learning through practical application of theory
- ✓ Improved motor coordination
- ✓ Heightened tactile sensitivity
- ✓ Skillful and expressive use of the body

An additional argument for introducing *Education through Dance* as an elective is the explosive increase in demand for dance classes in recent years, especially in the non-formal education sector—afterschool programs, ballet studios, and more.

The keen interest shown by parents in ensuring that their children spend their free time meaningfully should be acknowledged and integrated into the public education system, so that a greater number of students may benefit from these opportunities.

PROPOSED TOPICS

I. The Elements of Dance

- The human body

The human body is the primary medium for communication and creativity, possessing great expressive potential. In art, it is both subject and object, “called upon” to transcend its physical limits—life, the human being, and the body become the source of artistic expression.

Although the body does not speak in words, it nonetheless holds within it meaning, concepts, and themes, presented through different forms. Famous definitions emphasize this perspective: Immanuel Kant: “The human body is the expression of a life lived.”; Martha Graham: “The body says what words cannot.”; Joseph Beuys: “Every person is an artist.”

As an expressive medium, the body attempts to escape the codified gestures imposed by physical education or specific dance techniques. Practice is generally structured around a triple relationship:

- ✓ Energy (accented, soft, etc.)
- ✓ Speed (slow, fast, delayed, etc.)
- ✓ Shape (rounded, sharp, etc.)
- ✓ Amplitude (broad, restricted, etc.)
- ✓ Continuity (flowing, disconnected, fragmented)

- Action

Action refers to movement activity—any functional intervention of the human body—alongside mechanisms for flexibility and body control.

- Space

The relationship with space will follow two major directions: personal space and surrounding space. Early awareness of spatial perception is a skill that serves individuals throughout life.

Children will learn to distinguish between personal space (the space occupied by one’s own body) and surrounding space (the directions and points where movement can be extended, including group space), through specific exercises.

- Rhythm and music

“Music is both a universal and a wonderful language! Wherever we are in the world, we hear different styles of music, and many of us have hummed a favorite tune or tapped out a beat with our hands or feet.” (Rebecca Rumens-Syratt, 2020)

- Energy or force

Each intention, impulse, and movement dynamic (light, heavy, fast, far, near, etc.) is governed by a specific flow of energy, unique to each participant.

II. THE EVOLUTION OF DANCE

1. Prehistoric Era

Suggested practical activities:

- Name introduction game with a talisman (no movement)
- Children sit in a circle and introduce themselves while holding a symbolic object (the “talisman”), without movement.
- Name introduction game with a talisman (with movement): a) Children stand in a circle; b) They pass the talisman from one to another; c) The child who catches the talisman says their name and adds a personal movement (one movement per syllable); d) After everyone has had a turn, the group repeats each name and its corresponding movement together
- Body percussion: Discovering the body as a rhythm instrument—recognizing various rhythms with and without music by coordinating different body parts with the beat
- Nature phenomena interpretation: Children express elements such as rain, wind, or storm using scarves or small props, creating a group composition inspired by natural forces

2. Antiquity

Suggested practical activity:

- The Statue Game with musical support: Children pose as statues representing themes from antiquity: pyramids, gods, caryatids, etc. They alternate between stillness and movement as the music stops and resumes, combining imagination with historical references.

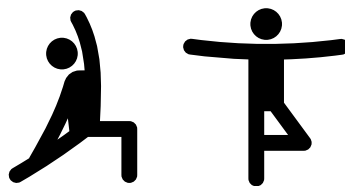


Figure 1. The Statue Game

3. The Middle Ages

Suggested practical activity: Religious dance; Role-play through mime and pantomime using biblical characters.

4. The Renaissance

Suggested practical activity: Carnival with characters – Harlequin and Columbina, etc.



Figure 2. **Carnival with characters**

5. The Baroque Era

Suggested practical activities:

- i. Dance at the king's court
- ii. Good manners: curtsy, elegant posture, firm walking
- iii. Geometric dance: exercises in two groups and creating formations in circles, squares, diagonals, parallel lines, etc.

6. **Classicism** – the era in which the art of dance separates from other arts (opera, theatre, where dance previously held the role of intermezzo) and becomes an independent performance.

Suggested activities:

- Story through movement, the dance of the dolls, the dance of the flowers, the dance of the toy soldiers, my favorite character



Figure 3. **favorite character**

- Emoji game: exercises for expressing emotions, feelings, attitudes – happy, joyful, sad, curious, bored, etc.



Figure 4. **Emoji**

7. **Romantism:** discussion about story-based ballets, e.g. The Nutcracker, The Emperor's New Clothes, Don Quixote

Suggested practical activities:

- Watching a performance of Sleeping Beauty, music by P.I. Tchaikovsky
<https://youtu.be/C5Mh6OXRhvl?si=fpPQv0JgIWIsAJSI>
- “Dance class” – an interactive exercise where children have the opportunity to experience elements of classical dance and the process of preparing a dance

performance from A to Z, all in the presence of a professional dancer. Students will learn: a) What is needed for a ballet class: ballet costume, soft shoes, pointe shoes, tutu, music, and the joy of dancing; b) Ballet exercises – dancers practice basic elements of classical dance; c) Excerpts from famous ballets – each child becomes a ballet character shining on stage under the spotlight (fairy, swan, doll, toy soldier, Columбина)

8. Modernism

Suggested practical exercises: My body. My space: a) Awareness of directions in space: right/left, front/back, down/up; b) Each student moves freely for approx. 5 minutes; at the teacher's signal, they pair up and mirror each other's hand movements for approx. 5 minutes; the same exercise is repeated with feet for approx. 5 minutes; balance exercises.

III. Dance and Nature

- The Seasons: rain, storm, sky, sun, wind, etc.

Practical exercises:

- ✓ Rain: finger dance; fingertips moving like raindrops
- ✓ Wind: arm dance (swaying), with and without movement
- ✓ Birds and insects:
Birds: exploring the arms as wings, small jumps from one foot to the other
- ✓ Water and its creatures: fish, frog, waves, river, boat
- ✓ Frog: jumping from two feet to two feet, moving forward–backward–right–left
- ✓ Boat and waves: shifting body weight from one foot to the other by bending the knees
- ✓ Natural phenomena: snow, thunder and lightning, rain, storm – dance using objects

Example: a scarf used to “draw” a spiral, circle, arc; waved like the wind from right to left; tossed from one hand to the other, etc.



Figure 5. Natural phenomena

(https://www.youtube.com/watch?v=9-Cv_roRgMo)

- **Teamwork:** Creating performances or open lessons in which students present, in front of an audience (parents, classmates, and teachers from other classes), the exercises and combinations they have learned.

IMPLEMENTATION

One way to promote and train teachers in preschool and primary education is by organizing workshops where ideas are shared through theoretical and practical presentations, discussions, and exchanges of experience. This format allows for direct feedback from the source regarding needs and expectations, while the elective course is still in development and can be improved in real time. The goal of such workshops is to popularize dance, provide model lessons for the *Education through Dance* discipline, encourage body language expression, and offer ideas for various activities.

The workshop integrates not only verbal content but also elements of traditional dance, improvisation, gestures, mime, participatory theatre, and interactive technology to offer participants a meaningful and engaging experience. Through improvisation and direct interaction, the workshop encourages participants to explore their personal qualities and skills in a dynamic and emotional manner.

The continuation of research in this area involves applying questionnaires to preschool teachers, mainstream primary school teachers, instructors, and parents. In parallel, efforts are made to develop a proposed elective curriculum to support the teaching process. This curriculum will include the following indicators:

- Age group of students
- Lesson topic
- Structure of exercises
- Implementation method
- Mode of skill transmission (imitation, play)
- Use of props
- Complementary factors (knowledge of body parts, spatial awareness)
- Frequency and duration of exercises
- Size of student groups
- Working method (individual or group-based)
- Recommended musical support

It is recommended that the curriculum be applied through partnerships with public and private mainstream schools, which would implement a pilot program over 1–2 school years, during which proposals, methods, and results will be analyzed. Additional resources will also be provided, including bibliographies, web resources, musical materials, other educational sources, and specialized training courses for

teachers who will teach this subject. The organization of professional development workshops and training sessions is also proposed.

“The school-based curriculum represents the educational offer proposed by each school in accordance, on the one hand, with students’ learning needs and interests, and on the other hand, with the school’s specific profile and the needs and traditions of the local community... The reference term used in the national primary curriculum framework for electives is school-based curriculum (optional subjects).”

CONCLUSIONS

Dance, as a continuous exercise in growth and evolution, serves as a lever for connecting the student to space, time, the group, and various domains and fields. Among the improvement proposals put forward by the Institute for Educational Sciences are studies reflecting students’ opinions regarding their expectations for elective subjects. A statement extracted from the 2021 report on elective disciplines reads: “*I would like the elective to be different from what we learn every day!*” Elective subjects are perceived by students as an educational space dedicated to novelty, innovation, and alternative learning experiences. This space is often defined in contrast to the core curriculum classes, which are associated with limitations of the learning contract (grades, tests, stereotyped learning methods and experiences, lack of motivation, etc.). Students’ suggestions are shaped in relation to these expectations. It is important for the school to reach the heart of the student quickly, and due to its playful nature, activities involving dance and movement are well received and easily assimilated by young children. I believe that my proposal to introduce *Education through Dance* as an elective subject in mainstream primary education supports the process of a child’s harmonious and balanced development—both physically and mentally.

The proposed elective is highly motivating, as it is primarily a practical subject that engages students—and even teachers—through its dynamism and departure from the routine.

I am convinced that *Education through Dance* can become an essential subject that fosters the holistic development of children by offering diverse opportunities for expression, exploration, and learning. Teachers, educators, instructors, and parents can all contribute to creating a healthy and stimulating environment in which students can fully develop their bodily-kinesthetic potential.

ANNEX 1

Curriculum for the Elective Subject: Education through Dance – Artistic Expression and Creative Movement

Notă de prezentare

Presentation Note

The elective subject *Education through Dance* aims to develop students' motor skills, creativity, bodily expressiveness, and team spirit through dance. The activities will combine elements from contemporary, folk, classical, modern, and social dance in an accessible and engaging way for students, contributing to their personal and cultural development. The purpose of this elective is to promote an education centered on free and harmonious expression through movement, to cultivate an appreciation for art and physical expression, and to encourage increased self-esteem and nonverbal communication.

General Objectives:

- To support the harmonious development of the body and motor coordination
- To build the capacity for artistic expression through dance
- To acquire basic elements from different dance styles
- To promote collaboration, mutual respect, and group discipline
- To stimulate creativity and spontaneity in movement

Benefits for Students:

- Improved physical condition and posture
- Increased self-esteem and social interaction skills
- Development of aesthetic sensitivity and artistic taste
- A relaxed, non-competitive environment where students can express themselves freely and authentically

Target Group: Students in grades 0–4 (to be specified according to the targeted level)

Duration: 1 hour/week, throughout the entire school year

Methodological Guidelines: The methodological suggestions address several directions, in accordance with the principles of psychopedagogy and the didactics of the subject.

a) Teaching Principles:

- **Student-centered approach** – activities will be adapted to the psychomotor and emotional development level of each student.
- **Learning through play and experimentation** – movement should come naturally, through playful and creative activities.
- **Gradual progression** – exercises will be structured from simple to complex.

- **Diversity and engagement** – dance styles, rhythms, and choreographic themes will alternate to maintain students’ interest.
- **Free and nonverbal expression** – improvisation and the expression of emotions, feelings, and states through movement will be encouraged.

b) Recommended Teaching Strategies:

- **Demonstration and practice** – the teacher demonstrates a movement or dance step, then students imitate, study, and practice it.
- **Discovery-based learning** – students are challenged to create their own movement sequences based on a given theme (e.g., “the bird’s dance,” “the dance of nature”).
- **Movement games** – using games as a method for training coordination and attention.
- **Object-based activities** – using props that match the lesson topic.
- **Collaborative learning** – working in pairs or teams for group choreographies.
- **Role-playing games**
- **Movement games and coordination exercises**
- **Individual and group activities and simple choreographies**
- **Positive feedback** – emphasis on appreciating effort and expression, not technical performance.

c) Teaching Aids:

- A variety of music (folk, classical, contemporary, ambient, rhythmic)
- Appropriate space (gym, multipurpose room, school courtyard)
- Auxiliary materials: scarves, ribbons, hoops, soft balls – for creative activities
- Video projector – for choreographic demonstrations or thematic videos

d) Examples of Activities:

- **“My body dances”** – exercises for body awareness and free movement based on music
- **“Dances from around the world”** – learning basic moves from traditional dances (e.g., Greek, Irish, African)
- **“Guided improvisation”** – students dance based on a specific emotional theme (e.g., rain, storm, joy)
- **“Partner dance”** – trust and coordination exercises with a partner
- **“Thematic choreographies”** – preparing a group dance for a holiday or school event

e) Evaluation

Evaluation will be qualitative, focusing on active participation, student involvement and enthusiasm, the level of acquisition and development of physical abilities (flexibility, balance), and the ability to work in a team, along with creativity.

The teacher will observe and assess each student's personal progress in relation to their own starting point, not in comparison with the group or class.

ANNEX 2

Sample Lesson Plan

Subject: Education through Dance

Grade: 4th grade (example, adaptable)

Duration: 50 minutes

Lesson topic: Dance and Emotions

Lesson type: Consolidation and creative expression

Operational objectives:

- O1: To identify basic emotions and express them through movement
- O2: To collaborate with classmates in creating an emotional dance sequence
- O3: To express creativity through bodily improvisation

Required resources:

- Varied music (sad, joyful, mysterious)
- Emotion cards, emoticons (joy, fear, courage, calm, etc.)
- Open space for dancing

Lesson Development:

Stage	Activity
Warm-up	"The Mirror" game – students imitate the movements of a classmate
Exploration	Drawing a card with an emotion and creating movements that express it
Practice	Creating mini-choreographies in pairs or small groups
Presentation	Each group presents their emotional dance
Reflection	Discussion: How did you feel? Which emotion was easy/hard to express?

Assessment Methods:

- Observation of engagement and creativity
- Oral appreciation, individual and group feedback
- *Emotion scale* – each student indicates how they felt during the activity

ANNEX 3

Suggested Planning

Nr. crt.	Lesson Topic	Specific Objectives	Suggested Activities
1	Getting to know through movement	Free body expression, adaptation to space and rhythm	Movement games, dance-based introductions
2	Posture and coordination	Improving balance and body orientation	Walking/dancing exercises with music, balance games
3	Dance and emotions	Identifying and expressing emotions through movement	Guided improvisations based on emotional states
4	Romanian folk dances – basic steps	Learning and reproducing simple folk dance steps	Hora, Sârba (age-appropriate), traditional games
5	International dances – different styles	Exploring multiculturalism through movement	Greek/African/Scottish dance – learning and playing in a circle
6	Rhythm and group synchronization	Coordinating group movements and rhythm	Clapping games, shared steps, echo exercises
7	Free dance – individual improvisation	Developing creativity through dance	Free expression to various types of music
8	Partner dance	Practicing coordination and collaboration	Games and rhythmic pair exercises
9	Contemporary dance – body expression	Artistic expression, imagination development	Learning simple movements, abstract improvisation
10	Dance and storytelling	Associating movement with a narrative	Creating a dance story in small groups
11	Choreography preparation – Part I	Applying learned content in a structured dance	Rehearsal, role organization
12	Choreography preparation – Part II	Collaboration and collective expression	Continued refinement of choreography
13	Performance or filming – final dance	Artistic expression in front of an audience/media support	Presenting the dance to the class, filming or live performance

Nr. crt.	Lesson Topic	Specific Objectives	Suggested Activities
14	Reflection and self-assessment	Analyzing progress and expressing experienced emotions	Discussion, drawing, writing reflections

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Web Resources:

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