



Grades 9 to 12

Dance

Manitoba Curriculum
Framework



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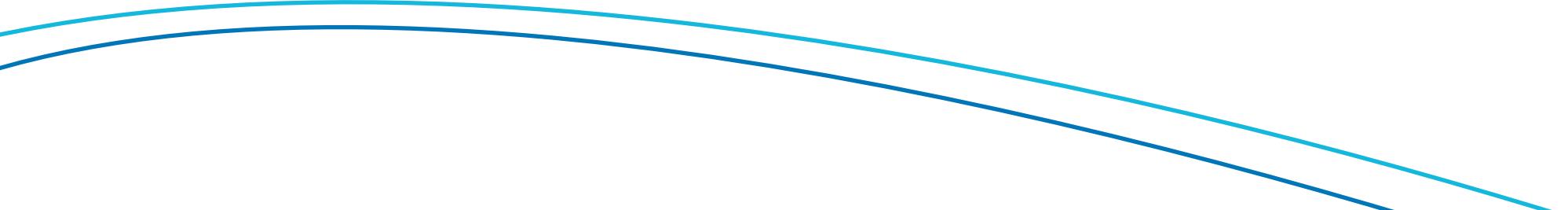
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INTRODUCTION

Purpose

The purpose of *Grades 9 to 12 Dance: Manitoba Curriculum Framework* (the Dance Framework) is to

- support, nurture, and inspire the learning growth of all dance learners
- support the novice and inspire the veteran dance educator
- provide direction for learning design, assessment, and evaluation
- set out the philosophical and pedagogical foundations for dance learning
- present the four essential learning areas of the dance curriculum
- provide guidelines for dance education programming and implementation and for course development

Background

In 2003, Manitoba Education developed a draft position statement on *The Arts in Education* (Manitoba Education and Youth) as an initial step in renewing provincial curricula for the arts. The draft statement was distributed to education stakeholders, with an invitation to provide feedback about the proposed direction for curriculum renewal. Responses were published in 2004 in *Responses to The Arts in Education Survey: Summary Report* (Manitoba Education, Citizenship and Youth). The responses to *The Arts in Education* position statement guided subsequent development of arts curricula in Manitoba.

In January 2011, the Western and Northern Canadian Protocol for Collaboration in Education, Kindergarten to Grade 12 (WNCP) prepared *Guiding Principles for WNCP Curriculum Framework Projects* in response to the significant changes in the ways people live and work in today's world. The Dance Framework reflects the WNCP guiding principles that aim to meet the needs of today's creative economies and societies.

In September 2011, Manitoba Education published the finalized versions of the Kindergarten to Grade 8 arts education curriculum frameworks:

- *Kindergarten to Grade 8 Dance: Manitoba Curriculum Framework of Outcomes*
- *Kindergarten to Grade 8 Drama: Manitoba Curriculum Framework of Outcomes*
- *Kindergarten to Grade 8 Music: Manitoba Curriculum Framework of Outcomes*
- *Kindergarten to Grade 8 Visual Arts: Manitoba Curriculum Framework of Outcomes*

In September 2014, Manitoba Education and Advanced Learning posted draft versions of the Grades 9 to 12 curriculum frameworks for dance, dramatic arts, music, and visual arts education. The underlying philosophy of the Kindergarten to Grade 8 arts education frameworks was extended to the Grades 9 to 12 frameworks. Key common features include the four interconnected essential learning areas, the recursive learnings, and a learner-centred, socio-cultural, complexivist learning philosophy.

Content

The Dance Framework addresses the purpose, nature, and importance of quality dance education in Manitoba schools from Grades 9 to 12. It explains the use of the butterfly as a metaphor for learning within the dance learning landscape and for representing the interconnected parts of the dance curriculum. The curriculum consists of four essential learning areas, which are further elaborated by recursive learnings, and realized through enacted learnings. Ideas for inquiry questions are also included to support the enacted learnings. The appendices, glossary, and bibliography provide further support for the dance learnings.

OVERVIEW

What Is Dance?

As the oldest and most primal of the performing arts, dance has existed across all cultures and historical periods. As an expressive art form, dance provides an embodied, physical form for conveying images and feelings. In this sense, dance offers both the medium and the message and creates a close connection between the two. Dance experiences contribute to personal, social, economic, cultural, and civic aspects of life. Dance serves multiple purposes that permeate cultures worldwide, including performing, healing, entertaining, celebrating, socializing, learning, worshiping, becoming physically fit, and communicating.

What Is Dance Education?

Dance education draws from a broad field of dance practices that include performing, improvising, choreographing, critiquing, recording, viewing, and more. Dance education explores ways that human bodies move “through space and time with energy or effort” (Kassing and Jay 4). These practices offer multiple ways for learners to engage with, make sense of, and respond to their world through various approaches and in diverse dance education contexts.

Dance education

is not just about learning the elements and language that constitute the dance process—it is about addressing who we are as people, embracing difference, encountering numerous cultures, interacting and collaborating with others, and inviting response. (Sansom 215–216)

Why Is Dance Education Important?

Dance education develops important disciplinary and cross-curricular competencies for learning and living well together in an interconnected world. Research indicates that well-designed dance education contributes to learning engagement, self-efficacy, and a wide range of positive academic, social, and emotional effects. Dance education offers learners diverse, unique, and powerful ways of perceiving and making meaning about the world.

Dance education is important because . . .

1. **Dance has intrinsic value.**

Dance is a vital, integral part of all human experience, culture, and history, and has expressed and enriched life since the beginning of time. Dance helps develop understanding of self and the world. It profoundly engages body, mind, and spirit to communicate ideas and feelings that often cannot be expressed by any other means.

2. Dance education develops creative, critical, and ethical thinking.

Creative processes, imagination, and innovation developed through dance education are important for both artistic and *everyday creativity*.^{*} Critical and creative thinking are uniquely positioned in dance education and are essential for learning in today's world.

Dance education provides space and opportunities for learners to explore and communicate complex ideas and emotions. Learning in dance invites open-ended, emergent, and dialogic thinking. When learners seek possibilities, and envision and consider alternatives, they develop capacities for tolerating ambiguity and uncertainty. Learners become aware that questions have more than one answer, that problems have multiple and sometimes unexpected solutions, and that there are many ways to convey thoughts and ideas.

Through dance, learners critically observe, analyze, and act in the world. Critical thinking and reflection in dance education support the development of ethical thinking. By identifying and discussing ethical concepts and issues related to dance education, learners apply ethical principles in a range of situations.

3. Dance education expands literacy choices for meaning making.

In today's multi-faceted world, literacy is defined as much more than the ability to read and write print text. The texts that fill the world of today's learners are

multi-modal and combine print, digital, kinesthetic, aural/oral, gestural, spatial, and visual texts, along with many more.

Dance is considered an expressive form of literacy with a unique set of language, skills, knowledge, and practices. Dance is an important way of knowing that expands learners' repertoire of literacies needed to make and communicate meaning in diverse and evolving contexts. Ways of knowing in dance are unique and powerful *affordances*^{*} and resources for making meaning that are not always possible through other representational forms.

In this shifting and complex world, literacies are interconnected and codependent. Since all literacies contribute to meaning making in different ways, it is important for learners to develop a diverse range of literacies, including artistic literacies, from which to choose depending on meaning-making needs and contexts.

A wide range of available literacies creates opportunities for learners to make meaningful literacy choices and to produce and consume new forms of texts by combining and recombining literacy resources.

Dance literacy empowers learners with new meaning-making resources and facilitates ways of knowing in other forms, such as print-based literacy and numeracy.

* See Glossary.

4. Dance education contributes to identity construction.

“The ability to define oneself rather than allowing others to do it for us is one of the advantages offered by the arts” (Canada Council for the Arts).

Through dance education, learners have profound ways to define themselves and to construct personal and artistic identities. Developing artistic identity as a member of a dance community promotes a sense of belonging, unity, and acceptance.

Learners explore, negotiate, and express personal and artistic identity through creating, consuming, and responding to dance. Learners examine the ways that dance reflects, shapes, and comments upon societal and cultural beliefs and issues to develop understandings about social and cultural identity.

Dance offers individual and collective means of self-expression—ways of illuminating the inner world and connecting to the outer, and ways of expressing the intangible.

5. Dance education develops communication and collaboration competencies.

Socialization and interaction are central features of dance as a group experience. Dance provides unique and powerful tools and processes for communication and collaboration that transcend time, place, language, and culture. The collaborative nature of dance education nurtures positive relationships and interactions. Learners are able to communicate emotion and ideas through an expansive and powerful repertoire of non-verbal dance language and practices.

Using dance language and practices, along with information and communication technology, generates opportunities for learners to build and deepen relationships with other learners, dancers, and communities.

6. Dance education develops intercultural competencies.

Through dance education, learners develop intercultural understandings as they engage with and learn to value others' cultures, languages, and beliefs. By engaging hearts and minds, dance cultivates empathy and compassion for self and others. Understanding how others think and feel is necessary for intercultural awareness and competency and for navigating and negotiating the complexities of the world. These qualities are key to developing leadership, social responsibility, and active democratic citizenship.

7. Dance education is essential for well-being.

Dance education can improve and enhance social, emotional, physical, and spiritual well-being and resilience. Well-being and resilience are vital for positive interpersonal relationships and learning engagement.

The capacity for dance education to deeply engage learners can enhance self-belief and self-esteem, and sustain perseverance and commitment. These qualities lead to improved school attendance and successful learning.

Dance offers unique ways and safe spaces for learners to examine and give voice to ideas and feelings that cannot be expressed by words.

8. Dance education supports sustainable development.

Dance education offers opportunities for learners to engage in issues of cultural, social, political, environmental, and economic forms of sustainability.

Dance education plays an important role in Manitoba's goals for sustainable development. The document *Education for a Sustainable Future: A Resource for Curriculum Developers, Teachers, and Administrators* (Manitoba Education and Training) highlights community and culture, the economic viability of arts and cultural enterprises, and the preservation and nurture of heritage and culture as crucial sustainability issues. Cultural sustainability and social well-being are essential and integrated components of an equitable quality of life and a sustainable future for all Canadians.

Social and personal competencies developed through dance education foster leadership, social responsibility, and environmental and global awareness, which are crucial for the successful future of sustainable development.

9. Dance education is transformative learning.

Learning in dance has the potential to foster transformative learning (Mezirow, "Transformative Learning Theory" 19) and change the ways people view the world. Transformative learning draws on new ways of knowing and being so that learners are empowered to challenge assumptions and develop agency, identity, and self-direction for their lives.

Arts-based processes have powerful transformative potential "because they tap into embodied knowing, honor emotions, and create spaces for rehearsal

for action . . . and imagining of alternative realities" (Butterwick and Lawrence 44).

The transformative power of dance education inspires learners to be leaders, innovators, and community builders, and to address critical challenges of their times.

10. Dance education fosters human flourishing.

Dance education brings joy to self and others; it illuminates, deepens, and enriches learning and life.

What Is Quality Dance Education?

Quality dance education is defined by understandings and beliefs about education informed by current research, theory, and practice. These understandings and beliefs are brought into focus through the lenses of learning, curriculum, learning environment, and assessment.

The Learning Lens

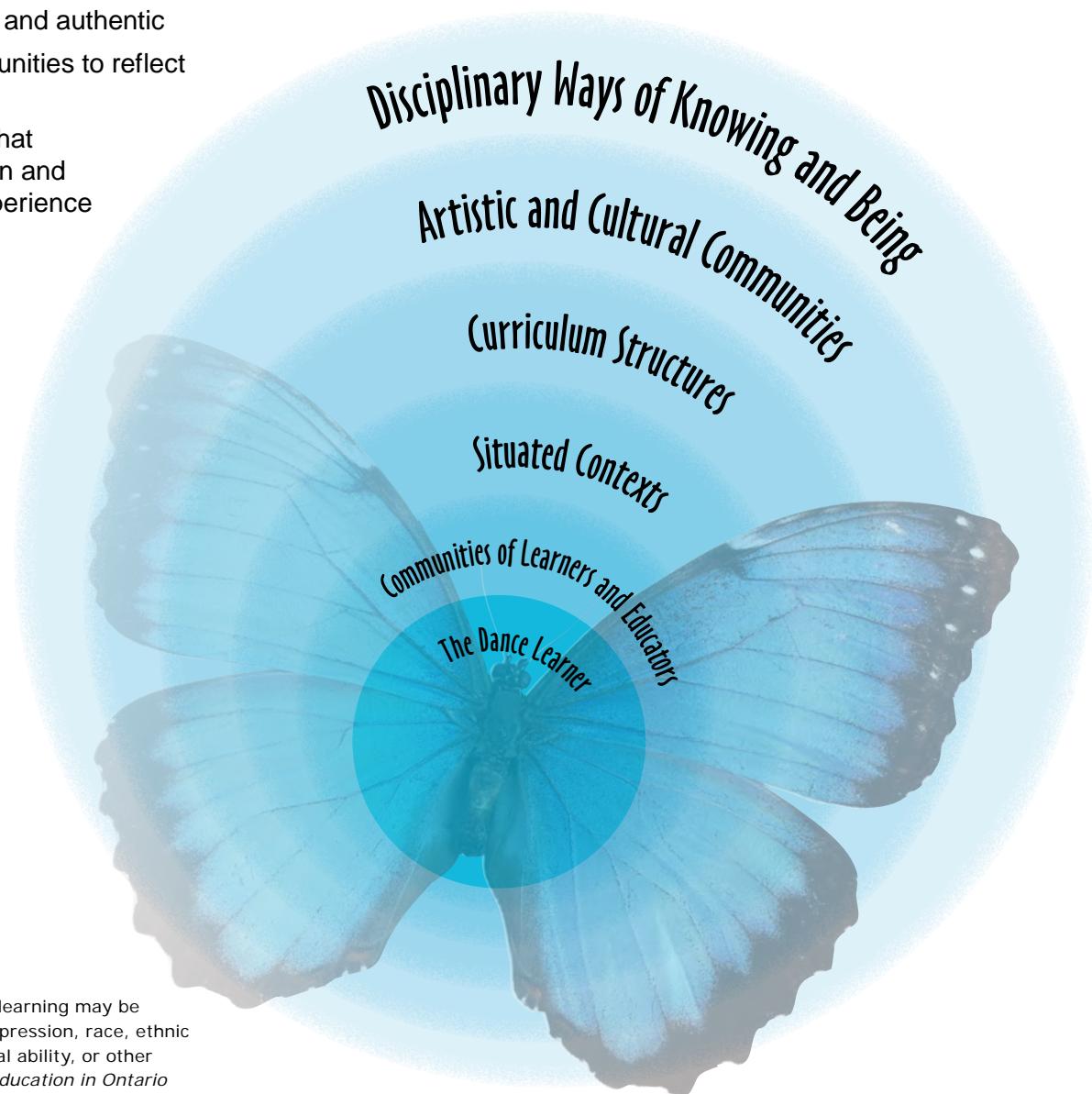
The learning lens highlights key understandings about learning that inform quality dance education practice.

Learning

- is an active, embodied, and social process of constructing meaning
- is recursive and shaped by the dynamic interaction of prior knowledge and new experiences
- is uniquely constructed according to personal, social, and cultural ways of knowing
- is personalized so that not everyone learns the same things at the same time

- is engaging when it is personal, relevant, and authentic
- is meaningful when learners have opportunities to reflect on and guide their own learning
- is both individual and group knowing so that individual, personal knowing is enfolded in and unfolded from collective knowing and experience (Davis and Sumara, *Complexity and Education* 65)
- is equitable and ethical when barriers* that limit learning are understood and eliminated
- is shaped by relationships and interactions between multiple nested levels (Davis and Sumara, *Complexity and Education* 91) that include
 - the individual learner
 - communities of learners and educators
 - situated contexts
 - curriculum structures
 - artistic and cultural communities
 - disciplinary ways of knowing and being

(See adjacent illustration.)



* Barriers, biases, and power dynamics that limit prospects for learning may be related to "sex, sexual orientation, gender identity, gender expression, race, ethnic origin, religion, socio-economic background, physical or mental ability, or other factors" (Ontario Ministry of Education, *Equity and Inclusive Education in Ontario Schools* 6).

The Curriculum Lens

The curriculum lens highlights essential aspects of quality dance education that are illuminated through 13 recursive learnings. Grades 9 to 12 recursive dance learnings are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning becomes more sophisticated, more complex, deeper, and broader with time and new experiences.

Recursive learning is more than repetition, iteration, accumulation, or the notion of a spiral curriculum. The word *recursive* comes from the Latin verb *recurrere*, which means “to run back” or “to return.” Through the process of returning and reflecting back on previous learning—“a second looking—transformation, growth, development occur” (Doll).

Recursive learnings in the Dance Framework

- focus on why dance learning is important, what understandings and meanings dance language and practices can communicate, what dance can reveal about culture and identity, and what purpose and meaning dance has for individuals and communities
- build on prior dance learning in a reflective, recursive process so that new possibilities emerge and understandings and relationships grow over time and through experience
- are sufficiently rich and substantive to generate deep conceptual understanding and learning
- afford a diverse and broad range of dance experiences, participatory approaches, and ways of thinking about, knowing, making, responding to, and representing dance

- afford opportunities for transformative learning
- connect to the wider dance and other arts communities
- are integrated across essential learning areas to develop concepts and skills with meaning, coherence, depth, and competency
- may be assessed and evaluated using the Conceptual Framework for Learning Growth in Dance Education (see Appendix A)

The Learning Environment Lens

Quality dance learning takes place in diverse environments that include physical, pedagogical, and social/cultural spaces in which learners and teachers learn and live well together.

Physical spaces

- are safe, healthy, and appropriate
- have sufficient material, structural, and technological resources

Pedagogical spaces

- are safe environments for risk taking
- include opportunities to explore creativity, imagination, flexibility, ambiguity, uncertainty, and student choice
- include multiple approaches to dance education
- provide learners with opportunities to inquire, question, dialogue, analyze, interpret, reflect, evaluate, and construct and share meaning through multiple perspectives

- include collaborative, diverse knowledge building as it works in the world (WNCP 9)
- require sufficient time to explore all areas of the dance curriculum in substantive ways

Social/cultural spaces

- respect and value the diversity of all learners and all ways of knowing
- support the emotional and social well-being of all learners
- promote interaction, collaboration, and a sense of community
- value the individual and collective voice
- support positive human relationships
- ensure equitable and ethical learning

The Assessment Lens

Assessment as part of teaching and learning is essential to quality dance education. Assessment enhances teaching and learning when it is designed to

- include purposeful assessment *for, as, and of* learning (Earl, Katz, and WNCP)
- ensure that assessment *as and for* learning is timely, ongoing, and central to all dance learning
- ensure that assessment *of learning* is based on best and recent learners' work and on most consistent patterns of learning over time, using shared and/or co-created criteria
- be equitable, fair, transparent, and clearly communicated
- be meaningful and congruent with curricular and learning goals
- enable learners to construct and co-construct individual and collaborative learning goals and criteria for assessment
- provide learners with multiple and various opportunities and ways to demonstrate learning
- be varied and include a broad range of assessment tools and strategies (e.g., video logs, portfolios, interviews, journals, logs, conversations, observations, products)
- encourage rather than limit artistic and creative development

Dance Education in Manitoba Schools

Manitoba offers a distinct framework for four arts education disciplines: dance, dramatic arts, music, and visual arts. Schools have the flexibility to offer the number and combination of arts courses appropriate for their local context, resources, and needs. The number of arts disciplines and courses offered in a school will depend on available resources, allocated instructional time, staffing, and the arts implementation approach used in the school.

The Dance Framework provides flexibility for implementation of a variety of dance education courses, strands, and approaches. Schools may offer arts disciplines individually, in combination with each other, and/or integrated with other subject areas.

Manitoba students can meet optional graduation credit requirements by taking arts education courses designed using the Grades 9 to 12 Dance Framework. The Conceptual Framework for Learning Growth in Dance Education (see Appendix A) may be used to develop dance courses, to plan and assess learning in dance education, and to distinguish course credits for each grade.

Full and half credits in dance education are based on full implementation of the Dance Framework. The Dance Framework is considered fully implemented only if all four essential learning areas are explored in comprehensive, substantial, and interconnected ways. The balance and weighting of the four essential learning areas are flexible and depend on the focus and situated context of each dance education course.

Further information about course codes and credits can be found in the *Subject Table Handbook* (Manitoba Education and Advanced Learning) and on the *Manitoba Dance Education* website.

Specialist education, pre-service and in-service education, and other professional learning opportunities are important for quality arts education implementation.

The Dance Learning Landscape

In the Dance Framework, the landscape metaphor is used to convey the understanding that learning is dynamic and always in the process of being constructed. New ways of thinking about curriculum involve a

shift in the images we use, away from knowledge pictured as fragmented pieces put together, one piece at a time, in a linear fashion on an assembly line, to an image of knowledge as a complex organic network organized into living fields, territories or “landscapes.” (WNCP 6)*

Dance education in Manitoba is conceived as a learning landscape that represents a relational space. In this space, the learner along with other learners, educators, Elders, and the larger dance community interact and learn together in the dynamic, complex, living field of dance. Knowing in the landscape of dance “requires a network of connections linking the individual’s location in the landscape to the larger space” (WNCP 20).

The dance landscape provides multiple locations for diverse learners to enter, and offers various trajectories along which to journey and to continue lifelong transformative travels.



* Landscape Metaphor and Image

The Manitoba landscape photograph that appears as a background image on this page, and elsewhere in this document, is used with the kind permission of © Stan Milosevic.

The landscape metaphor illustrated by the panoramic Manitoba landscape represents current understandings about curriculum, as described above. The Manitoba landscape image is used to place the Manitoba dance curriculum butterfly within diverse, authentic settings, contexts, and communities found within Manitoba. Placing the curriculum butterfly within an authentic Manitoba landscape also acknowledges the dedicated efforts of many educators throughout Manitoba who have worked for many years to build the armature that gives form to this curriculum so that the dance butterfly can take flight and flourish within the Manitoba landscape.

THE DANCE FRAMEWORK

The Dance Framework Butterfly

The Manitoba Dance Framework philosophy, essential learning areas, and recursive learnings are represented graphically and metaphorically by the image of a butterfly.



The Butterfly as Graphic Organizer

The dance curriculum butterfly image is a graphic organizer comprising five interconnected parts: four wings and a main body in the centre of the butterfly to which each of the four wings is connected. Each wing represents one of four essential learning areas into which the recursive learnings of Grades 9 to 12 dance are classified. The central area or body of the butterfly represents the developing dance learner.

The Butterfly as Metaphor

The butterfly also functions as a metaphor for dance education, alluding to transformation, self-actualization, beauty, and resilience. The butterfly image may stimulate many other associations by those who encounter this Dance Framework; such generative thinking is fitting for a framework intended as an impetus to creative, critical, and artistic learning.

The Centre of the Butterfly

The centre of the butterfly represents the dance learner in an active, participatory space where learnings from the four wings interact to stimulate and sustain the growth of the dance learner. In this relational space, the learner draws on all wings of the butterfly to take flight through the wider dance landscape.

As learners grow as dance artists, they journey toward becoming creative and artistically literate adults and citizens who will enrich and transform their own lives and the lives of their future communities.



The Wings of the Butterfly

Each wing of the butterfly represents an *essential learning area* that highlights disciplinary practices and competencies important for dance education. The four essential learning areas are

- Making
- Creating
- Connecting
- Responding

Although each essential learning area presents a distinct set of recursive learnings, the areas are not intended to be realized in isolation. Just as real wings work synchronously with each other, the essential learning areas are intended to function together by integrating the recursive learnings.

Dance language and practices (Making) are connected to how they may be used to create dance (Creating), what understandings and significance the language and practices can communicate through diverse dance and life contexts (Connecting), and how critical reflection about dance transforms learning and develops identity and agency (Responding).

Each of the four essential learning areas or wings contains the following components:

- **Essential learning area:** Each essential learning area begins with a statement of the overall learning intent of the area or wing.
- **Recursive learnings:** Recursive learnings further elaborate the essential learning areas across Grades 9 to 12. They are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning across grades becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications.
- **Enacted learnings:** Enacted learnings represent multiple and diverse ways to enact the recursive learnings. They inform instructional design, teaching, and assessment. They are possible sources of evidence for recursive learnings in dance.
- **Inquiry questions:** The inquiry questions, presented from the learner's point of view, are intended to provide learners and teachers with ideas for possible entry points and pathways into the study of dance. Questions are intended "to stimulate thought, to provoke inquiry, and to spark more questions—including thoughtful student questions" (Wiggins and McTighe 106).



Essential Learning Areas

The Dance Framework identifies the following four essential learning areas, along with a statement summarizing the overall learning intent of each area:

Making

The learner develops language and practices for making dance.

Creating

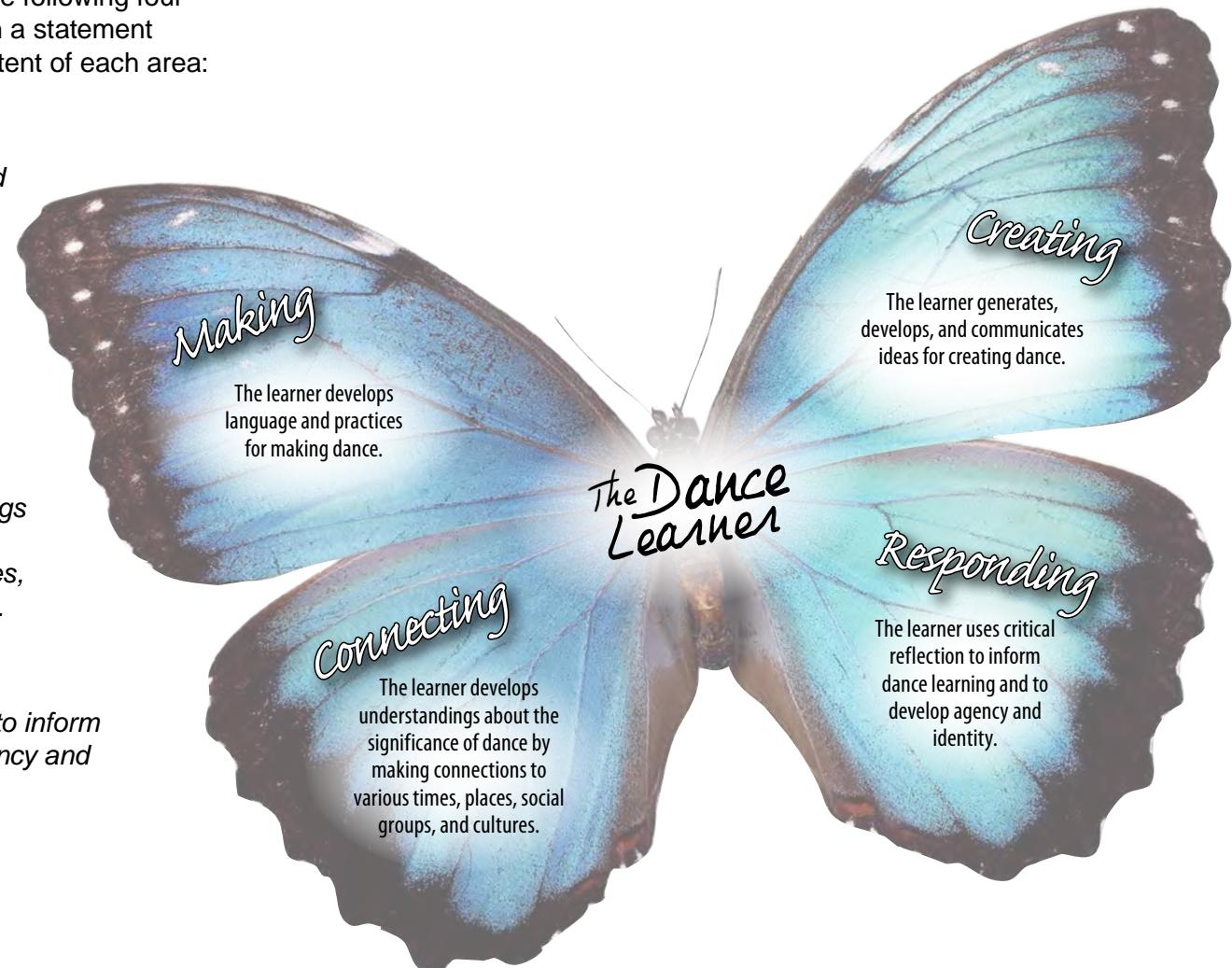
The learner generates, develops, and communicates ideas for creating dance.

Connecting

The learner develops understandings about the significance of dance by making connections to various times, places, social groups, and cultures.

Responding

The learner uses critical reflection to inform dance learning and to develop agency and identity.



Recursive Learnings

The recursive learnings that relate to the four essential learning areas (M, CR, C, and R) in the Dance (DA) Framework are identified below:

Making (M)

The learner develops language and practices for making dance.

DA–M1 The learner develops competencies for using elements of dance in a variety of contexts.

DA–M2 The learner develops competencies for using dance techniques in a variety of contexts.

DA–M3 The learner develops expressive skills and musicality to communicate artistic intent.

Creating (CR)

The learner generates, develops, and communicates ideas for creating dance.

DA–CR1 The learner generates ideas from a variety of sources for creating dance.

DA–CR2 The learner experiments with, develops, and uses ideas for creating dance.

DA–CR3 The learner revises, refines, and shares dance ideas and creative work.

Connecting (C)

The learner develops understandings about the significance of dance by making connections to various times, places, social groups, and cultures.

DA–C1 The learner develops understandings about people and practices in dance.

DA–C2 The learner develops understandings about the influence and impact of dance.

DA–C3 The learner develops understandings about the roles, purposes, and meanings of dance.

Responding (R)

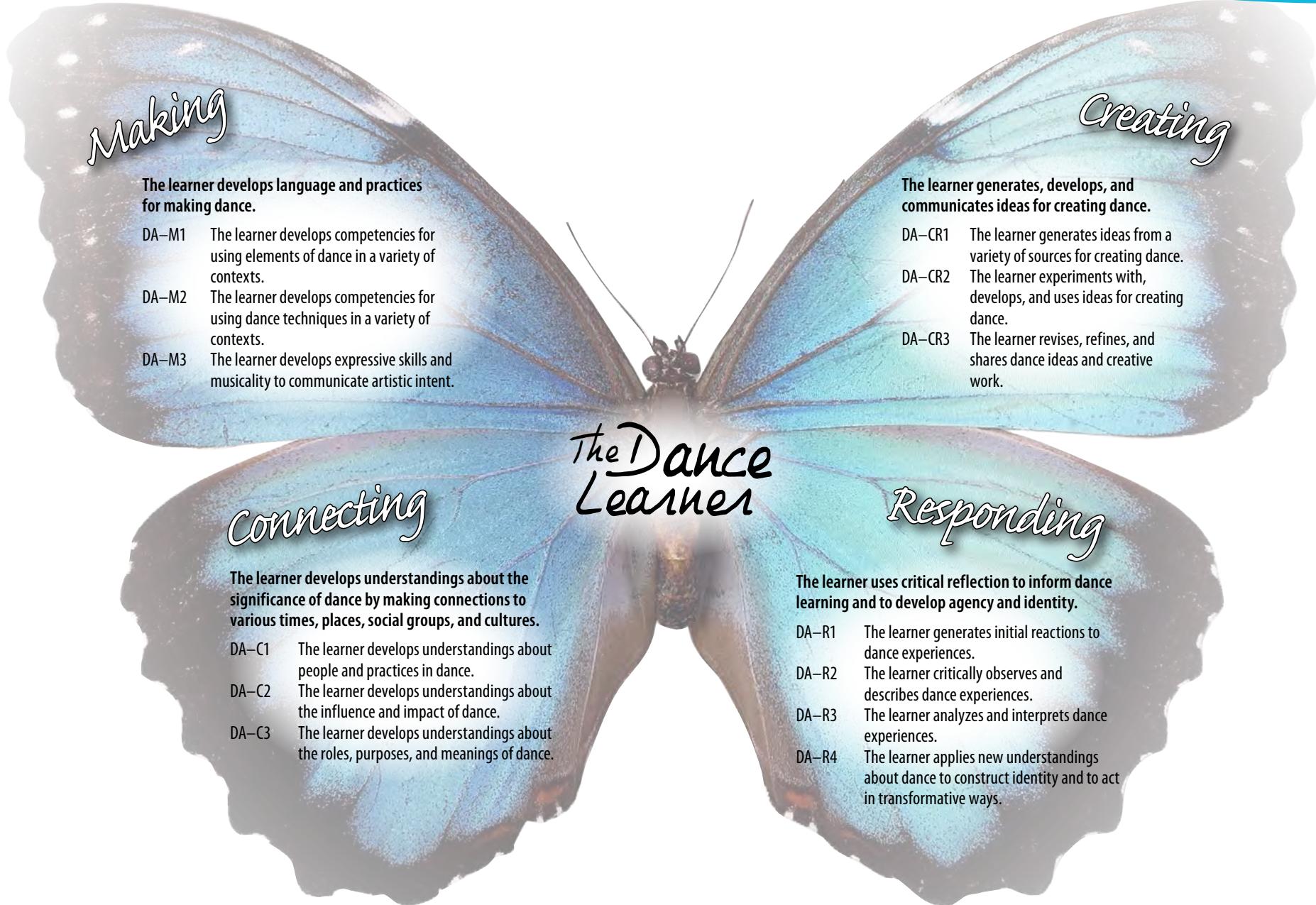
The learner uses critical reflection to inform dance learning and to develop agency and identity.

DA–R1 The learner generates initial reactions to dance experiences.

DA–R2 The learner critically observes and describes dance experiences.

DA–R3 The learner analyzes and interprets dance experiences.

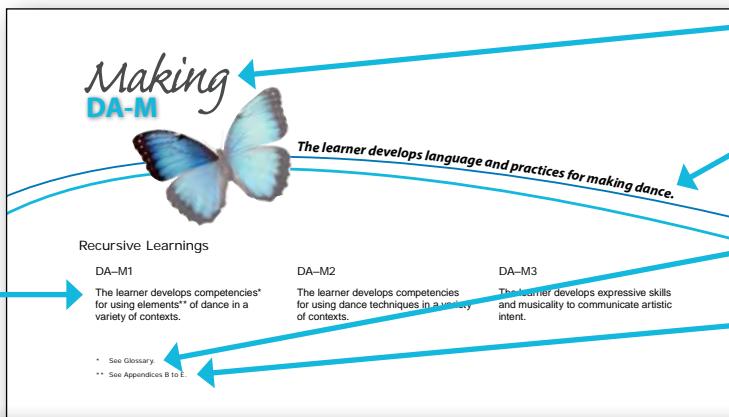
DA–R4 The learner applies new understandings about dance to construct identity and to act in transformative ways



Guide to Reading the Dance Framework

Recursive Learnings

Recursive learnings further elaborate the essential learning areas across Grades 9 to 12. They are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning across grades becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications.



Essential Learning Area

In dance education, there are four essential learning areas.

Each essential learning area begins with a statement of the overall learning intent of the area or highlighted wing of the butterfly.

Glossary

Some key terms are defined in the glossary.

Appendices

Some key concepts are explained in more detail in the appendices.

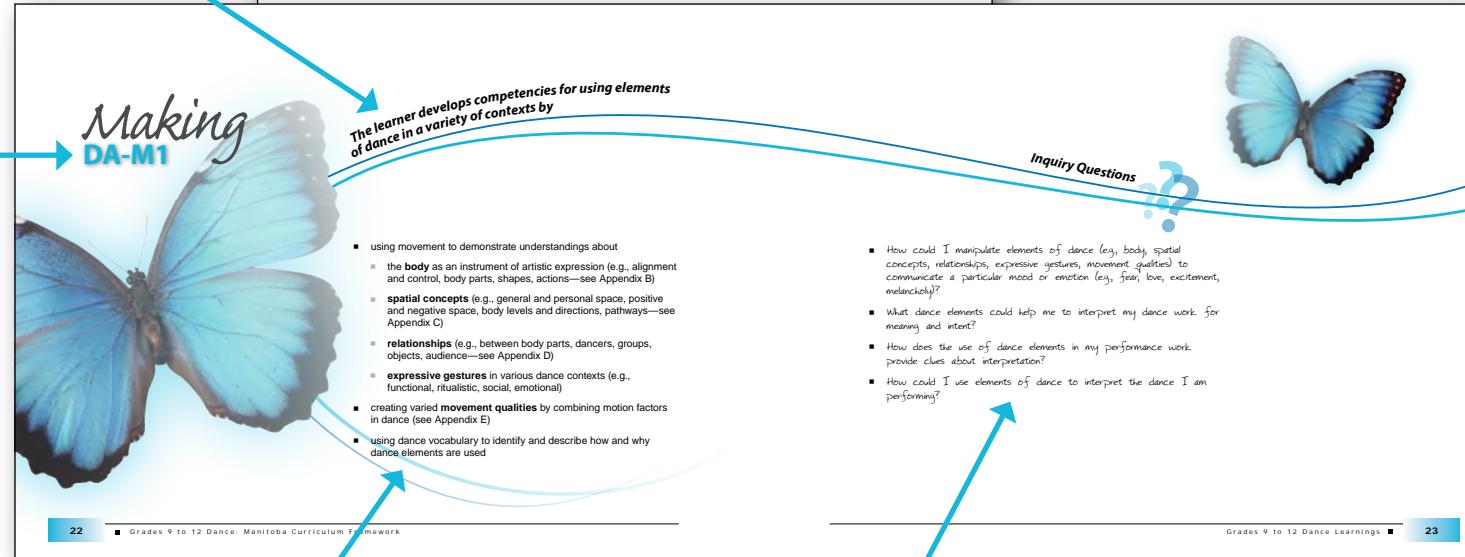
Codes
The codes identify the
• arts education discipline
• essential learning areas
• recursive learnings

Example

DA-M1

DA Dance discipline
M Making (essential learning area)

1 Recursive learning identification number



Enacted Learnings

Enacted learnings represent multiple and diverse ways to enact the recursive learnings. They inform instructional design, teaching, and assessment. They are possible sources of evidence for recursive learnings in dance.

Inquiry Questions

The inquiry questions, presented from the learner's point of view, provide learners and teachers with ideas for possible entry points and pathways into the study of dance.



GRADES 9 TO 12
DANCE LEARNINGS

Making DA-M



The learner develops language and practices for making dance.

Recursive Learnings

DA–M1

The learner develops competencies* for using elements** of dance in a variety of contexts.

DA–M2

The learner develops competencies for using dance techniques in a variety of contexts.

DA–M3

The learner develops expressive skills and musicality to communicate artistic intent.

* See Glossary.

** See Appendices B to E.

Making DA-M1

The learner develops competencies for using elements of dance in a variety of contexts by

- using movement to demonstrate understandings about
 - the **body** as an instrument of artistic expression (e.g., alignment and control, body parts, shapes, actions—see Appendix B)
 - **spatial concepts** (e.g., general and personal space, positive and negative space, body levels and directions, pathways—see Appendix C)
 - **relationships** (e.g., between body parts, dancers, groups, objects, audience—see Appendix D)
 - **expressive gestures** in various dance contexts (e.g., functional, ritualistic, social, emotional)
- creating varied **movement qualities** by combining motion factors in dance (see Appendix E)
- using dance vocabulary to identify and describe how and why dance elements are used



Inquiry Questions



- How could I manipulate elements of dance (e.g., body, spatial concepts, relationships, expressive gestures, movement qualities) to communicate a particular mood or emotion (e.g., fear, love, excitement, melancholy)?
- What dance elements could help me to interpret my dance work for meaning and intent?
- How does the use of dance elements in my performance work provide clues about interpretation?
- How could I use elements of dance to interpret the dance I am performing?

Making DA-M2

The learner develops competencies for using dance techniques in a variety of contexts by

- demonstrating fundamental dance techniques in a range of dance genres and/or styles
- performing a variety of genre-specific or style-specific dances (see Appendix F)
- using genre-specific or style-specific dance vocabulary
- selecting, encoding, and decoding dance and movement in various contexts (e.g., visual and musical cues, invented and/or standard dance notation, digital and graphic representation)
- applying understanding of factors necessary to maintain the health and safety of dancers (see Appendix G)
- developing and refining technical proficiency (e.g., coordination, artistry, musicality, focus, control, memory, projection, confidence, precision, strength, balance, alignment, flexibility, endurance, articulation)

Inquiry Questions



- How could I expand my dance techniques to increase my potential as a dancer?
- How could I adapt a particular dancer's/choreographer's techniques to enhance my own work?

Making DA-M3

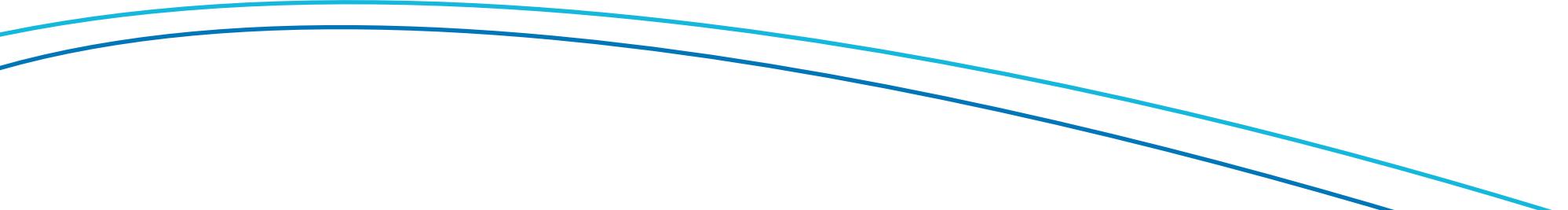
The learner develops expressive skills and musicality to communicate artistic intent by

- developing and refining the ability to synchronize movement with the flow and structure of music or poetry (e.g., beat, accent, metre, non-metre, rhythm, tempo, phrasing)
- communicating the expressive qualities of music and music elements (e.g., pitch, texture, harmony, timbre, syncopation, polyrhythm, phrasing, dynamics) through body movements
- describing and analyzing the formal and expressive qualities of dance music using appropriate vocabulary

Inquiry Questions



- What should I listen for in my dance music to help me communicate artistic intent?
- How can I experiment with musical and choreographic phrasing to develop my personal dance style?



Creating DA-CR



The learner generates, develops, and communicates ideas for creating dance.

Recursive Learnings

DA-CR1

The learner generates ideas from a variety of sources for creating dance.

DA-CR2

The learner experiments with, develops, and uses ideas for creating dance.

DA-CR3

The learner revises, refines, and shares dance ideas and creative work.

Creating DA-CR1

*The learner generates ideas from a variety of sources
for creating dance by*

- drawing inspiration from personal experiences and relevant sources (e.g., feelings, memories, imagination, observations, associations, cultural traditions, responses to current events, social, political, historical, and environmental issues, curriculum studies, experiences with dance)
- exploring a wide range of resources and stimuli (e.g., movement, images, sound, music, stories, poetry, artifacts, technology, multimedia, choreographer's process folio) to ignite ideas and questions
- considering other arts disciplines (dramatic arts, media arts,* music, visual arts) and subject areas to inspire ideas
- experimenting with diverse dance elements, techniques, tools, language, and practices
- engaging in collaborative idea generation (plus-ing)* as inspiration and fuel for moving ideas forward

* See Glossary.

Inquiry Questions



- What (e.g., movie, book, exhibit, event, news) could inspire ideas for my next dance composition/creation?
- How could I apply the concept of plus-ing to generate ideas for group or individual dance composition/creation?
- What favourite art, dance, drama/theatre, and/or music (e.g., street art, steampunk dance, slam poetry/music) could I use to inspire ideas for creating new dance?

Creating

DA-CR2

The learner experiments with, develops, and uses ideas for creating dance by

- remaining open to emerging, serendipitous ideas and inspiration
- engaging in cycles of experimentation and idea generation to consider possibilities and test out and elaborate ideas for the choreographic process (see Appendix H)
- integrating dance elements, techniques, tools, forms, language, and practices
- using improvisation skills to find new movement possibilities and develop personal style
- defining, analyzing, and solving creative dance challenges
- selecting, synthesizing, and organizing promising ideas, motifs, themes, choreographic considerations, expressive gestures, and dance elements to support intention and to give form to creating dance



Inquiry Questions



- What additional sources could I examine to generate other ideas for creating dance?
- What questions could I ask about my initial ideas to develop additional possibilities?
- In what ways could I experiment with my ideas to see whether they will work and to find out what changes could be made?
- In what ways did feedback from peers help my experimentation?

Creating

DA-CR3

The learner revises, refines, and shares ideas and creative work by

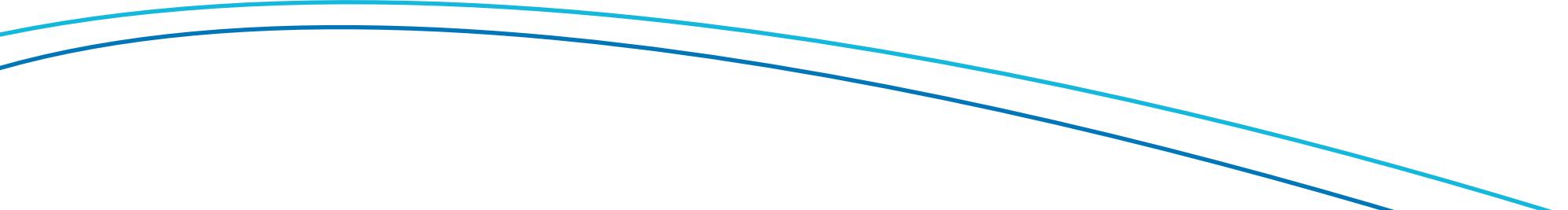
- selecting and sharing dance work in progress for ongoing feedback
- analyzing, revising, rehearsing, and refining in response to critical self-reflection and feedback from others
- reconsidering and/or confirming choices
- collaborating with others to select, program, and stage completed dances with audience, setting, and purpose in mind
- finalizing and sharing dance work with communicative intent and audience in mind
- applying legal and ethical arts practices (e.g., related to copyright, intellectual property) when consuming, producing, and sharing dance and other arts



Inquiry Questions



- How will I record and document my creative dance processes and work (e.g., dance notation, video recording, photography, written descriptions, drawing, choreographic software, choreographer's process folio, journal entries, sketches or maps of dances, reflections on the choreographic process, analyses of how to refine dances, web-based tools for choreographers, blogs)?
- What are my options for presenting my dance work to others?
- What does the term intellectual property mean, and why should I be concerned with copyright laws?
- What went well for me in this creative process? What changes and improvements would I like to make, and why?
- What might I create next?



Connecting DA-C



The learner develops understandings about the significance of dance by making connections to various times, places, social groups, and cultures.

Recursive Learnings

DA-C1

The learner develops understandings about people and practices in dance.

DA-C2

The learner develops understandings about the influence and impact of dance.

DA-C3

The learner develops understandings about the roles, purposes, and meanings of dance.

Connecting DA-C1

*The learner develops understandings about people
and practices in dance by*

- exploring a range of dance works, forms, genres, styles, traditions, innovations, and performance practices from various times, places, social groups, and cultures (including First Nations, Métis, and Inuit)
- investigating contributors to dance from a range of contexts (e.g., dancer, choreographer, advocate, educator, historian, critic)
- engaging with local, Manitoban, and Canadian contributors and contributions to dance (e.g., dance artists, groups, events, community and cultural resources, innovations) to expand learning opportunities



Inquiry Questions



- Why is it important to have an understanding of historical and cultural contexts when performing, choreographing, or critiquing dance?
- What research and findings about dance, dancers, and choreographers could enrich and provide new ideas for my work?
- What are my dance traditions?

Connecting DA-C2

The learner develops understandings about the influence and impact of dance by

- examining ways that dance and dance artists influence personal growth, identity, and relationships with others
- examining the impact of context (e.g., personal, social, cultural, political, economic, geographical, environmental, historical, technological) on dance and dance artists
- examining how dance and dance artists influence, comment on, question, and challenge social, political, and cultural discourse and identity
- exploring how dance and dance artists influence and are influenced by other arts disciplines and subject areas

Inquiry Questions



- What dance communities, traditions, or philosophies connect to my own artistic practice, products, and ideas?
- What historical, social, cultural, and/or political events and issues have influenced the dance works I am exploring or creating?
- How have media, social, and technological changes influenced my work and the dance works I am studying?
- How has dance influenced artistic and social conditions in communities and cultures past and present?
- How can dance challenge and change the way society and culture are viewed?

Connecting DA-C3

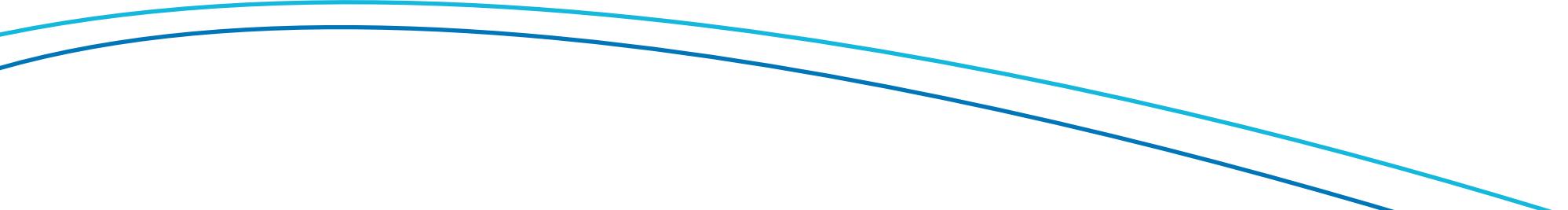
The learner develops understandings about the roles, purposes, and meanings of dance by

- exploring how dance and dance artists make and communicate meaning and create unique ways to know self and to perceive the world
- examining how dance can be a means of sharing diverse viewpoints and of understanding the perspectives of others
- examining ways that dance reflects, interprets, and records traditions, values, beliefs, issues, and events in society and culture
- analyzing the multiple roles and purposes of dance for individuals and society (e.g., celebration, persuasion, education, commemoration, entertainment, commentary, recreation, communal events, therapy, religious/artistic/cultural expression)
- investigating leisure and/or career and other lifelong possibilities in dance (e.g., dancer, stage manager, producer, choreographer, dance notation technician, teacher, critic, historian, anthropologist, therapist, volunteer, viewer)

Inquiry Questions



- How can contextual information about dance (e.g., historical, biographical, cultural, political, social, geographical contexts) help me to interpret the meaning and impact of dance?
- Which local or regional dance associations, artists, and resources could help expand my dance learning?
- How could I learn more about various dance roles and purposes by connecting with local or regional dancers, choreographers, and other professionals (e.g., visits to dance studios, in-person interviews, blogging, video conferencing, social media)?
- What are my short- and long-term possibilities in dance for leisure or career?



Responding

DA-R



The learner uses critical reflection to inform dance learning and to develop agency and identity.

Recursive Learnings

DA-R1

The learner generates initial reactions to dance experiences.

DA-R2

The learner critically observes and describes dance experiences.

DA-R3

The learner analyzes and interprets dance experiences.

DA-R4

The learner applies new understandings about dance to construct identity and to act in transformative ways.

Responding

DA-R1

The learner generates initial reactions to dance experiences by

- suspending judgment and taking time to deeply perceive dance works and experiences before forming opinions, interpretations, and evaluations
- making personal connections to previous experiences with dance and other art forms
- expressing first impressions (e.g., thoughts, feelings, intuitions, associations, questions, experiences, memories, stories, connections to other disciplines) evoked by dance works and experiences as a starting point for critical analysis and reflection

Inquiry Questions



- What is my first reaction to this dance?
- What personal connections can I make to this dance?
- Have I seen or experienced dance like this before? How does it compare to other dance works or experiences?

Responding

DA-R2

The learner critically observes and describes dance experiences by

- discerning sensory, formal, stylistic, technical, and expressive dance elements and compositional devices to inform analysis, interpretation, judgment, and evaluation
- using dance terminology to create rich, detailed observations (e.g., dance elements, techniques, forms, expressive devices, genres, styles, themes, motifs, costumes, music accompaniment)
- building common understandings and considering different noticing about dance works and experiences



Inquiry Questions



- How are sensory, formal, stylistic, technical, and expressive dance elements and compositional devices used and manipulated in the dance works I am viewing, creating, or performing?
- What dance vocabulary can I use to describe the elements, techniques, forms, expressive devices, genres, styles, themes, and motifs in the work I am viewing, creating, or performing?

Responding

DA-R3

The learner analyzes and interprets dance experiences by

- analyzing how dance elements function, relate, and are manipulated, organized, and used for artistic and creative purposes
- connecting analysis evidence with initial reactions and personal associations to form interpretations about meaning and intent
- examining a range of interpretations to understand that unique perspectives and lenses (e.g., social, cultural, historical, political, disciplinary) affect interpretation and appreciation
- refining ideas and igniting new thinking through listening to others, critical dialogue, questioning, and research
- probing, explaining, and challenging interpretations, preferences, and assumptions about meaning and quality
- generating and co-constructing criteria to critically evaluate artistic quality and effectiveness



Inquiry Questions



- What is the dancer or choreographer trying to communicate, and why?
- What do I wish to communicate about my own dance work, and why?
- What dance elements help me to interpret dance work for meaning and intent?

Responding

DA-R4

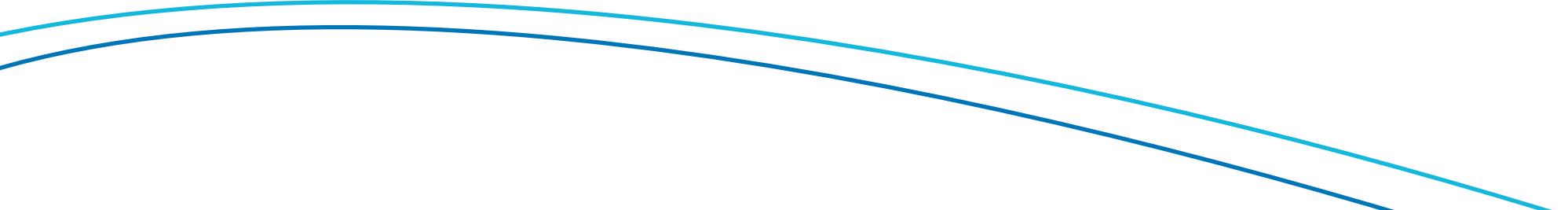
The learner applies new understandings about dance to construct identity and to act in transformative ways by

- justifying own interpretations, decisions, preferences, evaluations, and possible changes in previous thinking
- recognizing and respecting that individuals and groups may have different opinions, interpretations, preferences, and evaluations regarding dance experiences
- making informed judgments and choices for independent decision making, evaluation, and action
- formulating ideas, beliefs, and values about dance, and understanding how they inform a sense of being and agency in the world
- applying beliefs and understandings about dance in purposeful, autonomous ways to inform a sense of being and agency in the world
- identifying ways that dance contributes to personal, social, cultural, and artistic identity

Inquiry Questions



- Why do I prefer certain styles, genres, and forms of dance over others?
- How are my personal preferences for dance changing with new experiences?
- What could I change about my approach to dance as a result of new learning?
- How could new understandings about dance affect my personal, social, or school life?





APPENDICES

APPENDIX A:

Conceptual Framework for Learning Growth in Dance Education

This conceptual framework can be used to describe learning growth in dance education from Grades 9 to 12.

It can be used to

- design dance courses
- plan for and assess learning in dance education
- distinguish course credits for each grade

This conceptual framework is based on the recursive nature of dance learning, which is foundational to the four essential learning areas (Making, Creating, Connecting, and Responding) and their associated recursive learnings in the Grades 9 to 12 Dance Framework.

The Recursive Nature of Dance Learning

Learning in dance education is an ongoing, recursive process. The recursive nature of learning means that the Grades 9 to 12 learnings are developed, recombined, elaborated, and transformed across diverse contexts and in new ways so that learning becomes more sophisticated, more complex, deeper, and broader with time and new experiences.

Recursive learning is more than repetition, iteration, accumulation, or the notion of a spiral curriculum. The word *recursive* comes from the Latin verb “*recurrere*,” which means “to run back” or “to return.” Through the process

of returning and reflecting back on previous learning—“a second looking—transformation, growth, development occur” (Doll).

Recursive learning facilitates deep, rich understanding, defined as the ability to recognize patterns that are a part of larger theories and concepts, the ability to support decisions and conclusions, and the recognition that understanding is sensitive to and dependent upon context (Schwartz et al.). Research points to the importance of recursive learning, which involves “building and rebuilding ideas in multiple contexts to achieve general principles that can be applied to new problems” (Schwartz et al. 4) to support learning growth over time.

The recursive process is fed by ongoing reflection and critical questioning. Without critical reflection, recursion is no different than repetition. Critical reflection changes the way recursive learnings may be understood and opens up new learning pathways and new ways of perceiving and knowing the world of dance. Through the recursive process, learnings emerge, develop, shift, and change as learners “develop new structures, new ways of assimilating, constructing and organizing the world” (Jardine 47).

The recursive process of learning is generative, emergent, non-linear, and complex. Complex learning cannot always be defined in advance or replicated exactly. Such learning does not always grow incrementally from simple to complex understandings, but rather can be characterized as an expanding, changing web of dynamic interactions, relationships, and experiences.

Since rich, complex learning in the arts cannot easily be defined or predetermined, a curriculum of recursive learnings is appropriate for dance education:

A recursive curriculum, then, leaves room for students (or a class) to loop back on previous ideas, to run back or revisit what has gone before. Such a *nonlinear* approach to curriculum represents a definite departure from the *linear* lesson plans, course syllabi, and textbook constructions educators have worked with and accepted for so long. A recursive curriculum is dialogical; its development is open, dependent on the ongoing interaction among teachers, students, texts, cultures. (Doll)

The Dimensions of Learning in Dance

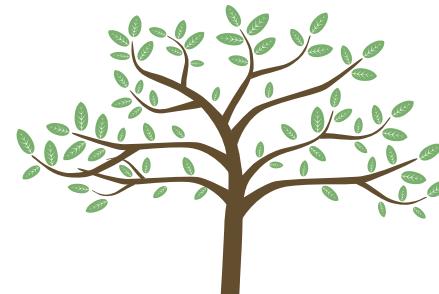
Because of the recursive, organic nature of dance learning and because dance education in Manitoba varies due to multiple factors, a flexible structure is required for describing learning growth from Grades 9 to 12. The conceptual framework for learning growth in dance education can be used to meet the challenges of varying local contexts, available resources, instructional time, staffing, learner background and experience, and the chosen dance education implementation approach.

The conceptual framework is based on three complementary and interrelated learning *dimensions* used to describe learning growth in dance education from Grades 9 to 12: *breadth*, *depth*, and *transformation*.

A discussion of these dimensions of learning follows. The metaphor of a growing tree is used to represent the dimensions of breadth and depth of learning. The dimension of transformation of learning is represented by the cycle of metamorphosis from caterpillar to butterfly.

Breadth of Learning

All learners need opportunities for a wide range of dance learnings and experiences to give them a variety of resources and affordances for making meaning,



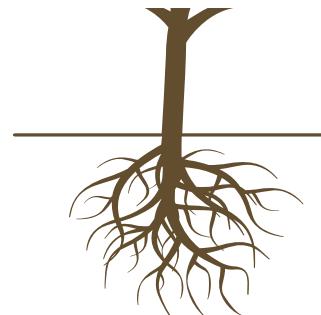
solving problems, and making choices. Breadth is about curricular scope and includes a range of tools, techniques, competencies, languages, practices, and experiences from all four essential learning areas in dance education (Making, Creating, Connecting, and Responding).

Breadth is defined by

- a wide range of diverse learning experiences, content, contexts, and applications
- an ever-expanding repertoire of techniques, strategies, processes, practices, and resources
- a broad array of learning opportunities from all the essential learning areas
- interconnectivity between the four essential learning areas

Depth of Learning

Learners need to deeply explore and develop specialized, detailed, sophisticated, and layered understandings about dance. Expertise is developed through depth of learning in all four essential learning areas (Making, Creating, Connecting, and Responding).



Depth is defined by

- many experiences and a deep body of knowledge and expertise
- understanding of big ideas, influences, concepts, principles, and underlying structures
- learning in profound, complex, and multi-faceted ways
- detailed, nuanced knowing
- learning with intensity and focus
- efficiency, mastery, accuracy, and fluency in the development of skills, techniques, and competencies
- expanding capacity for remembering and recall to include synthesis, application, and innovation
- capacity for integrating learning and applying it to new contexts
- capacity for connecting parts and recognizing patterns

Transformation of Learning

Through transformation, learners develop agency, identity, and the capacity to apply and integrate learning in new self-determined ways so that learning in all four essential learning areas (Making, Creating, Connecting, and Responding) becomes personally relevant, meaningful, purposeful, and powerfully engaging.



Transformational learning results in far-reaching changes that profoundly influence and affect the learner's identity and subsequent learning:

Transformative learning involves experiencing a deep, structural shift in the basic premises of thought, feelings, and actions. It is a shift of consciousness that dramatically and permanently alters our way of being in the world. Such a shift involves our understanding of ourselves and our self-locations; our relationships with other humans . . . ; our visions of alternative approaches to living; and our sense of possibilities for social justice and peace and personal joy. (Morrell and O'Connor xvii)

Transformation is defined by

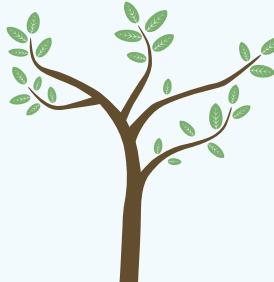
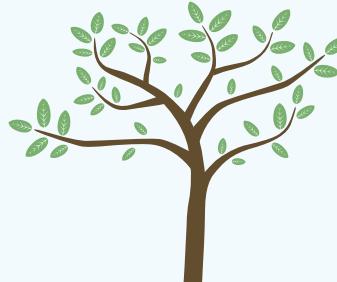
- capacity for critical reflection and dialogue
- empowerment and autonomy
- initiative, leadership, flexibility, and adaptability
- personal application of learning for current and emerging needs and uses
- identity construction and the capacity for agency
- capacity to identify and challenge assumptions and influences and to change thinking and behaviours
- capacity for building and rebuilding frames of reference
- seeing and knowing the world in new ways and from new perspectives
- empathy and understanding of others' perspectives
- cultural competency

Signposts for the Learning Dimensions

Each of the three dimensions of learning (breadth, depth, and transformation) is further described by three *signposts*. The signposts do not represent a fixed chronological sequence; instead, each signpost describes qualities and characteristics of increasing breadth, depth, and transformation of learning across and within essential learning areas in dance education.

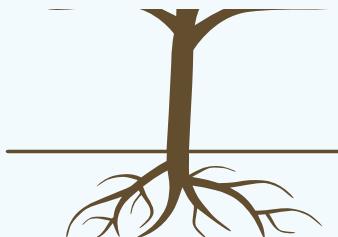
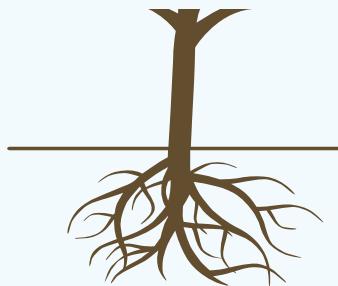
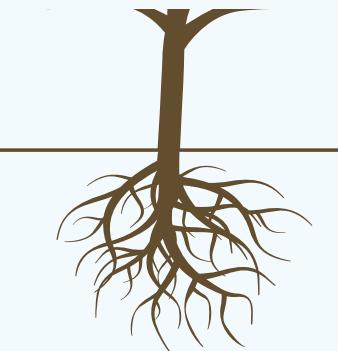
Signposts for Breadth of Learning in Dance

The following table shows the growth of the *breadth* dimension of learning in dance at three points in time. At each signpost, the dimension of breadth across and within essential learning areas increases in scope and variety.

Three Signposts for Breadth of Learning in Dance		
Signpost 1	Signpost 2	Signpost 3
		
<p>The learner makes connections within and among essential learning areas through various learning experiences and contexts. At this emergent phase, the learner develops a beginning repertoire of tools, techniques, competencies, strategies, processes, practices, and resources through initial learning opportunities from all four essential learning areas.</p>	<p>The learner expands connections within and among essential learning areas and develops an increasing repertoire of tools, techniques, competencies, strategies, processes, practices, and resources through new learning experiences, contexts, and content.</p>	<p>The learner diversifies and extends learnings, experiences, and connections. The web of dynamic interactions between essential learning areas and relationships with others in the community of learners becomes increasingly interconnected.</p>

Signposts for Depth of Learning in Dance

The following table shows the growth of the *depth* dimension of learning in dance at three points in time. At each signpost, the dimension of depth across and within essential learning areas becomes increasingly complex and sophisticated, and integrates understandings from previous signposts.

<i>Three Signposts for Depth of Learning in Dance</i>		
<i>Signpost 1</i>	<i>Signpost 2</i>	<i>Signpost 3</i>
		
<p>The learner develops learnings in substantive and meaningful ways. The learner has rigorous and multiple opportunities to engage and interact with targeted recursive learnings.</p>	<p>The learner consolidates, elaborates, and reinvests previous learnings. The learner explores learnings in new contexts and from different perspectives to generate new possibilities and relationships.</p>	<p>The learner continues to develop learnings in comprehensive, focused, and sophisticated ways to understand and apply new facets about learnings. Relationships between learnings and learning experiences become more complex, profound, and integrated with expanded contexts and new perspectives.</p>

continued

Three Signposts for Depth of Learning in Dance

<i>Signpost 1</i>	<i>Signpost 2</i>	<i>Signpost 3</i>
The learner focuses on principles, concepts, structures, order, factors, variables, patterns, and details about a learning phenomenon.	The learner explores new facets of and builds new, layered understandings about principles, concepts, structures, order, factors, variables, patterns, and details about learnings.	The learner synthesizes, generalizes, and elaborates previous and new understandings to develop more complex, nuanced, subtle, and abstract ways of knowing.
The learner develops recall and is able to reproduce specialized and authentic dance language, practices, vocabulary, and knowledge.	The learner begins to internalize specialized, authentic dance language, practices, vocabulary, expertise, and knowledge through inquiry and sustained engagement with recursive learnings.	The learner internalizes and masters specialized, authentic dance language, practices, vocabulary, expertise, and knowledge through sustained, intense engagement with recursive learnings in multiple contexts.
The learner develops efficiency, accuracy, and fluency in targeted recursive learnings.	The learner develops increasing efficiency, accuracy, and fluency in targeted learnings through experience and over time.	The learner is a mature, full member of a dance learning community. The learner integrates and applies detailed knowing and mastery of dance learnings in own work, in independent areas of inquiry, and in understanding the work of others.

Signposts for Transformation of Learning in Dance

The following table shows the growth of the *transformation* dimension of learning in dance at three points in time. At each signpost, the dimension of transformation across and within essential learning areas becomes increasingly complex and sophisticated, and integrates understandings from previous signposts.

Three Signposts for Transformation of Learning in Dance		
Signpost 1	Signpost 2	Signpost 3
 A simple illustration of a brown tree branch with several green leaves. A green caterpillar is crawling along the branch, representing the early stages of transformation.	 A brown tree branch with green leaves. A green caterpillar has transformed into a blue and yellow chrysalis hanging from the branch, symbolizing the transition phase of transformation.	 A brown tree branch with green leaves. A blue and black butterfly is shown flying away from the branch, representing the completed transformation process.
<p>The learner synthesizes and applies new learnings for current needs and uses and to make choices and decisions.</p> <p>The learner develops strategies for critical observation, reflection, and dialogue to identify own and others' assumptions, influences, values, and beliefs.</p>	<p>The learner synthesizes and applies learnings for new self-directed learning goals and initiatives.</p> <p>The learner uses critical reflection and dialogue to analyze, interrogate, challenge, reconsider, shift, and develop a range of assumptions, influences, preferences, interpretations, and learnings.</p>	<p>The learner synthesizes and applies learnings in flexible and adaptive ways for new and emerging needs and uses and to make independent, informed choices and decisions.</p> <p>The learner uses critical reflection to re-examine, build, and rebuild frames of reference. The learner experiences deep shifts in thought, feeling, and/or actions.</p>

continued

Three Signposts for Transformation of Learning in Dance

<i>Signpost 1</i>	<i>Signpost 2</i>	<i>Signpost 3</i>
The learner develops new perspectives and new ways of seeing and knowing the world.	The learner integrates new perspectives and new ways of seeing and knowing the world for learning and relationships.	The learner develops awareness that understandings are always growing and shifting. The learner uses new perspectives and new ways of knowing the world to inform action and agency and to alter own way of being in the world.
The learner becomes conscious of personal, social, and artistic identity.	The learner explores personal, social, and artistic identity and roles, and reflects and acts on beliefs and actions.	The learner's (for now) personal, social, and artistic identity informs own choices, actions, roles, and assumed positions, and informs others' perceptions of the learner.
The learner develops strategies to deal with challenges, to solve problems, and to act on critical reflection for action and agency.	The learner draws from a range of strategies, choices, and critical reflection for own decision making and problem solving to direct own learning, to consider alternatives, and for individual and collective agency.	The learner seeks and initiates new opportunities for critical reflection, action, and learning. The learner applies detailed knowledge and mastery of dance learnings to independent areas of inquiry, to own and others' work, and to inform future learning.
The learner develops awareness that one's behaviour, attitudes, and values can have an effect on others. The learner recognizes and respects different perspectives, world views, and cultures.	The learner shares in the experiences and cultures of others, values different perspectives, world views, and cultures, and uses new perspectives to inform learning and action.	The learner uses cultural competencies to be a change agent for new possibilities and to make a positive difference in school and larger communities.
The learner communicates and builds connections between and among different cultures and communities through dance.	The learner builds on new experiences to strengthen communication and connections between and among cultures and communities through dance.	The learner is a full, mature member of a diverse, knowledgeable, and competent dance community.

Using the Signposts for Breadth, Depth, and Transformation

At each grade, the recursive learnings are developed, consolidated, elaborated, recombined, and reinvested in new ways and in different contexts with increasing breadth, depth, and transformation.

The following table suggests possible ways to describe dance learning growth from the beginning of Grade 9 to the completion of Grade 12.

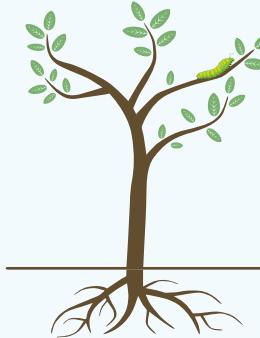
<i>Learning Signposts for Breadth, Depth, and Transformation (Grades 9 to 12 Dance)</i>			
<i>Grade 9</i>	<i>Grade 10</i>	<i>Grade 11</i>	<i>Grade 12</i>
Signpost 1	Signposts 1 and 2	Signposts 2 and 3	Signpost 3
			

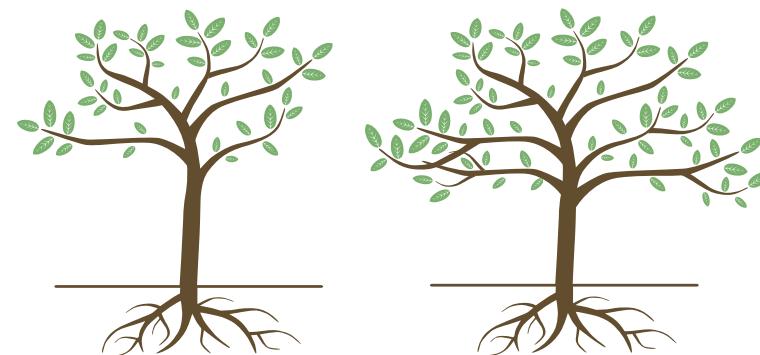
Illustration of Possible Relationships: Breadth, Depth, and Transformation

The learning signposts for breadth, depth, and transformation of learning are intended to be flexible rather than fixed markers, depending on context of use. Breadth, depth, and transformation are interrelated, but may develop in a variety of ways and at different points in time.

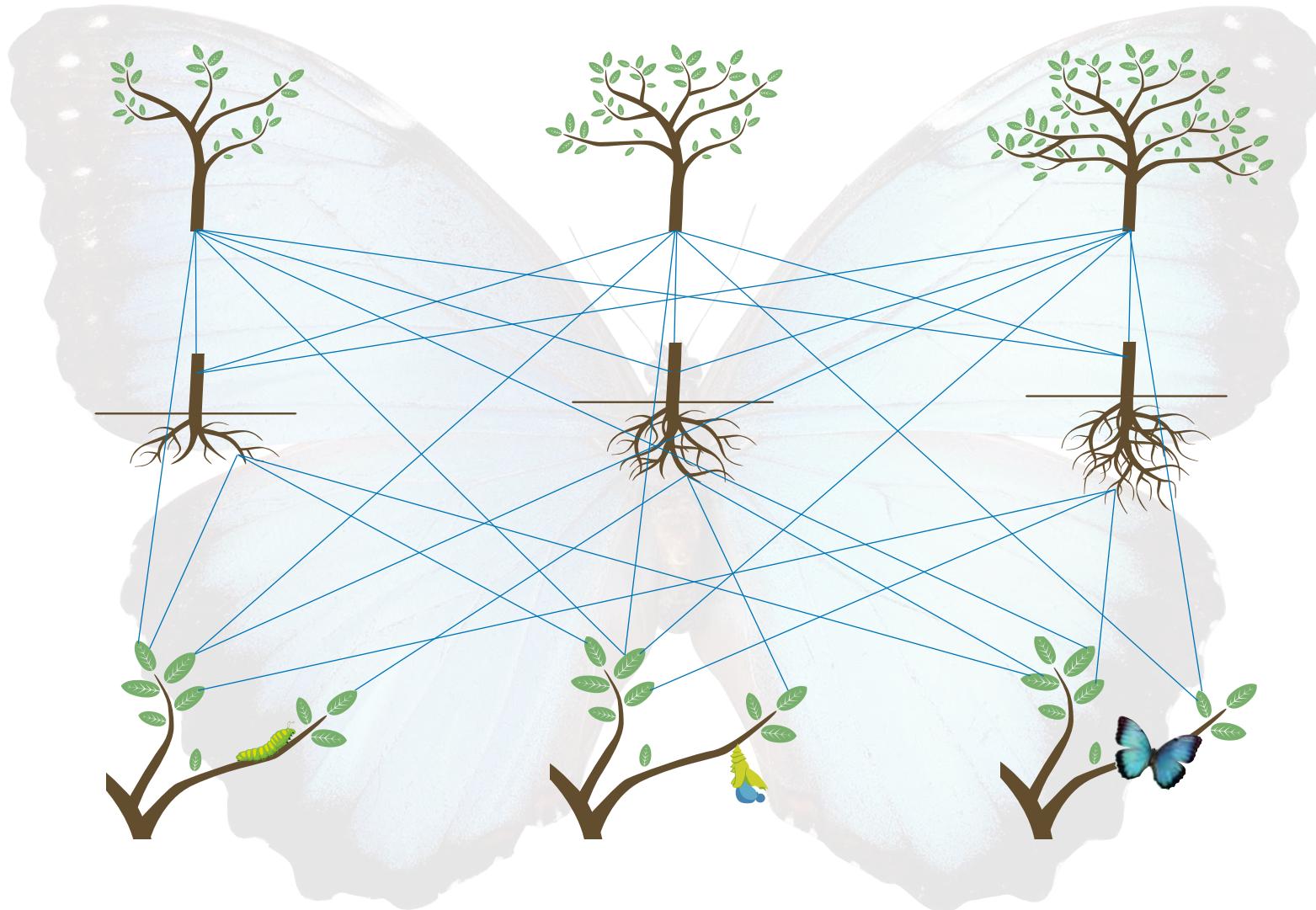
For example, at one point in time, a Grade 10 learner may reach signpost 1 for both breadth and depth of learning in dance, as shown below.



At another point in time, with increased opportunities for extending breadth of learning, the same Grade 10 learner could reach signpost 2 or 3 for breadth, but remain at signpost 1 for depth, as shown in the following illustration.



The learner could, similarly, demonstrate learning growth in the three dimensions of breadth, depth, and transformation at different points in time and in different combinations, as illustrated by the network of potential connections below.



APPENDIX B:

Dance Elements: The Body

The Body	Grade 9	Grade 10	Grade 11	Grade 12
Alignment and Control	Demonstrate proper body alignment, refined posture, and positioning while stationary or in motion.		Use vertical, off-centre, and non-vertical body alignment.	
		Control and coordinate movement with keen awareness of starting positions, initiating movements, connecting movements, transitions, stopping movements, and ending positions.		
		Demonstrate concentration and control of body centre, placement, and balance.		Use centred and off-centred movement.
Parts	Articulate all body parts while performing increasingly complex movement sequences.			
	Lead, support, and receive movement with various body parts and joints, and on various surfaces.			
	Apply knowledge of basic anatomy (inner and outer body parts) and biomechanics in dance movement, including			
	<ul style="list-style-type: none">■ major bones, muscles, and muscle groups, and their function at joints■ levers found in the body, fulcrum, force, and resistance points			
Shapes	Identify and hold balanced body shapes using various body parts as bases of support, alone and with others.			
	Hold and identify symmetrical and asymmetrical body shapes, alone and with others.		Refine body shaping and hold balanced shapes using innovative bases of support, alone and with others.	
Actions	Identify and perform a full range of non-locomotor and locomotor body actions (e.g., travelling, elevation, turns, circling, rolls, falls, recoveries, postures, gestures) with artistic awareness.			

APPENDIX C:

Dance Elements: Space

Space	Grade 9	Grade 10	Grade 11	Grade 12
<i>Spatial Dimensions</i>	Use general and personal space.		Use performance space effectively with other dancers.	
		Use positive and negative space. (A body shape is positive space, and the space around the body is negative space.)		
<i>Directions and Levels</i>	Use all directions with quick changes, proper balance, and weight changes. Use a variety of levels in dance performance.		Explore new levels through lifts with a dance partner.	
		Explore continuous directional change while turning.	Make turns in both directions, multiple turns, and a manège of turns (series of turns in a circle).	
		Change directions and body levels (e.g., forward and upward, backward and downward, direct and indirect, diagonal) while performing increasingly complex movement sequences.		
<i>Pathways and Movement Sequences</i>	Use innovative and varied floor and air pathways, moving from simple to more complex configurations. Integrate spatial concepts (e.g., directions, pathways, levels, dimensions, planes, place, focus, elevation, distance) in increasingly complex movement sequences.			
		Respond to specific stage terms related to space (e.g., upstage right/centre/left, downstage right/centre/left, centre stage, centre right/left, wing, audience, apron, stage door, deck, house, curtain).		

APPENDIX D:

Dance Elements: Relationships

Grade 9	Grade 10	Grade 11	Grade 12
		Expand and apply knowledge of relationships between body parts (e.g., use body isolations, shape the body artistically, relate body parts in gesturing and posturing).	
		Expand and apply knowledge of increasingly complex relationships to another dancer or group of dancers (e.g., meet, part, mirror, shadow, lead, follow, juxtapose, connect, lift, support, disconnect, move in unison, move in opposition, move in alternation, mingle, surround).	
	Perform in small and large groups.		
	Expand and apply knowledge of other relationships, including		
	<ul style="list-style-type: none">■ dancer to objects or props (e.g., dance with hoop as a focal point)■ dancer to audience (e.g., connect with audience while performing)■ dancer to performance space (e.g., adapt performance to spatial possibilities and/or limitations)■ dancer to production elements (e.g., sets, costumes, lighting, music or sound accompaniment)		

APPENDIX E:

Dance Elements: Movement Qualities

Grade 9	Grade 10	Grade 11	Grade 12
			Use motion factors (e.g., weight —strong/light; time —sudden/sustained; space —direct/indirect; flow —bound/free) individually and in combination within movement sequences.
			Combine motion factors (e.g., combine weight and time to achieve strong-sudden, strong-sustained, light-sudden, light-sustained movements).
			Use and integrate different weight qualities (e.g., swinging, sustained, percussive, suspended, vibratory, collapsing). Work with effort actions (e.g., glide, float, flick, dab, press, thrust/punch, wring, slash) and opposite effort actions (e.g., flick-press, float-thrust, glide-slash, dab-wring) to develop a range of movement qualities used to convey intent.

APPENDIX F:

Characteristics of Genre-Specific Dances

Grades 9 and 10	Grades 11 and 12
<ul style="list-style-type: none">■ Repetition of same combinations for increasingly long phrases■ Progression to less repetition of same combinations■ Simple combinations involving few steps, progressing to combinations involving more steps■ Moderate to quick tempos■ Simple formations■ AB, ABA forms■ Use of music with strong underlying pulse■ Short phrases■ Increasingly complex direction changes■ Various formations■ Duple (two beats per measure) and triple (three beats per measure) metres■ Simple (beat divides naturally into two parts) and complex (beat divides naturally into three parts) metres■ More than two sections or contrasting sections■ Use of music with a beat not clearly defined	<ul style="list-style-type: none">■ Combinations of even and uneven steps■ Diverse metres and tempos■ Increasingly complex formations■ Increasingly quick transitions■ Multi-part forms (ABACA) and increasingly long forms■ Decreasing repetitions■ Progression to combinations of rhythmically complex steps■ Increasingly quick footwork■ Complex phrases■ Diverse tempos and metres, including changing and irregular metres■ Advanced formations and relationships

APPENDIX G:

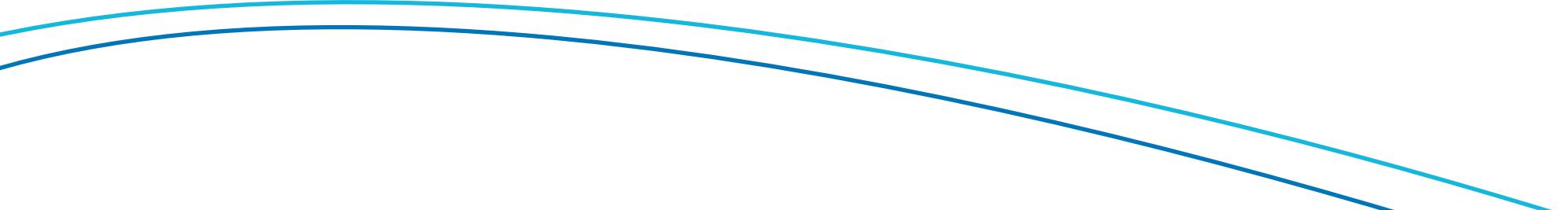
Health and Safety Considerations in Dance

Health and Safety Factors	Grade 9	Grade 10	Grade 11	Grade 12
Healthy Body		Understand and apply factors necessary for maintaining a dancer's healthy body, including positive self-image, nutritious diet, implications of eating disorders (overeating, under-eating), adequate sleep, water, and exercise, good hygiene, stress management, and connections between life choices and health (smoking, drug use and abuse).		
Dance-Related Fitness		Understand and apply dance-related fitness components that contribute to overall good health, including cardiovascular fitness, body composition, flexibility, muscular strength, endurance, and proper breathing. Plan and execute warm-ups, conditioning workouts, and cool-downs appropriate for dancers.		
Safety Principles		Understand and apply safety principles when performing dance alone and with others in the classroom and on stage, including factors that contribute to dance injuries and the need for proper footwear and attire and safe landings.		

APPENDIX H:

Choreographic Considerations

Dance Forms and Structures	Designs and Devices	Choreographic Relationships	Aesthetic Principles
<p><i>Sequential Forms</i></p> <ul style="list-style-type: none"> ■ binary (AB) ■ ternary (ABA) ■ rondo (ABACADA . . .) ■ call and response ■ narrative (ABCDE . . .) with introductions and codas ■ theme and variation (A₁A₂A₃A₄ . . .) ■ dancescapes (open/free) 	<p><i>Visual Designs</i></p> <ul style="list-style-type: none"> ■ body shape ■ space and air pathways ■ symmetry and asymmetry ■ representation and abstraction <p><i>Altering Devices</i></p> <ul style="list-style-type: none"> ■ add or subtract ■ reverse or inverse ■ direction ■ focus or face ■ level ■ dimension ■ tempo ■ rhythm ■ quality or effort action ■ position 	<p><i>Constructs</i></p> <ul style="list-style-type: none"> ■ solo ■ duet ■ trio ■ quartet ■ small and large groups <p><i>Group Movement</i></p> <ul style="list-style-type: none"> ■ unison ■ sequential ■ succession ■ opposition ■ complementary 	<ul style="list-style-type: none"> ■ unity ■ variety ■ repetition ■ contrast ■ sequence ■ climax ■ proportion ■ harmony ■ balance ■ transition
<p><i>Overlapping Forms</i></p> <ul style="list-style-type: none"> ■ ostinato patterns ■ canonic movement of increasing difficulty ■ multi-part counter-movement forms ■ fugue 			





GLOSSARY

GLOSSARY

The following terms are provided for clarification and understanding of selected terminology used in Manitoba's Grades 9 to 12 dance curriculum and resources. These terms are not intended to be exhaustive. Educators are encouraged to consult the recommended dance resources for additional and alternative terminology.

abduction

Movement of a body part away from the centre of the body.

abstraction

Non-representational movements or gestures that retain the essence of actual images.

accented beats

Pulses (beats) that feel and sound stronger than others.

adduction

Movement of a body part toward the centre of the body.

affordances

Opportunities and/or possibilities for individual action and agency (Chemero; Ovens and Godber; Withagen et al.).

alignment

Proper positioning of the lower body, torso, shoulder girdle, arms, neck, and head in a straight line.

apron stage

A stage that extends into the audience's sitting area.

balance

An aesthetic principle applied to choreography that focuses on maintaining proper emphasis between parts of a dance.

basic axial skills

Non-travelling movements performed in place around the axis of the body. The four basic axial skills are bend/flex, stretch/extend, swing, and twist/rotate.

basic locomotor skills

Travelling movements through space from a standing base naturally performed to an even rhythm. The five basic locomotor skills are walk, run, leap, jump, and hop.

binary form (AB)

A sequential choreographic form with two distinct parts in which a dance theme (A) is followed by a contrasting but related dance theme (B).

body actions

Ways in which the whole body can move and what the body can do by travelling or staying in place.

body shapes

Visual forms created by the body in space while still or moving. Body shapes are typically categorized as straight, curved, or twisted.

call and response

A sequential choreographic form in which one dancer calls or performs a dance phrase while another dancer or group responds by imitating the same phrase or performing a related one.

canon or canonic movement

An overlapping choreographic form in which two or more dancers or groups imitate a dance sequence after a given interval (e.g., eight beats).

centre stage

The central area of a stage.

choreographic forms

Designs or structures for composing dances with unified, cohesive shapes.

circumduction

The cone-shaped movement of a body part, with one end stationary and the other end following a circular pathway.

climax

An aesthetic principle applied to choreography that focuses on creating high points in a dance.

coda

The concluding part of a choreographed dance.

competency

Consists of

more than just knowledge and skills. Competency is the complex “know act” that encompasses the ongoing development of an integrated set of knowledge, skills, attitudes, and judgments required in a variety of different and complex situations, contexts and environments. It involves the ability to meet complex demands, by drawing on and mobilising psychosocial resources (including skills and attitudes) in a particular context. Competencies involve a mobilisation of cognitive and practical skills, creative abilities and other psychosocial resources such as attitudes, motivation and values. (OECD 4)

complex relationships

Difficult relationships in which a dancer needs to relate to many other dancers, such as one dancer moving in opposition to a group, or a large group moving in unison with ribbons.

contrast

An aesthetic principle applied to choreography that contributes to interest in a dance by using and/or juxtaposing different movements.

dab

A basic effort action created by combining a sudden use of time, light force, and direct use of space.

dance forms

Distinctive ways of performing and creating dance, such as folk, hip-hop, modern, jazz, ballet, tap, or aerobic dance.

dancescape

A choreographic form used to create a particular environment, mood, or atmosphere.

dance sequence

The order in which a series of travelling and non-travelling dance movements occur.

dance techniques

The skills necessary for performing dance artfully and accurately.

deck

The performance area or stage.

directions

The sub-element of space related to moving in six general directions: up, down, forward, backward, right side, and left side.

divergent brainstorming

A group technique used to expand thinking by generating and seeking diverse possibilities for creative problem solving.

door

The entrance area that dancers use to enter or leave the stage.

downstage

The area at the front of a stage in which dancers move toward the audience.

dynamics

The overall weight or force of movement.

effort actions (Laban)

Movement qualities created by combining three motion factors: time, weight, and space. Eight basic effort actions identified by theorist Rudolf Laban are glide, float, flick, dab, press, thrust/punch, wring, and slash.

everyday creativity

Expressions of originality and meaningfulness in creative product and process in the activities of everyday life, including work and leisure (Richards).

extension

Stretching movements that increase the angle of a joint between two bones.

flexion

Bending movements that decrease the angle of a joint between two bones.

flick

A basic effort action created by combining a sudden use of time, light force, and indirect/flexible use of space.

float

A basic effort action created by combining sustained use of time, light force, and indirect/flexible use of space.

flow

A continuous, streaming progression of music; the way weight or force is controlled (bound) or not controlled (free) during a progression of movement in dance.

fugue

An overlapping choreographic form in which a dance theme is introduced and then extended and developed by other dancers after a given interval. A fugue is like a canon, but uses a more complex mix of counter-movements.

gallop

A combination of a run (leap) and a walk performed with the same foot, leading to an uneven triple rhythm.

general space

The area surrounding a dancer's personal space available for moving and sharing with other dancers.

genres

Broad categories of dance forms (e.g., creative, recreational, concert, fitness).

gestures

Expressive devices used to communicate characters, ideas, and feelings through the body.

glide

A basic effort action created by combining sustained use of time, light force, and direct use of space.

grapevine

A combination of a walk or run moving sideways and alternating with a walk or run crossing in front or back.

harmony

An aesthetic principle applied to choreography that focuses on how parts of a dance work congruently with one another and as a whole.

hop

A basic locomotor skill that begins with a one-foot takeoff, projecting the body into the air, and ends with a landing on the same foot.

house

The area of a performing space where the audience is seated.

improvise

Dancing “in the moment” with intent to explore.

in

Moving inward, toward centre stage.

introduction

The opening part of a choreographed dance.

jump

A basic locomotor skill that typically begins with a two-foot takeoff, projecting the body into the air, and ends with a landing.

leap

A locomotor skill involving the transfer of weight from one foot to another, with a long duration of non-support.

levels

Three areas of space, referred to as high, medium, and low, that a dancer occupies in relation to the floor.

media arts

Arts that involve communication technologies such as film, video, audio, digital, satellite, television, radio, the Internet, graphic communications, interactive and mobile technologies, video games, animation, and emerging technologies.

metre

A regular pattern of accented (stronger) and unaccented (weaker) beats, typically felt and heard in groups of twos, threes, or fours.

motion factors

Expressive devices used in combination to express particular movement qualities. The four motion factors are time (sudden/sustained), weight (strong/light), space (direct/indirect), and flow (bound/free).

multi-part counter-movement forms

Overlapping choreographic forms in which several movement patterns or themes are performed against one another, as in three- or four-part canons or fugues.

musicality

The ability of the dancer to hear, feel, and interpret elements of music accurately and expressively through the body.

narrative form (ABCDE . . .)

A sequential dance form with several distinct parts or dance themes that tells a story.

negative space

The area of empty space surrounding a dancer's body shape.

ostinato

A repeated movement phrase or pattern.

ostinato patterns

A repeated movement pattern performed simultaneously against another movement pattern to create an overlapping choreographic form.

out

Moving outward, away from centre stage.

pathways

Patterns comprising straight and/or curved lines created on the floor or in the air by the body or body parts as a dancer moves through space.

personal space

The area immediately surrounding the body of a dancer, determined by stretching in all directions and levels without touching other dancers or objects.

phrase

A dance “sentence” or a series of movements that connect and have a clear beginning and end.

phrasing

The segmenting of music into “sentences” or a series of tones that connect and have a clear beginning and end.

plus-ing

“In collaborative idea generation, the act of accepting any idea and adding to it . . .” (Kelly 321).

polonaise

A stylistic variation of the triplet walk from the Polish court dance traditions of the seventeenth century.

polyrhythmic movement

Two or more different rhythmic movements performed simultaneously.

positioning

Aligning body parts to ensure balance and stability while stationary or moving.

positive space

The area of space occupied by a dancer’s body shape.

posture

The way a dancer holds and positions the body.

prance

A variation of the walk involving a quicker transfer of weight from one foot to the other and higher leg lifts.

press

A basic effort action created by combining sustained use of time, strong force, and direct use of space.

proportion

An aesthetic principle applied to choreography that focuses on effective, consistent relationships between parts of a dance.

quarters

The positioning of dancers a quarter turn from the audience.

relationships

The element of dance concerning the dancer’s body and body parts and how they move in relation to other body parts, dancers, objects, or the audience.

repetition

An aesthetic principle applied to choreography that contributes to unity, coherence, and familiarity in a dance by repeating and/or emphasizing themes.

representation

Movements or gestures based on actual images.

rhythm

The time element of music encompassing the sub-elements of beat, metre, duration, and rhythm patterns.

rondo form (ABACADA . . .)

A sequential choreographic form with several distinct parts in which a dance theme (A) is alternated with contrasting dance themes (B, C, D . . .) and ends with a repeat of the initial dance theme (A).

rotation

Turning of a bone on its axis toward or away from the centre of the body.

run

A basic locomotor skill involving the transfer of weight from one foot to another, with a short duration of non-support.

schottische

The combination of a walk-walk-walk-hop performed on alternating sides to an even rhythm.

sequence and development

An aesthetic principle applied to choreography that focuses on ordering the parts of a dance in a logical and meaningful way.

serendipitous discoveries

Imaginative, productive insights that happen by chance and contribute to resolving creative problems.

simple combined locomotor skills

Combinations of basic locomotor skills naturally performed to an uneven rhythm. The three simple combined locomotor skills are skip, gallop, and slide.

simple relationships

Easy relationships performed alone or with partners, such as moving one body part to another, or partners moving in unison.

skip

The combination of a walk and a hop performed on alternating sides to an uneven triple rhythm.

slash

A basic effort action created by combining sudden use of time, strong force, and indirect/flexible use of space.

slide

The combination of a leap and a walk, moving sideways with the same leading foot, performed to an uneven triple rhythm.

space

The element of dance encompassing the sub-elements of levels, directions, pathways, planes, and ranges. Space is the medium of movement and determines where the body can move.

stage left

The area of the stage on a dancer's left while facing the audience.

stage right

The area of the stage on a dancer's right while facing the audience.

steady beat

The underlying pulse of music occurring at a regular pace with no change in tempo.

step-hop

The combination of a walk and a hop performed on alternating sides to an even rhythm.

style

Characteristic use of dance elements producing distinctive ways of moving identified with particular performers, choreographers, cultures, or historical periods.

surfaces

Continuous boundaries that divide the body into planes. There are three body planes: horizontal/transverse, frontal/coronal, and median/sagittal.

syncopation

The rhythmic effect produced by unexpectedly shifting accents from strong to weak beats.

tempo

The overall pace or speed of music or movement.

ternary form (ABA)

A sequential choreographic form with three distinct parts in which a dance theme (A) is followed by a contrasting but related dance theme (B) and ends with a repeat of the initial dance theme (A).

theme and variation (A₁A₂A₃A₄ . . .)

A sequential choreographic form with several distinct parts in which a dance theme (A) is repeated in modified forms (e.g., altering the style, tempo, dynamics, quality).

thrust/punch

A basic effort action created by combining sudden use of time, strong force, and direct use of space.

traditions

Dances of a culture passed, over time, from one generation to another.

transition

An aesthetic principle applied to choreography that contributes to the continuity of a dance by ensuring smooth connections between its parts.

triplet

A combination of walking or running steps performed in sub-divisions of three, with the lead foot alternating.

unity

An aesthetic principle applied to choreography that focuses on the coherence and wholeness of a dance.

upstage

The area at the back of a stage in which dancers move away from the audience.

variety

An aesthetic principle applied to choreography that focuses on creating interest in a dance by using different movements.

walk

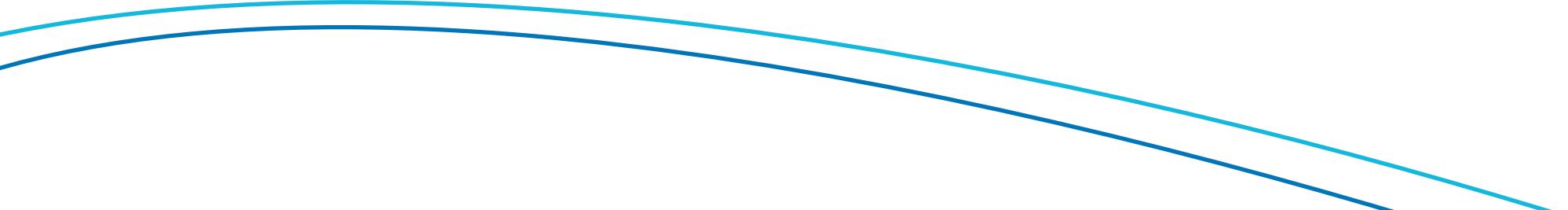
A basic locomotor skill involving the transfer of weight from one foot to another and always supported by the floor.

wings

Offstage spaces on both sides of a stage typically constructed with theatrical flats to mask dancers from the audience.

wring

A basic effort action created by combining sustained use of time, strong force, and indirect/flexible use of space.





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