2019 Saskatchewan Curriculum

Dance 10, 20, 30

February 2019 Pilot Draft

Due to the nature of curriculum development this document is regularly under revision. For the most up-to-date content, please go to www.curriculum.gov.sk.ca

Government of Saskatchewan

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Acknowledgements

The Ministry of Education wishes to acknowledge the professional contributions and advice of the provincial Secondary Arts Education Curriculum Reference Committee members:

Introduction

Arts Education is a required area of study in Saskatchewan's Core Curriculum which is intended to provide all Saskatchewan students with an education that will serve them well regardless of their choices after leaving school. Through its various components and initiatives, Core Curriculum supports the achievement of the Goals of Education for Saskatchewan. For current information regarding Core Curriculum, please refer to the *Registrar's Handbook for Saskatchewan Administrators* found on the Government of Saskatchewan website. For additional information related to the various components and initiatives of Core Curriculum, please refer to the Government of Saskatchewan website for policy and foundation documents.

This curriculum provides the intended learning outcomes that students are expected to achieve by the end of the course. The curriculum reflects current arts education research and updated technology and is responsive to changing demographics within the province.

Grades 10-12 Arts Education

Arts Education includes the following provincially-developed courses:

- *Arts Education 10, 20, 30*
- *Band 10, 20, 30*
- *Choral 10, 20, 30*
- *Dance 10, 20, 30*
- *Drama 10, 20, 30*
- *Instrumental Jazz 10, 20, 30*
- *Music 10, 20, 30*
- *Visual Art 10, 20, 30*
- *Vocal Jazz 10, 20, 30*

Course Synopsis

Dance 10, 20, 30 enables students to belong to an inclusive community, to empower a holistic and personal voice and to develop self in relation to the world. Students deepen their understanding of dance-making processes and learn techniques within a range of styles and cultural contexts. Students investigate how Indigenous ways of knowing, including local cultural knowledge, impact the creation of traditional and contemporary dance in Saskatchewan, Canada and beyond. Throughout these courses, students experience the physical, emotional, spiritual and intellectual benefits of dance as a challenging and joyful way of expressing their personal and collective voice.

Broad Areas of Learning

There are three Broad Areas of Learning that reflect Saskatchewan's Goals of Education. All areas of study contribute to student achievement of the Goals of Education through helping students achieve knowledge, skills and attitudes related to these Broad Areas of Learning. The K-12 goals and grade level outcomes for each area of study are designed for students to reach their full potential in each of the following Broad Areas of Learning.

Sense of Self, Community and Place*

(Related to the following Goals of Education: Understanding and Relating to Others, Self Concept Development and Spiritual Development)

Students possess a positive sense of identity and understand how it is shaped through interactions within natural and constructed environments. They are able to nurture meaningful relationships and appreciate diverse beliefs, languages and practices from the diversity of cultures in our province, including First Nations and Métis. Through these relationships, students demonstrate empathy and a deep understanding of self, others and the influence of place on identity. In striving to balance their intellectual, emotional, physical and spiritual dimensions, students' sense of self, community and place is strengthened.

In arts education, students learn about themselves, others, and the world around them. Students use the arts to explore and express their own ideas, feelings, beliefs and values, and also learn to interpret and understand those expressed by others. They discover that the arts can be an effective means of developing self- knowledge, understanding others and building community.

Lifelong Learners

(Related to the following Goals of Education: Basic Skills, Lifelong Learning, Positive Lifestyle)

Students are curious, observant and reflective as they imagine, explore and construct knowledge. They demonstrate the understandings, abilities and dispositions necessary to learn from subject discipline studies, cultural experiences and other ways of knowing the world. Such ways of knowing supports students' appreciation of Indigenous worldviews and learning about, with and from others. Students are able to engage in inquiry and collaborate in learning experiences that address the needs and interests of self and others. Through this engagement, students demonstrate a passion for lifelong learning.

Throughout the study of arts education, students seek, construct, express and evaluate knowledge. As students participate in meaningful cultural and artistic inquiry within schools and communities, they are able to gain a depth of understanding about the world and human experience that enables them to become more knowledgeable, confident and creative lifelong learners.

Engaged Citizens

(Related to the following Goals of Education: Career and Consumer Decisions, Membership in Society and Growing with Change)

Students demonstrate confidence, courage and commitment in shaping positive change for the benefit of all. They contribute to the environmental, social and economic sustainability of local and global communities. Their informed life, career and consumer decisions support positive actions that recognize a broader relationship with, and responsibility for, natural and constructed environments. Along with this responsibility, students recognize and respect the mutual benefits of Charter, Treaty and other constitutional rights and relationships. Through this recognition, students advocate for self and others, and act for the common good as engaged citizens.

The arts give students multiple ways to express their views and to reflect on the perspectives and experiences of others. Students learn how to design, compose, problem solve, inspire change, and contribute innovative ideas that can improve the quality of their own lives and the lives of others. Students in the arts seek to discover who they are, envision who they might become, imagine possibilities and alternatives for their communities, and provide new ideas and solutions for building a sustainable future. They also gain an understanding of the immense contributions that artists and the arts offer to the world.

*A sense of place is a geographical concept that attempts to define our human relationships with the environment and knowledge derived from this relationship.

Cross-curricular Competencies

The Cross-curricular Competencies are four interrelated areas containing understanding, values, skills and processes which are considered important for learning in all areas of study. These competencies reflect the Common Essential Learnings and are intended to be addressed in each area of study at each grade.

Developing Thinking

(Related to CEL of Critical and Creative Thinking)

Constructing knowledge (i.e., factual, conceptual, procedural, and metacognitive) is how people come to know and understand the world around them. Deep understanding develops through thinking and learning contextually, creatively, and critically in a variety of situations, both independently and with others.

Think and learn contextually

- Apply prior knowledge, experiences, and the ideas of self and others in new contexts
- Analyze connections or relationships within and/or among ideas, experiences, or natural and constructed objects
- Recognize that a context is a complex whole made of parts
- Analyze a particular context for ways that parts influence each other and create the whole
- Explore norms*, concepts, situations, and experiences from several perspectives, theoretical frameworks and worldviews.

Think and learn creatively

- Show curiosity and interest in the world, new experiences, materials, and puzzling or surprising events
- Experiment with ideas, hypotheses, educated guesses, and intuitive thoughts
- Explore complex systems and issues using a variety of approaches such as models, simulations, movement, self-reflection and inquiry
- Create or re-design objects, designs, models, patterns, relationships, or ideas by adding, changing, removing, combining and separating elements
- Imagine and create central images or metaphors for subject area content or cross-disciplinary ideas.

Think and learn critically

- Analyze and critique objects, events, experiences, ideas, theories, expressions, situations, and other phenomena
- Distinguish among facts, opinions, beliefs, and preferences
- Apply various criteria to assess ideas, evidence, arguments, motives, and actions
- Apply, evaluate, and respond to differing strategies for solving problems and making decisions
- Analyze factors that influence self and others' assumptions and abilities to think deeply, clearly and fairly.

*Norms can include unexamined privilege (i.e., unearned rights/entitlements/immunity/exemptions associated with being "normal") which creates a power imbalance gained by birth, social position, or concession and provides a particular context.

Developing Identity and Interdependence

(Related to CELs of Personal and Social Development and Technological Literacy)

Identity develops as an individual interacts with others and the environment, and learns from various life experiences. The development of a positive self-concept, the ability to live in harmony with others, and the capacity and aptitude to make responsible decisions about the natural and constructed world supports the concept of interdependence. The focus within this competency is to foster personal reflection and growth, care for others, and the ability to contribute to a sustainable future.

Understand, value, and care for oneself (intellectually, emotionally, physically, spiritually)

- Recognize that cultural and linguistic backgrounds, norms, and experiences influence identity, beliefs, values and behaviours
- Develop skills, understandings, and confidence to make conscious choices that contribute to the development of a healthy, positive self-identity
- Analyze family, community, and societal influences (such as recognized and unrecognized privileges) on the development of identity
- Demonstrate self-reliance, self-regulation, and the ability to act with integrity
- Develop personal commitment and the capacity to advocate for self.

Understand, value, and care for others

- Demonstrate openmindedness* toward, and respect for, all
- Learn about various peoples and cultures
- Recognize and respect that people have values and worldviews that may or may not align with one's own values and beliefs
- Value the varied abilities and interests of individuals to make positive contributions to society
- Advocate for the well-being of others.

Understand and value social, economic, and environmental interdependence and sustainability**
- Examine the influence of worldviews on one's understanding of interdependence in the natural and constructed world
- Evaluate how sustainable development depends on the effective and complex interaction of social, environmental and economic factors
- Analyze how one's thinking, choices, and behaviours affect living and non-living things, now and in the future
- Investigate the potential of individual and group actions and contributions to sustainable development
- Demonstrate a commitment to behaviours that contribute to the well-being of the society, environment, and economy – locally, nationally and globally.

*Openmindedness refers to a mind that is open to new ideas and free from prejudice or bias in order to develop an "ethical space" between an existing idea and a new idea (Ermine).

**Sustainability refers to making informed decisions for the benefit of ourselves and others, now and for the future, and to act upon those decisions for social, economic, and environmental well-being.

Developing Literacies

(Related to CELs of Communication, Numeracy, Technological Literacy, and Independent Learning)

Literacies provide many ways to interpret the world and express understanding of it. Being literate involves applying interrelated knowledge, skills, and strategies to learn and communicate with others. Communication in a globalized world is increasingly multimodal. Communication and meaning making, therefore, require the use and understanding of multiple modes of representation. Each area

of study develops disciplinary literacies (e.g., scientific, economic, physical, health, linguistic, numeric, aesthetic, technological, cultural) and requires the understanding and application of multiple literacies (i.e., the ability to understand, critically evaluate, and communicate in multiple meaning making systems) in order for students to participate fully in a constantly changing world.

Construct knowledge related to various literacies

- Acknowledge the importance of multiple literacies in everyday life
- Understand that literacies can involve words, images, numbers, sounds, movements, and other representations and that these can have different interpretations and meanings
- Examine the interrelationships between literacies and knowledge, culture, and values
- Evaluate the ideas and information found in a variety of sources (e.g., people, databases, natural and constructed environments)
- Access and use appropriate technologies to investigate ideas and deepen understanding in all areas of study.

Explore and interpret the world using various literacies

- Inquire and make sense of ideas and experiences using a variety of strategies, perspectives, resources, and technologies
- Select and critically evaluate information sources and tools (including digital) based on the appropriateness to specific tasks
- Use various literacies to challenge and question understandings and interpretations
- Interpret qualitative and quantitative data (including personally collected data) found in textual, aural, and visual information gathered from various media sources
- Use ideas and technologies in ways that contribute to creating new insight.

Express understanding and communicate meaning using various literacies

- Create, compute, and communicate using a variety of materials, strategies, and technologies to express understanding of ideas and experiences
- Respond responsibly and ethically to others using various literacies
- Determine and use the languages, concepts, and processes that are particular to a discipline when developing ideas and presentations
- Communicate ideas, experiences, and information in ways that are inclusive, understandable and useful to others
- Select and use appropriate technologies in order to communicate effectively and ethically.

Developing Social Responsibility

(Related to CELs of Communication, Critical and Creative Thinking, Personal and Social Development, and Independent Learning)

Social responsibility is the ability of people to contribute positively to their physical, social, and cultural environments. It requires an awareness of unique gifts and challenges among individuals and

communities and the resulting opportunities that can arise. It also requires participation with others in creating an ethical space* to engage in dialogue, address mutual concerns, and accomplish shared goals.

Use moral reasoning processes

- Evaluate the possible consequences of a course of action on self, others, and the environment in a particular situation
- Consider the implications of a course of action when applied to other situations
- Consistently apply fundamental moral values** such as "respect for all"
- Demonstrate a principle-based approach to moral reasoning
- Examine how values and principles have been and continue to be used by persons and cultures to guide conduct and behaviours.

Engage in communitarian thinking and dialogue

- Model a balance in speaking, listening, and reflecting
- Ensure that each person has an opportunity to contribute
- Demonstrate courage to express differing perspectives in a constructive manner
- Use consensus-building strategies to work towards shared understanding
- Be sensitive to, and respectful of, diversity and different ways of participating.

Take social action

- Demonstrate respect for and commitment to human rights, treaty rights, and environmental sustainability
- Contribute to harmony and conflict resolution in own classroom, school, family, and community
- Provide support in a manner that is respectful of the needs, identity, culture, dignity, and capabilities of all persons
- Support individuals in making contributions toward achieving a goal
- Take responsible action to change perceived inequities or injustice for self and others.

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*An ethical space exists between separate worldviews. In this space, "we can understand one another's knowledge systems" (Ermine, 2006). For further information, see Willie Ermine's work related to ethical space.

**The most basic moral value underlying development of the CEL of Personal and Social Development is that of respect for persons. For further discussion, related to fundamental moral values, refer to *Understanding the Common Essential Learnings: A Handbook for Teachers* (1988, pages 42-49). See also *Renewed Objectives for the CELs of Critical and Creative Thinking and Personal and Social Development* (2008).

Aim and Goals

The **aim** of K-12 Arts Education is to enable students to understand and value arts expressions throughout life.

Goals are broad statements identifying what students are expected to know and be able to do upon completion of the learning in a particular area of study by the end of Grade 12.

The three goals of arts education from Kindergarten to Grade 12 are:

Cultural/Historical (CH) - Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

This goal focuses on the role of the arts in various cultures, the development of the arts throughout history, and factors that influence contemporary arts and artists. It includes the historical development of dance, drama, music, and visual art within its social, cultural and environmental context. In addition, the goal includes learning about the arts in contemporary societies, popular culture, and interdisciplinary forms of expression. The intent is to develop students' understanding of the arts as important forms of aesthetic expression, and as records of individual and collective experiences, histories, innovations, and visions of the future.

Critical/Responsive (CR) - Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

This goal enables students to respond critically to images, sounds, performances, and events in the artistic environment, including the mass media. Students become participants in the interactive process between artist and audience rather than passive consumers of the arts. Several processes are provided to help teachers guide discussion and encourage various responses to works of art; for example, visual art works, musical compositions, or dance and drama performances. The processes are intended to move students beyond quick judgement to informed personal interpretation, and can be used with each of the arts disciplines and interdisciplinary works. These processes are described in "Responding to Arts Expressions", located in the curriculum support materials area of the Ministry of Education website. The intent of this goal is also to ensure that students are actively engaged with artists in their own communities and recognize that the arts are integral to the lives and cultures of every community.

Creative/Productive (CP) - Students will inquire, create, and communicate through dance, drama, music, and visual art.

This goal includes the exploration, development, and expression of ideas in the language of each art form. Each discipline involves students in different ways of thinking, inquiring, and conveying meaning. Each form involves students in creative processes and means of inquiry that require students to reflect on big ideas, and investigate compelling questions using the language, concepts, skills, techniques, and processes of that discipline. In order for an activity to be creative, students must

be engaged in critical thinking, observation and other forms of research, active exploration, and creative problem-solving processes. Students learn where ideas come from, and how ideas can be developed and transformed in each art form. Documentation is also an important part of the creative process, and can be used for purposes of idea development and refinement, assessment, and sharing learning with others. Reflection, both ongoing and summative, is an essential part of every creative process, and allows students to assess and evaluate their continued growth in their creative endeavours.

Inquiry

Inquiry learning provides students with opportunities to build knowledge, abilities and inquiring habits of mind that lead to deeper understanding of their world and human experience. Inquiry builds on students' inherent sense of curiosity and wonder, drawing on their diverse backgrounds, interests and experiences. The process provides opportunities for students to become active participants in a collaborative search for meaning and understanding.

Students who are engaged in inquiry:

- construct deep knowledge and deep understanding, rather than passively receiving information;
- are directly involved and engaged in the discovery of new knowledge;
- encounter alternative perspectives and differing ideas that transform knowledge and experience into deep understandings;
- transfer new knowledge and skills to new circumstances; and,
- take ownership and responsibility for their ongoing learning and mastery of curriculum content and skills.

(Adapted from Kuhlthau, Maniotes, & Caspari, 2007)

Inquiry learning is not a step-by-step process, but rather a cyclical process, with various phases of the process being revisited and rethought as a result of students' discoveries, insights and construction of new knowledge. Experienced inquirers will move back and forth among various phases as new questions arise and as students become more comfortable with the process. The following graphic shows various phases of the cyclical inquiry process.

Constructing Understanding Through Inquiry

Curriculum Outcomes
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What are the things we wonder about and want to know more about?

What questions do we have about the deeper mysteries or aspects of life?

Interpret
Collaborate   Conclude
Analyze
Plan   Investigate

Reflect and Revise   How are we going to get there?   **Reflect and Revise**

Explore   Create

Observe   Synthesize
Acknowledge Sources   Document Processes

Resources
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What have we discovered and how will we show our deeper understanding?

How are we going to use what we have discovered (e.g., apply, act, implement)?

An important part of any inquiry process is student reflection on their learning and the documentation needed to assess the learning and make it visible. Student documentation of the inquiry process may take the form of works-in-progress, reflective writing, journals, reports, notes, models, arts expressions, photographs, video footage, action plans and many more.

Creating Questions for Inquiry

It is important that teachers and students learning within meaningful contexts that relate to their lives, communities and world. Teachers and students need to identify big ideas and questions for deeper understanding central to the area of study.

Big ideas invoke inquiry questions. These questions are important in developing a deep understanding of the discipline or an area of study within the discipline. They do not have obvious answers and they foster high-order thinking. They invite genuine inquiry.

It is important to develop questions that are evoked by student interests and sense of wonder and have potential for rich and deep learning. These questions are used to initiate and guide inquiries that lead to deep understandings about topics, problems, ideas, challenges, issues, concepts and areas of study related to curriculum content and outcomes.

Well-formulated inquiry questions are broad in scope and rich in possibilities. Such questions encourage students to explore, observe, gather information, plan, analyze, interpret, synthesize, problem solve, take risks, create, conclude, document, reflect on learning and develop new questions for further inquiry.

The process of constructing questions for deep understanding can help student grasp the important disciplinary or interdisciplinary ideas that are situated at the core of a particular curricular focus or context. These broad questions lead to more specific questions that can provide a framework, purpose and direction for the learning activities in a lesson, or series of lessons, and help student connect what they are learning to their experiences and life beyond school.

Big Ideas for Inquiry

The following big ideas and inquiry questions are provided as suggestions for teachers and students to consider investigating at the 10, 20 and 30 levels.

Dance 10

Big Ideas	Sample Inquiry Questions
Suggested Focus: Self • Reflective practices • Personal visions and expression • Identity • Dance styles and techniques • Dance and wellbeing • First Nations and Métis dance • Local communities • Social events, time and place • Careers in dance	What are the purposes of dancing (e.g., spiritual, social, celebratory, aesthetic, recreational)? How is dance connected to one's everyday life? How do people of various cultures view the roles of dance historically and today? What is the role and meaning of dance in my own life, my friends' lives and in communities? How does dance contribute to personal expression and wellbeing? What are the connections between gender roles and dances of the past and present? In what ways can we dance where the gender of the dancers is not relevant? How does my own dance-making process and performance contribute to the expression of my identity? In what ways does dance contribute to personal and community wellbeing? In what ways can we learn cultural dances with which we may not be familiar in our own communities? How can we work together to create dances inspired by something in our daily lives (e.g., our part-time jobs, activities we love, issues important to youth)? In what ways can we work collaboratively on a composition that

	explores daily experiences or makes statements about our lives?
	What are the personal visions of selected choreographers, as expressed through their dance and in interviews, reviews, books of criticism, etc.?
	What is a personal vision, and how might I express mine through dance?

Dance 20

	What have been some major styles, changes and innovations in dance history around the world?
Suggested Focus: Global	
	How has dance been represented over the years in movies, film and video?
• Dance history	
	In what ways has the increase in global communications changed the dances currently practiced around the world?
• Styles of dance	
• Culture surveys	
	What is the connection between ritual, ceremonies and dance around the world?
• World dance and worldviews	
	In what ways does dance reflect fundamental beliefs of the people?
• Global communities	
	As cultures and individual artists are influenced by one another through global media, when does artistic influence cross the line into 'cultural appropriation'?
• Social and global issues	
• Technology in dance	What are the effects of world cultures on contemporary popular culture, such as popular music and dance?
• Indigenous dance	
• Dance and social justice	What is the meaning of "cultural authenticity" and how does it apply when artists are borrowing from each other's cultures?
• Personal voice	
	How could we create our own dances in response to what we have learned about the dance of various cultures, reflecting current thinking about issues of appropriation and authenticity?
• Dance careers	
	What are some current social and global issues influencing contemporary choreographers?
	What effects do new technologies have on contemporary dance and other art forms?
	In what ways could we incorporate creative technologies into our dance work and performances (e.g., digital soundscapes, visual projections, lighting and sound design)?

Dance 30

Suggested Focus: Canadian	How have Canadian choreographers and dancers represented their ideas, environments and visions throughout history?
• Indigenous communities in Saskatchewan	Why were First Nations traditional dances banned in Canada?
• Place-based creations	What are some changes in contemporary dance brought about by women choreographers?
• Personal in relation to the world	What role has dance played as a means of expressing cultural perspectives and political viewpoints in Canada?
• Social, environmental and political commentary	How might we create our own dance compositions based on social and/or political themes that are relevant to us?
• Dance techniques and protocols	How could we use our dance to raise awareness about the importance of environmental, economic and social sustainability in Canada?
• Dance-related careers	In what ways could we incorporate creative technologies into our dance work and performances (e.g., digital soundscapes, visual projections, lighting and sound design)?
	What would be the theme of my independent study project and what processes would I use to carry out the work?

An Effective Arts Education Program

The arts education curriculum has been developed for all students in the province. The curriculum allows for both disciplinary and interdisciplinary studies. The term "arts" includes fine arts, popular arts, traditional arts, commercial arts, functional arts, and interdisciplinary arts with the understanding that there is much overlap among categories as is the case in much contemporary arts practice.

The Saskatchewan arts education curriculum provides students with a unique "way of knowing" about the world and human experience. Research clearly demonstrates the benefits of arts education, not only for those students who have a special interest in the arts, but for all students facing a future that requires multiple literacies, creative and critical thinking, and innovative problem-solving abilities that will apply to their daily lives and any post-secondary careers or personal endeavours.

Students in effective arts education programs will have opportunities to:
- apply creative processes in a variety of art forms and media
- develop self-confidence in their own creative abilities
- recognize that artists are thinkers, and that their imaginations and creativity contribute to the understanding of human   existence
- investigate community and global issues explored by contemporary artists
- discover through the arts how societies express their histories, values, and beliefs
- celebrate Saskatchewan's and Canada's rich cultural and artistic heritage.

   Research included in *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition*, and the report entitled *Critical Links: Learning in the Arts and Student Academic and Social Development*, demonstrates that arts education provides students with tremendous benefits including increased cognitive abilities, improved conflict resolution and other social skills, and higher levels of motivation and student engagement. (Deasy, 2002 and Gazzaniga,2008)

Arts and Learning Spaces

This curriculum requires that all students have opportunities to   develop their own creativity and learn about the innovative work of Saskatchewan's arts community. Students are encouraged to partner with local arts and learning experts to immerse themselves in real world creative processes and develop knowledge of Saskatchewan and Canadian arts expressions. These interactions help students to discover that artistic work is situated within personal, cultural, regional, and global contexts; embraces diversity and inclusion; and reveals distinct identities and a unique sense of place.

One of the major challenges facing schools today is finding effective ways to build new relationships with the wider community. When arts resources and expertise outside of school are drawn upon, a new learning space is created, helping to remove boundaries between school and community. This new learning space enables a range of formal and informal arts education experiences to take place such as collaborative inquiry projects, intercultural exchange, mentor-based relationships, and use of new interactive technologies to bring about a synergy of learning among students, teachers, and professional artists.

Many opportunities exist for schools and school divisions to enter into formal and informal partnerships with other educational institutions, local artists, musicians and composers, dancers and choreographers, dramatic artists, filmmakers, and arts and cultural organizations. E-learning opportunities such as Live Interactive Video Education satellite broadcasts, arts and learning tours and workshops such as those offered by the Organization of Saskatchewan Arts Councils, web- based resources such as ARTSask.ca, art gallery outreach programs, workshops with local music, dance, and theatre groups, provincial Artists in Schools grants, and long- or short-term artist residencies such as the Partnership Explorations and Innovations grant programs managed by the Saskatchewan Arts Board with support of SaskCulture are examples of arts and learning communities working together to provide meaningful educational experiences of all students.

Arts Education and Student Engagement

Current research on learning indicates that arts education has extremely positive outcomes in the area of student engagement. Students are more likely to develop deep understanding when they are actively engaged and have a degree of choice about what is being learned and how it is being learned and assessed. Student engagement is affected by a complex range of variables, but studies show that engagement is increased dramatically through effective instructional practices that include high quality arts education experiences.

Research-based indicators of high quality arts education programs include:
- an inclusive stance with accessibility to all students
- active partnerships between schools and arts organizations and between teachers, artists, and community
- shared responsibility among stakeholders for planning, implementation, assessment, and evaluation
- a combination of development within the specific art forms (education in the arts) with artistic and creative approaches to learning (education through the arts)
- opportunities for public performance, exhibition, and/or presentation
- provision for critical reflection, problem solving, and risk taking
- emphasis on collaboration
- detailed strategies for assessing and reporting on students' learning, experiences, and development
- ongoing professional learning for teachers, artists, and the community
- flexible school structures and permeable boundaries between schools and community.

(Bamford, 2006, p. 140)

Student engagement depends on more than a charismatic teacher. The learning program must be relevant to students' lives and interests, and co-constructed with them. This type of democratic interaction requires a shift in ownership of the learning program from a solitary teacher-delivered program to increased teacher-learner-community collaboration.

Studies such as the Paul Hamlyn Foundation's Learning Futures: Next Practice in Learning and Teaching indicate that far too many students are disengaged from school and report that learning is often fragmented or disconnected, not relevant to real life, and is being done 'to' them instead of 'with' them. Involving students in learning experiences that encourage connection-making among the arts and other disciplines leads to learning that is deep (reflective, metacognitive), authentic (real-world contexts, meaningful to students' lives), and motivational (task/goal oriented, inspires students to further learning). Students who are engaged in high quality arts education programs take pride in their work and accomplishments, and recognize that their individual and collective voice is heard and respected.

> Mihaly Csikszentmihalyi refers to engagement as, *"… a connection between something inside and an opportunity outside to ... produce something real"*. When students are engaged in their learning, the magic of discovery is tangible, visible, shared, and motivational, even for the observer. (Pasquin & Winn, 2007, p. 176)

Arts Education and Student Voice

Adam Fletcher, on his website *Soundout: Promoting Student Voice in School*, defines student voice as "the individual and collective perspective and actions of young people within the context of learning and education". Through long-term work on student engagement and student voice, Fletcher concludes that student voice is about learning, teaching, school improvement, youth development, school culture, diversity, integrity, and civic engagement. He states that "student voice is formed of the unique perspective of the young people in our schools. It is formed in the same ways that adult voice   is; that is, experience and education help students create opinions, ideas, and beliefs to which they give their voice." Teachers and students who interact within high quality arts and learning spaces have learned how to negotiate and co-construct democratic learning models. Arts education is one of the most effective vehicles for empowering students to reflect on, act on, and give voice to, their own opinions, beliefs, and ideas through the creation and presentation of their own arts expressions.

The following chart provides examples of arts education experiences and instructional approaches that encourage increased student engagement and respect for student voice.

An effective arts education program promotes student engagement and respect for student voice by providing opportunities for students to:
- become involved in planning a variety of personalized ways to achieve learning outcomes
- explore ideas and concepts, take risks, experiment, and improvise with processes and media
- develop understanding, skills, and abilities within meaningful contexts
- investigate and find solutions for a variety of artistic   challenges
- ask questions about big ideas and topics that have relevance to their lives
- design and collaborate on inquiry projects that address their questions
- make connections among the arts and other disciplines
- work in partnership with teachers and professionals in the arts in formal and informal settings
- have flexibility and choice among a variety of approaches to learning

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- negotiate assessment practices including self-assessment
- collaboratively design assessment criteria and rubrics
- work with teachers, artists, and community members to document and share their learning with others.

The arts provide opportunities for young people to experiment with ideas and put them into action .... Young people see the arts -- personally and for their societies -- playing unique social and educational roles, and they view their work as real, vital, and necessary. (Brice Heath & Robinson, 2004, p. 108).

Creative Technologies

This curriculum encourages the creative use of strategies, materials, instruments, electronic devices and technologies in the making and sharing of arts expressions. Creation and performance using digital media is an essential part of contemporary professional arts practices and arts education.

In arts education classes, students have opportunities to develop their digital skills and expressive use of media through experiences in areas such as photography, sound design, drawing, editing and remixing, graphic design, web-based arts, beatboxing, coding, electronic dance music, product design, video mashups, animation, interactive media and multidisciplinary experimental performance.

Students will incorporate digital media and investigate current and emerging technologies in their arts education classes when producing, documenting and sharing dance, drama, music and visual art expressions. They will also engage in critiques and research the work of contemporary artists who incorporate creative technologies in their practices.

Using this Curriculum

Outcomes define what students are expected to know, understand and be able to do by the end of a grade or secondary level course in a particular area of study. Therefore, all outcomes are required. The outcomes provide direction for assessment and evaluation, and for program, unit and lesson planning.

Outcomes:
- focus on what students will learn rather than what teachers will teach;
- specify the skills, abilities, knowledge and/or attitudes students are expected to demonstrate;
- are observable, assessable and attainable; and
- are supported by indicators which provide the breadth and depth of expectations.

Indicators are representative of what students need to know and/or be able to do in order to achieve an outcome. When planning for instruction, teachers must comprehend the set of indicators to understand fully the breadth and the depth of learning related to a particular outcome. Based on this understanding of the outcome, teachers may develop indicators that are responsive to students' needs, interests and prior learning. Teacher-developed indicators must maintain the intent of the outcome.

The set of indicators for an outcome:
- provides the intent (breadth and depth) of the outcome;
- tells the story, or creates a picture, of the outcome;
- defines the level and types of knowledge required; and
- is not a checklist or prioritized list of instructional activities or assessment items.

Other Terms

Within curricula, the terms "including", "such as" and "e.g.," serve specific purposes:
- **Including** prescribes content, contexts or strategies that students must experience in their learning, without excluding other possibilities.
- **Such as** provides examples of possible broad categories of content, contexts or strategies that teachers or students may choose, without excluding other possibilities.
- **E.g.** offers specific examples of what a term, concept or strategy might look like.

Outcomes at a Glance

10	20	30
CP10.1 Demonstrate dance technique and terminology related to a range of dance styles.	CP20.1 Experiment with dance technique within a range of global contexts.	CP30.1 Investigate and demonstrate dance technique and related protocols within a range of cultural contexts, including First Nations and Métis.
CP10.2 Choreograph/create solo, duo or group dances to reflect aspects of daily life.	CP20.2 Choreograph/create solo, duo or group dances to reflect global perspectives.	CP30.2 Choreograph/create solo, duo or group dances that convey personal vision or social commentary.
CP10.3 Perform solo, duo or group dances to reflect aspects of daily life.	CP20.3 Perform solo, duo or group dances to reflect global perspectives.	CP30.3 Perform solo, duo or group dances that convey personal vision or social commentary.
CR10.1 Examine self in relation to dance as a discipline (e.g., one's mental, spiritual, physical, emotional growth).	CR20.1 Examine how dance expands one's relationship with self, others and the world.	CR30.1 Examine how dance expands one's relationship with self and community.
CR10.2 Respond critically and constructively to dance compositions and/or expressions using established criteria.	CR20.2 Respond critically and constructively to dance compositions and/or expressions using collaboratively-developed criteria.	CR30.2 Respond critically and constructively to dance compositions and/or expressions, in progress and complete, using form-specific terminology and rationale.
CR10.3 Analyze how dance reflects the social events and trends of a time and place.	CR20.3 Analyze how dance reflects social and political conditions on a global level.	CR30.3 Analyze how dance challenges and influences personal and collective thinking about Canadian social, environmental and/or political issues.
CR10.4 Examine pathways related to accessing and interpreting material in dance.	CR20.4 Examine the ethics related to accessing and interpreting material in dance and the arts.	CR30.4 Examine the issues, questions and concerns of appropriation of voice in dance and the arts.
CH10.1 Investigate Saskatchewan First Nations (e.g., Northern Plains, Central Saskatchewan, Northern Saskatchewan) and Métis dances.	CH20.1 Examine the role of dance in expressing Indigenous cultural and individual identity, past and present.	CH30.1 Investigate how Indigenous perspectives and ways of knowing, including local cultural knowledge, impact the creation of traditional and contemporary dance.

CH10.2 Develop a personal dance expression in response to a cultural and historical event.	CH20.2 Develop personal voice of dance within a global historical context.	CH30.2 Develop understanding of dance within a Canadian social context.
CH10.3 Identify and explore a Historical and/or Cultural event expressed by a dance artist.	CH20.3 Develop a personal voice of dance in relation within the context of historical and/or contemporary world issues and/or events.	CH30.3 Develop understanding of dance within a Canadian historical context.
CH 10.4 Investigate career paths related to various aspects of dance.	CH 20.4 Analyze and explore a dance-related career path related to own interests.	CH 30.4 Analyze and explore the ways that skills and competencies learned from dance apply to careers one is interested in pursuing.

[Legend]

[CP10.1]

CP or CR or CH   Creative/Productive or Critical/Responsive or Cultural Historical Goal

1   Outcome number

a   Indicator

Dance 10: Outcomes and Indicators

Creative/Productive (CP) Goal: Students will inquire, create, and communicate through dance, drama, music and visual art.

CP10.1 Demonstrate dance technique and terminology related to a range of dance styles.

a. Define and use dance terminology and technique associated with various dance styles.

b. Practice technique and strategies for safe execution of dance movements.

c. Participate in warm-up and cool-down activities appropriate to the style of dance.

d. Experience various styles of dance or forms of dance and the technique and terminology associated with that style.

e. Refine understanding of the elements of dance (i.e., body, action, space, time, and energy).

f. Recognize genre-specific (e.g., hip hop, contemporary, classical ballet) body alignment.

g. Learn the foundational technique associated with different dance styles.

h. Investigate and pose questions about the protocols and expectations associated with a particular dance style.

i. Recall and dance a sequence using the style, technique and protocols observed.

CP10.2 Choreograph/create solo, duo or group dances to reflect aspects of daily life.

a. Create dance from everyday movements using the elements of dance and the principles of composition.

b. Use an everyday item or daily routine as inspiration for dance making.

c. Experiment with dance elements and choreographic form in dance-making process.

d. Explore various dance-making methods and practices.

e. Incorporate movements and aspects of daily life into a dance composition.

f. Use popular dance from various eras (e.g., Charleston, twist, jitterbug) as inspiration for own work.

g. Adapt choreography for a range of abilities.

h. Practise collaboration, problem solving and clear communication during the dance-making process.

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i. Collaborate with peers and teacher during dance-making process.

j. Record (e.g., video, invented notation, journal notes) dance-making ideas for future use.

CP10.3 Perform solo, duo or group dances to reflect aspects of daily life.

a. Perform movement or dance composition to convey aspects of daily life.

b. Perform movement or dance compositions of various styles.

c. Perform popular dances from various eras.

d. Collaborate, problem solve and communicate clearly during rehearsal and dance performance (e.g., making adjustments in the moment, dealing with unforeseen technical difficulties).

e. Rehearse and refine composition to convey the dance maker's vision.

f. Perform a choreographed dance composition.

g. Demonstrate one's optimal level of ability when dancing.

h. Co-construct, with guidance, criteria for evaluating performance.

i. Apply peer and teacher feedback during rehearsal process to improve performance.

CR10.1 Examine self in relation to dance as a discipline (e.g., one's mental, spiritual, physical, emotional growth).

a. Create a dance journal and identify areas of growth/strengths and challenges.

b. Practise mindful and/or contemplative exercises (e.g., written reflection, video, blog) as a daily practice.

c. Reflect on personal beliefs while addressing common misconceptions about dance.

d. Demonstrate personal expression through dance.

e. Identify and collaborate, where possible, with local role models, mentors, Elders, Knowledge Keepers and artists.

f. Demonstrate practices (e.g., anatomical alignment and joint mechanics) important for injury prevention.

g. Recognize how dance promotes compassion and empathy for the human experience.

h. Participate, digitally or in-person, in collaborative dance work with community.

i. Reflect on how dance has created a sense of community in the classroom.

j. Examine how own dance can address larger questions of human existence and perspectives (e.g., identity-related inquiry questions such as Where do I belong?).

k. Take personal risks in developing and sharing dance work.

Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

CR10.2 Respond critically and constructively to dance compositions and/or expressions using established criteria.

a. Discuss potential criteria and terminology used to analyze dance compositions.

b. Identify and articulate goals and intentions for dance, based on relevant criteria (e.g., time: duration, rhythm, tempo).

c. Identify strengths and areas for improvement in own work.

d. Reflect on own, peers' and others' dance compositions, through various means (e.g., written, blog, discussion, interdisciplinary).

e. Examine and discuss how dance compositions convey ideas, vision and/or messages.

f. Assess dance compositions according to established criteria including use of dance elements and choreographic form (e.g., canon, ABA, rondo) and devices (e.g., repetition, contrast, tension).

g. Respond to dance compositions on an emotional, associative and formal intellectual level using frameworks and/or processes such as those described in *Responding to Arts Expressions* (see online curriculum resources.

CR10.3 Analyze how dance reflects the social events and trends of a time and place.

a. Examine the origins and evolution of dance forms (e.g., ballroom, jazz), and/or styles (e.g., hip hop, swing, Charleston, Métis jig, tango).

b. Describe how dance makers respond to social events and trends of their time and place.

c. Research ways that dancers and dance makers express an idea through style of movement and incorporate similar ideas in own dance.

d. Transfer understanding of other choreographer's work into own dance compositions (e.g., Linda Rainer's use of pedestrian movement).

e. View, reflect upon and respond to dances that reflect the social events and trends of a time and

place.

f.   Take part in, reflect upon and respond to dances that reflect the social events and trends of a time and place.

CR10.4 Examine pathways related to accessing and interpreting material in dance.

a.   Research and discuss production aspects of Western dance (e.g., written text, music, images, choreography) including ownership and copyright.

b.   Research and discuss how First Nations and Métis dances are gifted to others.

c.   Practise ethical use of source material in own work.

d.   Investigate the relationship between copyright and social media practices.

Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

CH10.1 Investigate Saskatchewan First Nations (e.g., Northern Plains, Central Saskatchewan, Northern Saskatchewan) and Métis dances.

a.   Engage, digitally or in-person, with First Nations Elders and/or Knowledge Keepers to identify characteristics of contemporary pow wow dances (e.g., men's and women's Fancy dance, men's and women's Traditional, women's Jingle dress, men's Chicken, men's Grass). [Note: Northern Plains dances of pow wow – geographical area rather than just Saskatchewan-based – see Wanuskewin approach.]

b.   Engage, digitally or in-person, with First Nations Elders and/or Knowledge Keepers to identify characteristics of round dance, and the different types of round dance associated with different places, e.g., round dance as a social dance and round dance as a ceremonial dance.

c.   Engage, digitally or in-person, with First Nations Elders and/or Knowledge Keepers to identify characteristics of social dances (partner dances), such as Owl, and/or society dances such Buffalo and Hoop.

d.   Engage, digitally or in-person, with Métis Elders and/or dancers to differentiate characteristics of traditional Métis dances.

e.   Examine characteristics of First Nations pow wow dance drawing where possible/appropriate on the experience of students and expertise of community members.

f.   Discuss characteristics of various traditional and contemporary First Nations and Métis dance practices.

g. Analyze connections between First Nations and Métis dances and the land.

h. Examine the evolution of pow wow dancing (e.g., prohibitive legislation, period of revival, modern pow wows).

i. Recognize different purposes for ceremonial dance versus social dance (e.g., Sun Dance versus pow wow social dance).

j. Describe various pow wow protocols and their purposes.

k. Examine and describe the different roles of men and women in traditional dance, local and beyond.

l. Conduct research on a local First Nation or Métis dancer and report on such things as: philosophy or focus, subject or themes presented, discipline specific or interdisciplinary, and the potential influence of traditional practices (e.g., interview, where possible, and ask questions such as Do traditional practices and/or Elders influence the work you create?" "Does your culture influence the subject matter or themes of your work?).

Note: In Saskatchewan, there are multiple First Nations language groups and a Métis nation, each having a distinct cultural identity with its own spiritual beliefs, ceremonies, practices and traditions. The traditional Métis language is Michif.

First Nations identify themselves as Nihithawak (Woodland Cree), Nehinawak (Swampy Cree), Nehiyawak (Plains Cree), Nakawewiniwak (sometimes referred to as Saulteaux, or Plains Ojibwa or Anishnaabe), Denesutiné (also referred to as Chipewyan), Océti Sakówin (sometimes referred to as Sioux, Assiniboine or Stony). The Dakota, Nakota and Lakota are all part of the Océti Sakówin.

CH10.2 Develop a personal dance expression in response to a cultural and historical event.

a. Examine different genres and identify key characteristics of each.

b. Explore dance practices in a range of cultural contexts (e.g., movies, technologies, manias).

c. Examine different styles dance (e.g., ballet, modern, hip hop dance theatre, contact improvisation).

d. Research a timeline of historical milestones in dance (e.g., photograph, tableau, video and drawing).

e. Observe and explore dance in a variety of forms (e.g., video, movies, films).

f. Research a cultural and/or historical event expressed through a dance artist.

g. Critiquing variety of dance styles with similarities and differences between them in their given time period.

h. View the dance performances through a range of modes/methods/forms (e.g., live, video, film).

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i.   Write a response to a dance performance.

CH10.3 Identify and explore a Historical and/or Cultural event expressed by a dance artist.

a.   Identify and explore Historical and/or Cultural events expressed through dance styles.

b.   Research the origins of particular dance artists.

c.   Identify exemplary artists representing particular dance styles.

d.   Research interdisciplinary collaborators with prominent dance artists.

e.   Investigate historical contexts in the making of dances (e.g., raked stages, technology, film).

f.   Explore cultural context in the making of dances (e.g., Depression Era, Women's Movement, Industrial Revolution).

g.   Interpret cultural and/or historical events and how it impacted dance styles.

CH 10.4 Investigate career paths related to various aspects of dance.

a.   Research careers in dance (e.g., physiotherapist, adjudicator, examiner, teacher, performer, costume designer).

b.   Complete a survey to identify careers that would suit one's strengths, beliefs and interests.

c.   Identify current aspirations in relation to dance.

d.   Create a biography and a dance resume, including information about dance experience and accomplishments.

e.   Create a job description for a dancer and/or a choreographer/dance maker.

f.   Identify how personal identity and/or cultural ancestry influences one's career in dance.

g.   Explore a dancer or choreographer/dance maker with regard to their unique strengths, approaches and philosophies towards dance.

h.   Explore post-secondary options and requirements related to careers in dance.

Dance 20: Outcomes and Indicators

Creative/Productive (CP) Goal: Students will inquire, create, and communicate through dance, drama, music and visual art.

CP20.1 Experiment with dance technique within a range of global contexts.

a. Experiment with various styles or forms of dance and differentiate the techniques and terminology associated with that style.

b. Apply, with guidance, technique and strategies for safe execution of dance movements (e.g., lifts).

c. Execute warm-up and cool-down activities appropriate to the style of dance.

d. Demonstrate knowledge of dance technique, terminology and protocols associated with various world dances.

e. Apply elements of dance (e.g., body, actions, space, time, energy) appropriate for various dance styles.

f. Apply, with guidance, genre-specific body alignment (e.g., Afro beat, Irish dance).

g. Refine technique associated with different world dance styles.

h. Practise the protocols and expectations associated with world dance.

CP20.2 Choreograph/create solo, duo or group dances to reflect global perspectives.

a. Create movement or dance composition inspired by world dance and/or global perspectives.

b. Use another art form (e.g., drama, visual art or music) or discipline (e.g., science, social studies or physical education) as inspiration for dance making.

c. Demonstrate effective use of dance elements and choreographic form in dance-making process.

d. Research international choreographers' methods and practices.

e. Incorporate an international dance maker's ideas and movement style into a dance composition.

f. Create dance with a focus on social justice (e.g., immigration, education, gender equality) and cultural diversity in a global context.

g. Adapt choreography for a range of abilities.

h. Practise collaboration, problem solving and clear communication during the dance-making process.

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i. Collaborate with peers and teacher during dance-making process.

j. Keep record of dance-making ideas and choreography using student-invented notation.

CP20.3 Perform solo, duo or group dances to reflect global perspectives.

a. Perform movement or dance composition to convey global perspectives.

b. Perform dances inspired by the work of recognized international dance makers.

c. Collaborate, problem solve and communicate clearly during rehearsal and dance performance (e.g., making adjustments in the moment, dealing with unforeseen technical difficulties).

d. Rehearse and refine composition to convey the dance maker's vision.

e. Perform a choreographed dance composition.

f. Demonstrate one's optimal level of ability when dancing.

g. Co-construct, with guidance, criteria for evaluating performance.

h. Apply peer and teacher feedback during rehearsal process to improve performance.

Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

CR20.1 Examine how dance expands one's relationship with self, others and the world.

a. Create a dance portfolio (e.g., digital, written) as a reflective inventory of growth and progress.

b. Explore mindful and/or contemplative exercises (e.g., written reflection, video, blog) as a daily practice.

c. Reflect on personal beliefs while addressing common misconceptions about dance.

d. Adapt personal expression in response to information from others (e.g., peers, audience, choreographer).

e. Research and justify choice of International dancers and/or dance makers and other inspirational role models.

f. Research a range of training methods and somatic practices (e.g., yoga, Pilates, F.M. Alexander Technique, Laban analysis) that promote physical health and well-being.

g. Research choreographers and dance makers whose work promotes compassion and empathy (e.g., research choreographers whose work responds to newcomers' experience).

h. Discuss and compare international dance makers who demonstrate social and critical engagement in society (e.g., working with newcomers on dance work).

i. Reflect on how dance has created a sense of community in the classroom, school and global community.

j. Investigate how dance can address larger questions of human existence and perspectives (e.g., world peace, sustainability).

k. Take personal risks in developing and sharing dance work.

CR20.2 Respond critically and constructively to dance compositions and/or expressions using collaboratively-developed criteria.

a. Develop criteria and use terminology to analyze dance compositions.

b. Identify and articulate goals and intentions for dance, based on collaboratively-developed and relevant criteria (e.g., time: duration, rhythm, tempo).

c. Identify and articulate strengths and areas for improvement in own and peers' work.

d. Respond to own, peers' and others' dance compositions, through various means (e.g., written, blog, discussion, interdisciplinary).

e. Examine and discuss how dance compositions convey ideas, vision and/or messages.

f. Assess dance compositions using collaboratively-developed criteria including use of dance elements and choreographic form (e.g., canon, ABA, rondo) and devices (e.g., repetition, contrast, tension).

g. Respond to dance compositions on an emotional, associative and formal intellectual level using selected approach and/or processes such as those described in *Responding to Arts Expressions* (see online curriculum resources).

CR20.3 Analyze how dance reflects social and political conditions on a global level.

a. Examine the origins and evolution of dances from around the world to identify how social and political conditions influenced the work (e.g., Pena Bausch, African gumboot dance as a response to Apartheid).

b. Describe how dances from around the world are influenced by social and political conditions.

c. Research ways that international dancers and dance makers raise awareness of global issues through dance.

d. Transfer understanding of international dance maker's work into own dance compositions.

e. View, reflect upon and respond to dances that reflect social and political conditions on a global level.

f. Take part in, reflect upon and respond to dances that reflect social and political conditions on a global level.

CR20.4 Examine the ethics related to accessing and interpreting material in dance and the arts.

a. Generate questions related to appropriation (e.g., What is cultural appropriation? How does this affect the way students are working with dance?).

b. Research and discuss examples of appropriation in dance (e.g., case studies).

c. Examine contemporary dance practices and other arts disciplines that include hybrid forms and/or cultural fusions (e.g., Bollywood, Travis Wall's *Strange Fruit* in response to slavery and Black Lives Matter).

d. Identify the ethical responsibilities, such as obtaining permissions and rights, involved in interpreting and presenting interdisciplinary work (e.g., dancing to a poem, learning First Nations and Métis dances).

Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

CH20.1 Examine the role of dance in expressing Indigenous cultural and individual identity, past and present.

a. Engage, digitally or in-person, with Indigenous Elders and/or Knowledge Keepers to learn about the role and history of dance in Indigenous communities.

b. Examine the role of dance in expressing identity, drawing where possible/appropriate on the experience of students and expertise of community members.

c. Discuss the history and role of dance in Indigenous cultures around the world.

d. Analyze the role of dance in preserving and celebrating cultural identity.

e. Examine the role of dance in resisting colonial assimilation policies in various parts of the world.

f. Recognize the role of dance in developing and expressing identity in Indigenous communities around the world.

g. Compare various Indigenous dance protocols and their purposes.

h. Examine and describe the different complexities related to the roles of men and women in traditional dance around the world.

i. Conduct research (e.g., digital or live) on a contemporary International Indigenous dance maker and report on such things as: philosophy or focus, subject or themes presented, discipline specific or interdisciplinary, and the potential influence of traditional practices (e.g., interview, where possible, and ask questions such as Do traditional practices and/or Elders influence the work you create?" "Does your culture influence the subject matter or themes of your work?).

Note: In Saskatchewan, there are multiple First Nations language groups and a Métis nation, each having a distinct cultural identity with its own spiritual beliefs, ceremonies, practices and traditions. The traditional Métis language is Michif.

First Nations identify themselves as Nihithawak (Woodland Cree), Nehinawak (Swampy Cree), Nehiyawak (Plains Cree), Nakawewiniwak (sometimes referred to as Saulteaux, or Plains Ojibwa or Anishnaabe), Denesutiné (also referred to as Chipewyan), Océti Sakówin (sometimes referred to as Sioux, Assiniboine or Stony). The Dakota, Nakota and Lakota are all part of the Océti Sakówin.

CH20.2 Develop personal voice of dance within a global historical context.

a. Examine how world views changed throughout time and the effects it has had on dance.

b. Discuss how specific dances evolved from historical events.

c. Examine retrospective of a choreographers (e.g., Alvin Ailey, Merce Cunningham and Isadora Duncan) and companies work, (e.g., Toronto Dance Theatre, National Ballet School, Netherlands Dance Theatre and Martha Graham Company).

d. Develop a dance in response to a global historical issue.
e. Explore a variety of historical world events in relation to self-expression through dance.

f. Explore other artists' work within global historical issues and relate through own self-expression.

g. Create a global timeline of historical milestones in dance (e.g., photograph, tableau, video and drawing).

h. Investigate the connection between specific cultural spiritualties and dance.

CH20.3 Develop a personal voice of dance in relation within the context of historical and/or contemporary world issues and/or events.

a. Survey and respond to a range of world dance styles.

b. Examine international choreographers who are pioneers in new movements or genres in dance.

c. Acknowledge how a variety of worldviews influence personal voice through dance.

d. Investigate how various dance styles emerge and evolve in response to historical and/or current cultural shifts.

e. Explore and respond to dance practices within a range of cultural contexts (e.g., legends, myths, ceremonies, nature).

f. Explore other artists work within global issues and relate through own evolving personal voice.

g. Reflect on the development of one's personal voice.

CH 20.4 Analyze and explore a dance-related career path related to own interests.

a. Investigate and describe various careers related to dance creation/production (e.g., choreographer/dance maker, performer, costume designer, lighting designer, stage manager, director, teacher, music editor, production crew).

b. Investigate and describe various careers related to health and wellness in dance (e.g., teacher/instructor for Pilates/yoga, fitness trainer, massage therapist, physiotherapist,

c. Investigate and describe various careers related to entrepreneurship/free-lancing in dance (e.g., dance studio owner, photographer, videographer, marketing/event planner, critic, agent, dance wear).

d. Complete a survey to identify careers that would suit one's strengths, beliefs and interests.

e. Prepare for an interview and/or an audition.

Dance 30: Outcomes and Indicators

Creative/Productive (CP) Goal: Students will inquire, create, and communicate through dance, drama, music and visual art.

CP30.1 Investigate and demonstrate dance technique and related protocols within a range of cultural contexts, including First Nations and Métis.

a. Refine and integrate the dance techniques needed to perform a particular dance style.

b. Apply, independently, technique and strategies for safe execution of dance movements (e.g., lifts).

c. Implement and lead warm-up and cool-down into dance training.

d. Demonstrate body and spatial awareness while executing dance technique.

e. Embody elements of dance and adapt to the changes and complexities of the dance making process.

f. Apply, independently, genre-specific (e.g., hip hop, classical ballet, pow wow dances) body alignment.

g. Integrate technique associated with different styles to create new work.

h. Demonstrate knowledge of protocols associated with First Nations and Métis dances.

i. Execute technique with precision in all dance styles studied.

CP30.2 Choreograph/create solo, duo or group dances that convey personal vision or social commentary.

a. Create movement or dance composition inspired by personal experience, social issue or recognized Canadian dance maker.

b. Use another art form (e.g., drama, visual art or music) or discipline (e.g., science, social studies or physical education) as inspiration for dance making.

c. Demonstrate purposeful use of dance elements and choreographic form in dance-making process.

d. Research Canadian choreographers' methods and practices.

e. Incorporate a Canadian dance maker's (e.g., Michael Greyeyes, Robin Poitras, Peggy Baker) ideas and movement style into a dance composition.

f. Create dance with a focus on social justice (e.g., reconciliation) and cultural diversity in a Canadian context.

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g.   Adapt choreography for a range of abilities.

h.   Demonstrate collaboration, problem solving and clear communication during the dance-making process.

i.   Design overall vision including production components such as space, attire/regalia, lighting, sound, set and props working with a range of resources (e.g., found objects).

j.   Collaborate and demonstrate leadership with peers, teacher, community members during dance-making process.

k.   Keep record of dance-making ideas and choreography using traditional or invented notation.

CP30.3 Perform solo, duo or group dances that convey personal vision or social commentary.

a.   Perform movement or dance composition to convey personal experience.

b.   Perform movement or dance composition that has a focus on social justice (e.g., reconciliation) and cultural diversity in a Canadian context.

c.   Perform dances inspired by the work of recognized Canadian dance makers.

d.   Collaborate, problem solve and communicate clearly during rehearsal and dance performance (e.g., making adjustments in the moment, dealing with unforeseen technical difficulties).

e.   Rehearse and refine composition to convey the dance maker's vision.

f.   Perform a choreographed dance composition.

g.   Demonstrate one's optimal level of ability when dancing.

h.   Create criteria for evaluating performance.

i.   Apply peer and teacher feedback during rehearsal process to improve performance.

Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

CR30.1 Examine how dance expands one's relationship with self and community.

a.   Reflect on how dance has impacted one's life (e.g., growth, perspective, agency, relationship to world, cultural identity, personal experience).

b.   Establish mindful and/or contemplative exercises (e.g., written reflection, video, blog) as a

daily practice.

c. Reflect on and articulate how dance impacts student voice in relation to the world.

d. Demonstrate leadership (e.g., lead dance class for lower grade level, plan seniors' centre movement class) in developing and sharing dance work.

e. Identify and research (e.g., interview) Canadians whose lives and work inspires own dance expressions, interpretations and/or dance making.

f. Connect and apply training methods and practices (e.g., medicine wheel, wellness wheel, sports medicine, somatic practices/Pilates) to promote mental and physical health and well-being.

g. Use dance to promote compassion and empathy for the human experience.

h. Provide evidence of active and critical engagement in community through dance.

i. Reflect on how dance has created a sense of community in the classroom, school, local and national community (e.g., Powwow, Hip Hop, Ukrainian communities).

j. Analyze how own dance can address larger questions of human existence and perspectives (e.g., identity-related inquiry questions such as Who built me? Where am I from? Where am I going? What is my purpose? What is my self-worth?)

k. Take personal risks in developing and sharing dance work.

CR30.2 Respond critically and constructively to dance compositions and/or expressions, in progress and complete, using form-specific terminology and rationale.

a. Identify and organize criteria (individually or collectively-developed) to analyze and assess dance compositions.

b. Articulate goals and intentions for dance, using discipline-specific terminology.

c. Provide rationale for contextual and environmental production decisions (e.g., lighting, staging, sets, props in a theatre; site-specific permits, safety considerations, sound, technical requirements).

d. Seek and apply feedback from others during dance-making process.

e. Critique own, peers' and others' dance compositions, in progress and finished, identifying and articulating strengths and areas for improvement.

f. Using a framework appropriate to the dance form, assess dance compositions and/or expressions (e.g., footwork in Fancy dance, movement of roach in Grass dance, isolations in hip hop, use of turnout in ballet).

g. Respond to dance compositions on an emotional, associative and formal intellectual level.

h. Identify potential for extended growth or future work based on feedback from self, peers and others (e.g., guest dancer/choreographer).

CR30.3 Analyze how dance challenges and influences personal and collective thinking about Canadian social, environmental and/or political issues.

a. Examine Canadian social, environmental and political issues and their influence on current dance expressions (e.g., dance as social or political commentary).

b. Compare personal and collective thinking, perspectives and biases about societal issues before and after viewing and responding to dance.

c. Research and reflect on ways that dance raises awareness, challenges thinking and inspires change with regard to issues such as treaty rights, land usage, immigration, diversity, war, ethics, human rights, water rights, disease, racism, gender and sexual diversity, suicide.

d. Transfer understanding of a dance maker's work related to a Canadian social, environmental and/or political issue into own dance compositions.

e. View, reflect upon and respond to dances that reflect Canadian social, environmental and/or political issues.

f. Take part in, reflect upon and respond to dances that reflect Canadian social, environmental and/or political issues.

CR30.4 Examine the issues, questions and concerns of appropriation of voice in dance and the arts.

a. Conduct an inquiry into the boundaries of cultural appropriation (e.g., what dances and or elements of dances are appropriate?).

b. Generate questions concerning appropriation of voice in dance and the arts.

c. Research examples of controversy in dance and the arts regarding appropriation.

d. Survey students, community members and artists regarding their perspectives on the issues.

e. Debate and/or discuss questions surrounding appropriation (e.g., When does portrayal cross the line into perpetuating stereotypes? Who can participate in culture-specific dances? When does borrowing become cultural appropriation in dance? When can culturally specific elements such as regalia designs be incorporated in dance? Is hip hop dancing cultural appropriation?).

Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

CH30.1 Investigate how Indigenous perspectives and ways of knowing, including local cultural knowledge, impact the creation of traditional and contemporary dance.

a. Engage, digitally or in-person, with Indigenous Elders and/or Knowledge Keepers to understand the impact of Indigenous practices and perspectives related to dance making.

b. Examine Indigenous perspectives on traditional and contemporary dance, drawing where possible/appropriate on the experience of students and expertise community members.

c. Discuss the ways of knowing and learning (e.g., dances passed down/gifted) that are applied to learning traditional and contemporary First Nations and Métis dances.

d. Analyze how the work of contemporary and traditional First Nations and Métis dances and dance makers (e.g., Michael Greyeyes, Floyd Favel Starr) are influenced by relationships to land, tradition and impacts of colonization (e.g., *Truth, Dance and Reconciliation*).

e. Examine how dance and dance makers influence and respond to social, political and cultural contexts.

f. Conduct an inquiry into how Saskatchewan and other Canadian Indigenous peoples' experiences and worldviews are expressed through dance.

g. Examine protocols related to the teaching, learning and presenting of dances of Saskatchewan and other Canadian Indigenous peoples.

h. Examine topics related to gender and sexual diversity (e.g., two-spirit individuals) in dance.

i. Conduct research (e.g., digital or live) on a contemporary First Nation, Inuit or Métis dancer or dance maker in Canada and report on such things as: philosophy or focus, subject or themes presented, discipline specific or interdisciplinary, and the potential influence of traditional practices (e.g., interview, where possible, and ask questions such as Do traditional practices and/or Elders influence the work you create?" "Does your culture influence the subject matter or themes of your work?).

Note: In Saskatchewan, there are multiple First Nations language groups and a Métis nation, each having a distinct cultural identity with its own spiritual beliefs, ceremonies, practices and traditions. The traditional Métis language is Michif.

First Nations identify themselves as Nihithawak (Woodland Cree), Nehinawak (Swampy Cree), Nehiyawak (Plains Cree), Nakawewiniwak (sometimes referred to as Saulteaux, or Plains Ojibwa or Anishnaabe), Denesutiné (also referred to as Chipewyan), Océti Sakówin (sometimes referred to as Sioux, Assiniboine or Stony). The Dakota, Nakota and Lakota are all part of the Océti Sakówin.

CH30.2 Develop understanding of dance within a Canadian social context.

a.   Examine choreographers who investigate specific social ideas through dance.

b.   Examine choreography that is reflective of social commentary and make connections with development of own work.

c.   Investigate choreographers' approaches to creating social activism.

d.   Use social commentary in a way that reflects the idea of a professional artist.

e.   Describe how dance can transmit or question values and beliefs.

CH30.3 Develop understanding of dance within a Canadian historical context.

a.   Analyze how social messages are communicated through time, identify what makes them memorable and use this information in own work.

b.   Describe the significance of the evolution of dance genres and specific choreography throughout history and how that is connected to social activism.

c.   Investigate the synergies and evolutions of dance in response to current cultural globalization.

d.   Investigate choreographers as activists throughout history, and identify how own dance composition relates to these ideas.

e.   Examine dance rituals and ceremonies in a variety of Canadian belief systems.

f.   Investigate the role of dance within Indigenous societies across Canada specifically pre-contact and post-colonial.

g.   Pose questions about how different belief systems approach dance (e.g., repression, affirmation).

h.   Investigate why certain dance compositions were considered to be controversial at different times in Canadian history.

CH 30.4 Analyze and explore the ways that skills and competencies learned from dance apply to careers one is interested in pursuing.

a.   Complete a survey to identify careers that would suit one's strengths, beliefs and interests.

b.   Discuss transferable skills learned from dance to the career students are interested in pursing.

c.   Explore a dance/movement opportunity one might pursue in one's own life.

d.   Establish a plan for lifelong participation in dance or movement.

Assessment and Evaluation of Student Learning

Assessment and evaluation are continuous activities that are planned for and derived from curriculum outcomes and consistent with the instructional learning strategies. The depth and breadth of each outcome, as defined by the indicators, informs teachers of the skills, processes and understandings that should be assessed.

Assessment is the act of gathering information on an ongoing basis in order to understand individual students' learning and needs.

Evaluation is the culminating act of interpreting the information gathered through relevant and appropriate assessments for the purpose of making decisions or judgements, often at reporting times.

Effective and authentic assessment and evaluation involves:

- designing performance tasks that align with curricular outcomes;
- involving students in determining how their learning will be demonstrated; and,
- planning for the three phases of assessment and evaluation indicated below.

Formative Assessment		Summative Assessment and Evaluation
Assessment *for* Learning involves the use of information about student progress to support and improve student learning, inform instructional practices, and: • is teacher-driven for student, teacher and parent use; • occurs throughout the teaching and learning process, using a variety of tools; and, • engages teachers in providing differentiated instruction, feedback to students to enhance their learning and information to parents in support of learning.	**Assessment *as* Learning** involves student reflection on learning, monitoring of own progress, and: • supports students in critically analyzing learning related to curricular outcomes; • is student-driven with teacher guidance; and, • occurs throughout the learning process.	**Assessment *of* Learning** involves teachers' use of evidence of student learning to make judgements about student achievement and: • provides opportunity to report evidence of achievement related to curricular outcomes; • occurs at the end of a learning cycle, using a variety of tools; and, • provides the foundation for discussions on placement or promotion.

There is a close relationship among outcomes, instructional approaches, learning activities, assessment and evaluation. Assessments need to be reflective of the cognitive processes and level(s) of knowledge indicated by the outcome. An authentic assessment will only collect data at the level for which it is designed.

Glossary

AB - A choreographic form in which the A part represents a phrase of specified length and the B part represents a different phrase of specified length.

ABA - An extension of the AB choreographic form/structure; after the B phrase, the piece returns to the A phrase.

Actions - What the body is doing. Includes locomotor and non-locomotor movements; for example, running, jumping, twisting, gesturing, and turning.

Alignment - Body placement or posture; proper alignment lessens body strain and promotes dance skills.

Asymmetry - An uneven, irregular design.

Body bases - Body parts that support the rest of the body. For example, when standing, the feet are the body base; when kneeling, the knees are the body base.

Body parts - Arms, legs, head, torso, and so on.

Body zones - Body areas of right side, left side, front, back, upper half, and lower half.

Binary form - Two-part structure: AB.

Call and response - A choreographic form, in which one soloist or group performs, and the second soloist or group enters in response to the first.

Canon - A choreographic form in which movements introduced by one dancer are repeated exactly by subsequent dancers in turn.

Chance - A choreographic process in which movements are chosen at random or randomly structured to create a movement sequence or a dance.

Choreographic devices - Composition principles that can be manipulated to develop dance choreography (e.g., repetition, contrast, tension and resolution, sequencing and development, transition, unity, variety).

Choreographic form - The way in which the choreography of a dance is structured. For examples of choreographic form, see: AB, ABA, call and response, canon, narrative, rondo.

Choreographic process - The method (e.g., teacher direction, group collaboration, collage, chance) by which choreography is developed.

Dance phrase - A logical sequence of movements with an observable beginning, middle, and end.

Directions - Forward, backward, sideways, up, and down.

Duration - The length of time needed to do a movement; very short to very long.

Dynamics - The dance element which relates to how a movement is done.

Elements of dance - The basic components of movement (e.g., actions, body, dynamics, space, relationships).

Energy - Muscular tension used to move; ranges from a little to a lot.

Even rhythm - Movements of equal duration; for example, walking. Form - Structure of dance compositions.

General space - The dance area.

Idea - A visual, auditory, or kinaesthetic concept, or a combination of these, within an arts discipline.

Improvisation - Spontaneous movement in response to a stimulus.

Kinesphere - See personal space.

Levels - Movements might take place on three levels: high level, middle level, and low or deep level.

Locomotor movements - Movements that travel from one location to another.

Meaning - What an artist expresses in an art expression; or what an audience understands and interprets.

Metric rhythm - The grouping of beats in a recurring pattern.

Motif symbols - Symbols that represent movements (see Notation).

Movement motif - A movement or gesture that can be elaborated upon or developed in a variety of ways in the process of dance choreography.

Movement sequence - A series of movements, longer than a phrase, but shorter than a section of a dance. Movement vocabulary - All the actions the body can make.

Narrative structure - A choreographic structure that tells a story.

Non-locomotor movements - Also called axial; movements which do not travel; moving or balancing on the spot.

Notation - Graphic shapes and lines (traditional or invented) used to represent movement (see Motif symbols). Pathways - Patterns or designs created on the floor or in the air by movements of the body.

Personal space - Also called kinesphere; the space reached while stationary.

Principles of composition - Choreographic devices that can be manipulated to develop dance choreography (e.g., repetition, contrast, climax and resolution, sequencing and development, transition, unity, variety).

Qualities - Characteristics of a movement.

Relationships - The body's position relative to something or someone.

Rondo form - A dance structure with three or more themes where one theme is repeated: ABACAD.

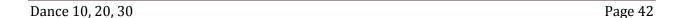**Shape** - The design of a body's position.

Size - Magnitude of a body shape or movement; from small to large.

Speed - Velocity of movements; from slow to fast.

Symmetry - A balanced, even design. Ternary form - Three-part structure: ABA.

Time signature - A symbol that denotes a metric rhythm; for example, 3/4 or 4/4.

Uneven rhythms - Movements of unequal duration (e.g., skipping).

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