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Visual and Performing Arts
Co-Curricular Activity (VPA CCA):

Reference Guide

Dance (Secondary Level)



Ministry of Education
SINGAPORE

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You are the key...

“I never teach my pupils, I only attempt to provide the conditions in which they can learn.” – Albert Einstein

Dear teachers,

When we at the Arts Education Branch were sharing our own experiences as students, we were pleasantly surprised. Many of us recalled our joyful and memorable Arts Education experiences in the CCAs – from rehearsals with our fellow CCA-mates, to pre-show jitters when getting ready to go on stage to perform, to planning for camps, orientations, showcases; and going to concerts and visiting museums together.

We also remembered how our teachers-in-charge provided us with a supportive presence during those formative years. They were instrumental in our development by encouraging us, lending a listening ear, planning for opportunities for us to learn and working closely with the instructors or conductors for us. Indeed, the same stories abound from our schools even now.

Many generations of students continue to love, engage with and participate in the Arts. The Arts is a means of getting to know more about themselves, explore and understand our Singapore story and the world around them.

Some of these students have continued to pursue their passions and eventually contribute back to the Arts – as educators, artists, practitioners, patrons or designers, and so on. This was made possible because you, the teachers, ran the VPA CCAs with dedication for our students.

To support you in this journey of inspiring our young, we have prepared a series of reference guides, resources and online e-learning materials to assist you.

You are the key to a Quality Arts Education experience for your students in the VPA CCAs.

We wish you a fruitful journey ahead and await stories of joy and learning from you and your students.

Regards,

Your fellow colleagues at AEB

THE VALUE OF ARTS EDUCATION

The Arts is integral to the holistic development of our children. It contributes to their development of an understanding of the physical, emotional, intellectual, aesthetic, social, moral and spiritual dimensions of human experience.

The role of arts education is central in developing in our children a lively curiosity and an inquisitive mind. This is essential as it promotes inventive thinking and an innovative orientation in what they do.

Arts education is also the gateway to our children's sense of aesthetics, which is the basis of how they perceive the world at large and all that is around them. Such a perspective helps them make meaning of their lives, culture and identity.



Co-Curricular Activities (CCAs)

Co-Curricular Activities (CCAs) are one of the four key areas² of learning in the Co-Curriculum, which complements the academic curriculum. They play an important role in the holistic development of our pupils. CCAs prepare students for an increasingly globalised and complex future through the inculcation of values, social and emotional competencies and the emerging 21st Century Competencies (21CC). CCAs provide a means through which students are able to discover their passions, strengths and weaknesses over and beyond what they might learn about themselves in the academic classroom. Students grow as they learn together, strive together, work with and lead one another in the CCAs they participate in.

The friendships forged and the team spirit nurtured amongst students of different backgrounds are vital for social integration. These strengthen students' sense of belonging, commitment and responsibility to school, community and nation.

Above all, students develop character and resilience, as the continuum of authentic experiences allow them to develop, reflect on, and apply the values, competencies and skills that will help them thrive in the future.

Visual and Performing Arts (VPA) CCAs

Visual & Performing Arts (VPA) CCAs provide opportunities for students to develop a lifelong passion for the arts and build character. VPA CCAs are also integral to the nurturing of students' creative expression, lifelong appreciation and participation in the Arts and their 21st Century Competencies.

² The four key areas are: CCAs, Student Leadership Development (SLD) Programmes, Values in Action (VIA) Programmes and Enrichment and Lifeskills (ENL) Programmes

Reference Guide for Dance Co-Curricular Activities (CCAs)

1. Philosophy of Dance Education

This reference guide is developed on the premise that Dance is a creative art form that gives our students the language of movement to explore, express and communicate feelings and ideas. Dance engages students in meaningful artistic experiences through purposeful, expressive and rhythmical sequences of movements. It allows students to experiment with movements, form ideas, critique and develop knowledge and skills for expressive dance performances. As a rich discipline, dance stretches the bodies and minds of our students and cultivates in them an appreciation for the aesthetics and different cultures, developing desired attributes for lifelong engagement in dance.

2. Aims of Dance CCAs

The aims of Dance CCAs are to provide students with opportunities to:

- Discover their interests and talents;
- Appreciate the rich culture and heritage of a multi-racial society;
- Foster friendships and social integration amongst students of diverse backgrounds;
- Cultivate a sense of identity and belonging to the schools; and
- Provide the basis to develop an informed and life-long involvement in Dance.

3. Opportunities to Develop 21CC through Dance CCAs

As part of the holistic development of the child, the learning of Dance presents opportunities to develop the emerging 21st Century Competencies (21CC) of Civic Literacy, Global Awareness and Cross Cultural Skills (CGC); Critical and Inventive Thinking (CIT); and Communication, Collaboration and Information Skills (CCI).

Table 1: Learning Opportunities in Dance CCAs based on Standards and Benchmarks for Emerging 21CC

Standards	Benchmarks by end of S4/S5	Learning Opportunities in Dance CCAs
Civic Literacy, Global Awareness and Cross Cultural Skills (CGC)		
CGC 1 Aware of community and national issues and plays a part to improve the community and nation	<ul style="list-style-type: none"> The student is able to discuss issues that affect the culture, socio-economic development, governance, future and identity of Singapore, and use evidence to support their viewpoints. The student is able, with support, to plan and organise school and community activities/ programmes to address social issues. 	<ul style="list-style-type: none"> Discuss the characteristics of the 3 main cultural dances (Chinese, Malay & Indian dances) and make comparisons between the styles that are practiced in Singapore and in other countries. (e.g., China, Malaysia, Indonesia and India). Initiate a Values-In-Action project to bring dance into the community to benefit the lives of others. For example, serve the aging population by planning a performance or a movement session with the elderly in an old folk's home, to bring joy and the benefits of movement to the residents.
CGC 2 Aware of global issues and trends	<ul style="list-style-type: none"> The student is able to demonstrate awareness of how global issues impact relations between various countries. 	<ul style="list-style-type: none"> Collaborate with others to choreograph and perform a dance piece, with themes that are based on global issues that affect Singapore. For example, the theme "Haze" can be explored by students. Students can read and discuss articles about haze situations and express their responses to the haze situation through dance.
CGC 3 Displays socio-cultural and religious sensitivity and awareness	<ul style="list-style-type: none"> The student is able to demonstrate appropriate skills and behaviour to work together with people from a diverse range of socio-cultural and religious backgrounds within and beyond Singapore. 	<ul style="list-style-type: none"> Learn the form and context of a different cultural dance. Collaborate with students specialising in a different cultural dance, to choreograph and perform a dance inspired by the 2 different cultures. In the process, the students working together are able to identify similar movements that are used in their respective dance genres that possess distinctive variation in the dynamics and the cultural

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Standards	Benchmarks by end of S4/S5	Learning Opportunities in Dance CCAs
	<ul style="list-style-type: none"> The student is able to contribute to promoting Singapore's social cohesion. 	background of the dances to draw connections between movement expression, culture, location and time.
Critical and Inventive Thinking (CIT)		
CIT 1 Explores possibilities and generates ideas	<ul style="list-style-type: none"> The student is able to generate ideas and explore different pathways that lead to solutions. 	<ul style="list-style-type: none"> Solve a movement problem by manipulating dance elements (body, space, time, energy, relationships) to produce several dance motifs that respond to a given theme.
CIT 2 Exercises sound reasoning, decision-making and metacognition	<ul style="list-style-type: none"> The student is able to use evidence and adopt different viewpoints to explain his/ her reasoning and decisions, having considered the implications of the relationship among different viewpoints. The student is able to suspend judgement, reassess conclusions and consider alternatives to refine his/ her thoughts, attitudes, behaviour and actions. 	<ul style="list-style-type: none"> Discuss the effectiveness of a work viewed with openness to the views of others, while also being able to articulately express and defend personal opinions about the aesthetic value of the dance styles and choreographic form in a work.
CIT 3 Manages complexities and ambiguities	<ul style="list-style-type: none"> The student is able to identify essential elements of complex tasks, stay focused on them, take on diverse roles and persevere when he/she encounters difficulties and unexpected challenges. The student is able to manage uncertainty and adapt to diverse demands and challenges in new and unfamiliar contexts. 	<ul style="list-style-type: none"> Present an improvised movement in response to a theme or music given. Respond to small-group dance improvisation exercises that require them to respond to different stimuli including elements of theme, space, relationship and to one another.

Standards	Benchmarks by end of S4/S5	Learning Opportunities in Dance CCAs
Communication, Collaboration and Information Skills (CCI)		
<p>CCI 1</p> <p>Communicates and collaborates effectively</p>	<ul style="list-style-type: none"> The student is able to convey complex information and ideas coherently and clearly to create impact for specific purposes and contexts. The student is able to interact with others to construct knowledge, and new understandings and ideas. The student is able to reflect on and modify his/her working relationships and role in contributing to the group's goals, as determined collectively by its members. 	<ul style="list-style-type: none"> Collaborate with others to produce a dance piece in response to a planned theme, while refining the piece continuously based on feedback from other viewers.
<p>CCI 2</p> <p>Manages, creates and shares digital information thoughtfully, ethically and responsibly</p>	<ul style="list-style-type: none"> The student is able to refine search results, organise information systematically and manage information sensitively, while abiding by copyright regulations and minimising security risks in the handling of information. The student is able to verify the accuracy, credibility and currency of information across multiple sources. The student is able to contribute actively and value-add to the information pool in an online community, while observing proper etiquette. 	<ul style="list-style-type: none"> Seek information from multiple sources and media (books, internet, videos, photos, interviews), draw connections and make judgments on its credibility, when doing research about dance genres, choreography, or specific works (e.g. in putting together a programme booklet for a performance). Cite sources responsibly to acknowledge a third party's ideas or resources used in his/her own work. When sharing dance works or commenting on or critiquing the works of others on social media, the student is able to post genuine remarks that are constructive and be accountable for them.

Standards	Benchmarks by end of S4/S5	Learning Opportunities in Dance CCAs
	<ul style="list-style-type: none"> The student is able to project a positive online presence and manage his/her online reputation. 	

4. Learning Outcomes of Dance CCAs

By the end of 4/5 years in the Dance CCA, students are expected to attain the following Learning Outcomes:

- a) Demonstrate artistic techniques and expressions in dance;
- b) Understand dance from diverse cultures and contexts and make connections between dance and daily living;
- c) Use choreographic tools to create dance phrases³ or short works;
- d) Demonstrate critical thinking skills in interpreting and evaluating dance works;
- e) Demonstrate collaborative skills while working to achieve common artistic goals; and
- f) Express and communicate confidently in and about dance.

5. Organising Learning Experiences with PRAC

The quality of the learning process is key to achieving the Learning Outcomes. The PRAC learning strands are outlined to help teachers plan, organize and facilitate suitable learning experiences for students to acquire the Knowledge, Skills and Values (KSVs) to attain the Learning Outcomes.

In practice, the learning strands are inter-related and always existing within the learning experiences of performing arts CCAs. Some learning activities lend themselves more to one or more of the learning strands.

The learning strands are:

Presenting	Responding	Appreciating	Creating
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³ This refers to a short choreographic fragment which is usually constructed by following rhythmic patterns. One popular example is a dance phrase of eight beats.

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In presenting, students demonstrate and showcase their skills in the art form to a variety of audiences.	In responding, students think critically about the art works and use various modes ⁴ to express their views, individually and in groups.	In appreciating, students relate aesthetically, affectively and cognitively to the art form and the contexts ⁵ of the art works.	In creating, students explore and experiment with the art form and express themselves using the art form and its conventions.
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To guide the intentional design of a range of learning experiences for students to acquire the KSVs and attain the Learning Outcomes, below are some non-exhaustive examples of learning activities that fall within each of the strands.

It is important to note that a balanced approach to using PRAC to plan the learning experiences will ensure a stronger foundation in the performing arts CCA and raise the quality of the programmes.

Table 2: Learning Activity Examples for PRAC Learning Strands

Learning Strand	Definition	Examples of Learning Activities
Presenting	In presenting, students demonstrate and showcase their skills in the art form to a variety of audience.	<ul style="list-style-type: none"> a) A performance in the school hall or community centre to a formal audience. b) A sectional rehearsal where sectional leaders or senior students demonstrate their skills to coach the junior students. c) A CCA session where students experiment and explore some basic composition / improvisation / choreography to perform their own works for each other.
Responding	In responding, students think critically about the art works and use various modes to express their views, individually and in groups.	<ul style="list-style-type: none"> a) After performing at a showcase, students discuss where they did well and how they can improve for the next performance.

⁴ Students may express themselves verbally, in writing and use their expressive skills in the artforms to respond to other art works.

⁵ There are two main aspects: the cultural, geographical, historical, political and social contexts (i) within which the art work was created and performed (THEN and THERE), and (ii) the current local and global contexts of the art form (HERE and NOW).

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		<p>b) After attending a performance outside of school, the students verbally discuss or reflect on the elements of the performance observed and apply their learning to their own rehearsals or performances.</p> <p>c) In response to an art work, students apply their acquired skills and knowledge of the art form to improvise a short piece to express their thoughts, feelings and ideas.</p>
Appreciating	In appreciating, students relate aesthetically, affectively and cognitively to the art form and the contexts of the art works.	<p>a) During and after watching a performance by their peers, or by others within or outside of school, students are able to discuss and share their ideas, thoughts and feelings about art works with suitable vocabulary.</p> <p>b) In preparing for performances or before and after watching a performance, students can discuss and share their understanding of the contexts, themes, topics and stories behind the performances that they are performing or observing. This informs their performance and understanding of the art works.</p> <p>c) As they learn more about the current local and global contexts of the art form that they are performing and watching, students apply what they have learnt in the CCAs to these contexts and articulate how their practice is connected with the broader cultural context of the art form.</p>
Creating	In creating, students explore and experiment with the art form and express themselves using the art form and its conventions.	<p>a) Students experiment with the KSVs acquired to improvise / devise a short performance piece themselves.</p> <p>b) Students improvise/devise a short performance in response to a given topic / stimuli / theme / art work.</p>

6. Guiding Principles

The following principles guide schools in the planning and implementation of the Dance Co-Curriculum Activity:

a. Provide breadth of experiences

There should be a range and variety of programmes and activities to cater for holistic development and to broaden students' learning. The range of programmes and activities should support students' interests and promote self-directedness in learning.

b. Ensure development and progression

The activities and learning experiences should be designed to deepen students' development of knowledge and skills and be purposefully planned to support development of character, citizenship and achievement of the 21st Century student outcomes.

c. Provide challenge and enjoyment

While the pursuit of excellence is important, the programmes and activities should provide a healthy balance of collaboration and allow for participation at different levels to promote students' overall enjoyment.

d. Promote social bonding and integration

The programmes and activities should present opportunities for building friendships and allow students to work as a team towards a common goal. They should promote social integration and cohesion.

e. Consider available resources and safety

In the planning and implementation of the programmes and activities, schools should also consider availability of resources such as manpower and physical facilities, and the ability to ensure safety in their delivery.

7. Content Structure

The content structure of the reference guide outlines the Knowledge, Skills and Values (KSVs), Values, Socio-Emotional (SE) competencies and emerging 21st Century Competencies (21CC) related to the art form CCA that will contribute to the specific Learning Outcomes of the art form. The other learning outcomes for CCAs such as passion, leadership and teamwork, friendship and belonging, and spirit of service to the community are not covered by the Reference Guide and needs to be taken into account in the overall Student Development Plan.

The table below details the desired KSVs, Values, SE competencies and emerging 21CC that students can acquire through the four learning strands of PRAC learning activities in order to attain the learning outcomes of the Dance CCA. It is intended to be used by teachers-in-charge and instructors as a reference for designing a quality Dance CCA programme.

When planning the CCA programme, teachers are encouraged to consider students’ prior knowledge either from their Primary School Dance CCA or personal experiences. To support differentiated learning, teachers can consider providing students with a variety of experiences to explore and develop their abilities in the CCA. Level 1 skills describe basic proficiency in the art form. Through sustained participation in the CCA, students work towards attaining the skills described in Level 2.

Table 3: Dance CCA Content Structure

Learning strands	Knowledge	Skills		Values	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
Presenting	<ol style="list-style-type: none"> 1. Recognise safe practices during dance sessions 2. Know spatial concepts that can be applied when performing dance 3. Know dance techniques⁶ for efficient movement execution and expressive performance 	<ul style="list-style-type: none"> • Move safely in a dance space during various dance activities and formation⁷ transitions • Coordinate and synchronise movements with peers while dancing to music 	<ul style="list-style-type: none"> • Demonstrate safe practices during technique trainings, rehearsals and performances • Demonstrate teamwork and coordination between dancers, showing clear dance formations and smooth group 	<ul style="list-style-type: none"> • Collaborate with peers on various group tasks • Display interest in learning dances from different cultures and/or time-periods • Demonstrate perseverance by delivering one’s 	<p>Values: Resilience</p> <p>SE Competencies: Collaborative Skills, Self-Awareness and Social Awareness</p> <p>21CC: Cross-Cultural Skills</p>

⁶ Technique: Proficiencies in control, accuracy, alignment, strength, balance and coordination in presenting movements in the genre/form of the dance.

⁷ Group formation: How a group of dancers position themselves in the dance space relative to the space and to each other.

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Learning strands	Knowledge	Skills		Values	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
	4. Understand that facial expressions and variations in movement qualities can be used to convey an intent	<ul style="list-style-type: none"> Demonstrate a range of movement qualities⁸ when presenting dance phrases (e.g. fast/slow, bound/free-flowing, percussive/suspended) when performing dance phrases Perform dances from at least 1 culture, with expressions to convey an intent, demonstrating proper body alignment, movement control and clarity in execution. 	<p>transitions when presenting a dance</p> <ul style="list-style-type: none"> Display musicality⁹ when performing movements, demonstrating nuances in movement execution and appropriate expressions to convey feelings and intentions Perform dances from at least 2 cultures with expressions to convey an intent, demonstrating proper body alignment, movement control and clarity in execution. 	personal best during trainings and performances	
Responding	<ol style="list-style-type: none"> Know that body, space, time, energy and relationships are elements of dance, which are the key components of movement Understand that elements of dance can be manipulated to produce changes in movement quality and dance style Know that the content of a dance can be developed with a clear beginning, middle and end 	<ul style="list-style-type: none"> Discuss how the elements of dance have been used to communicate ideas or feelings in dances that were performed or viewed Compare and contrast how the elements of dance have been used differently in dances from two different styles 	<ul style="list-style-type: none"> Describe the structure of a dance that was performed or viewed, and how the intention was realised through the beginning, middle and end of the dance. Suggest how the elements of dance and/or the structure of a dance that was performed or viewed could be modified to better achieve the desired 	<ul style="list-style-type: none"> Display interest in understanding dances from diverse cultures and/or time-periods Be willing to share feelings and comments in response to dances viewed Pay attention to details when reflecting on or evaluating dances performed or viewed 	<p>Values: Respect</p> <p>SE Competencies: Self-awareness and Social awareness</p> <p>21CC: Critical Thinking, Communication Skills, Cross-Cultural Skills</p>

⁸ Movement quality: The way that a movement is presented, the amount of energy used and the manner by which this energy is released that gives the movement a distinctive character.

⁹ Musicality: The ability to coordinate with and present the nuances of the tonal and rhythmic elements of music.

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Learning strands	Knowledge	Skills		Values	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
	4. Know the elements of dance, choreographic devices and style-specific vocabulary for the purpose of evaluating dances	(e.g., Indian classical dance and Ballet)	intent and substantiate one’s views	<ul style="list-style-type: none"> Show willingness to embrace diverse views and accept other people’s opinions for self-improvement 	
Appreciating	<ol style="list-style-type: none"> Understand and relate to the significance of observing safe dance practices to reduce the risk of dance-related injuries Know physical and technical skills needed for efficient and safe movement execution (e.g. body alignment, body control and balance, etc.) Understand that expressive and stylistic features of different dances are influenced by time periods, locations and cultures 	<ul style="list-style-type: none"> Cite reasons for observing safe practices during dance sessions (e.g. warm-up, cool-down, proper body alignment, etc.) Describe the histories and contexts of dances learned Relate the main idea or content in a dance that was viewed to other experiences 	<ul style="list-style-type: none"> Lead others in safe practices during dance sessions (e.g. warm-up, cool-down, proper body alignment, etc.) Compare and contrast the history and contexts of dances of different regions and cultures (e.g. identify the differences between ballet presented by Russians and Australians) Discuss how cultural and historical contexts influence the artistic expressions of dances, and relate it to one’s own experience in performing dances from different cultures or time-periods 	<ul style="list-style-type: none"> Respect one’s bodily facilities and limitations Be responsible by observing safe practices during dance activities Demonstrate curiosity in learning more about other cultures 	<p>Values: Respect, Harmony</p> <p>SE Competencies: Self-Awareness and Social Awareness</p> <p>21CC: Cross-Cultural Skills</p>
Creating	1. Know that purposeful movements (e.g. movement motif) can be generated through movement exploration, experimentation and refinement	<ul style="list-style-type: none"> Create movements in response to a variety of stimuli¹⁰ 	<ul style="list-style-type: none"> Create a dance phrase based on one’s ideas or through adaption of a learnt dance phrase by manipulating with the elements of space, time, energy or relationships to convey an intent 	<ul style="list-style-type: none"> Be open to exploring new movement ideas and considering diverse perspectives Take the initiative to suggest and contribute movement creation ideas 	<p>Values: Resilience, Harmony</p> <p>SE Competencies: Inventive Thinking, Collaborative Skills</p>

¹⁰ Stimuli: Sounds, music, stories and images are some examples of common stimuli used to scaffold the creative process of dance making.

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Learning strands	Knowledge	Skills		Values	Core Values, SE Competencies , Emerging 21 CC
		Level 1	Level 2		
	2. Understand that the elements of dance can be manipulated to produce variations in movements 3. Know choreographic devices (e.g. repetition, unity, contrast, rearrangement, addition, subtraction and abstraction) that can be used for dance-making	<ul style="list-style-type: none"> Work in a small group to create a short dance sequence¹¹ with a clear beginning, middle and end to convey an idea 	<ul style="list-style-type: none"> Work in a small group to create a dance that comprises contrasting movement dynamics¹² to convey a theme 	<ul style="list-style-type: none"> Display persistence in following through with tasks that lead to diverse outcomes Perceive failures as learning experiences when movement ideas have to be thrown out/modified/changed 	

8. Resources

The annexes appended to this Reference Guide contain useful information to help schools in the design and conduct of Dance CCA activities.

Annex A: Roles and Responsibilities of Dance Teachers-in-Charge

Annex B: Roles and Responsibilities of Dance Instructors

Annex C: Roles and Responsibilities of Dance CCA Participants

Annex D: Safe Practices in Conducting Dance Learning Activities

Annex E: Warm-up and Cool-down Exercises

Annex F: Learning Activities

Annex G: Monitoring Students’ Learning in Dance CCA

Annex H: Further Reading Material for Dance CCA Teachers-in-Charge

¹¹ Dance sequence: A combination of movements, which can be self-created or learnt, that are arranged and can be used to form part of a dance.

¹² Dynamics: How movement is performed, and includes the forces that are applied to movement over time. For example, strong or gentle force, or fast or slow release of energy.

Roles and Responsibilities of the Dance CCA Teacher-in-Charge

1. Being a Leader

- Work together with the instructor to develop a detailed Student Development Plan that clearly details what students are expected to progressively achieve through the years. The Plan's objectives should include acquiring:
 - a) An appreciation of different genres of dance and the relevance of dance to life;
 - b) Skills to critique dance pieces;
 - c) Choreographic tools to create dance phrases or short pieces;
 - d) Competence in the techniques of a selected dance genre;
 - e) Confidence as a dancer and as a person;
 - f) The ability to work in a team.

2. Being a Facilitator

- Seek to recognise and develop each student's potential. Create opportunities for learning that could include:
 - a) Small-scale recitals in school;
 - b) Large-scale public performances;
 - c) Dance competitions with student-choreographed works;
 - d) Screenings of dance films in school;
 - e) Visits to watch performances;
 - f) Post-performance discussions.
- Work in an open, collaborative and respectful manner with the instructor, students and their parents, in order to provide the students with a meaningful, enriching and safe dance learning experience.

3. Being a Manager

- Seek to hire an instructor with suitable skill, experience, knowledge and/or qualifications required to meet the training needs of the students in the dance CCA.
- Ensure that the dance instructor is familiar with the school culture, the CCA objectives and students with specific medical conditions requiring more attention.
- Together with the students and instructor, create a safe environment conducive to learning dance. Ensure that the training area is clear of obstructions and hazards and, as far as possible, has suitable flooring.
- Be aware of procedures to be taken during an emergency.
- Brief the instructor that professional distance between instructor and student must be observed regardless of gender. Ensure appropriate interactions between the instructor and the students.

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- Inform the instructor that physical contact should be avoided except in specific instances where it helps prevent potential injury or the risk of harm to the student's well-being [e.g., falling, overarching the back] or repeated verbal instructions fail to correct errors in movement. In such instances:
 - a) The nature and reason for the physical contact must be explained to the teacher-in-charge and student(s) concerned.
 - b) The student(s) must give consent, but should be asked to voice concerns if the physical contact makes them feel uncomfortable, distressed, embarrassed or threatened.
 - c) The physical contact must be in the presence of others, including the teacher-in-charge.
 - d) The touching of the genital or chest areas, and parts in close proximity to these, is strictly not allowed.
- In managing students with a disability, specific support or assistance may be required. When students with disabilities are lifted or manually supported, care must be exercised and the individual student should be treated with dignity and respect.
- Encourage a positive body image and establish a positive and safe learning environment. Disallow teasing, harassment, deprecation, and mutual body evaluation or comparison.
- Work with the instructor in the use of the Risk Assessment and Management System (RAMS) to ensure safety measures are in place when organising activities.

4. Being a Mentor

- Role-model expected behaviours for the students by demonstrating an active interest in dance as an art form.
- Establish rapport with students and offer support and advice.
- Actively participate in the CCA training, acknowledge students' efforts and contributions, and where useful and appropriate, provide constructive feedback.

5. Being a Learner

- Seek opportunities to further a personal knowledge of dance.

Roles and Responsibilities of the Dance CCA Instructor

1. Being Professional

- Display professional attitudes, including punctuality, reliability, responsible care of students and responsible interactions with students.
- Work in an open, collaborative and respectful manner with the teacher-in-charge, students and their parents, in order to provide the students with a meaningful, enriching and safe dance learning experience.
- Do not approach individual students without the school's knowledge, for the purpose of involving them in performances, excursions or training programmes unrelated to the school.
- Do not communicate or meet with students on a personal basis outside the CCA context.
- Do not collect money from students for any purpose.
Do not commit the dance CCA to any performance, event or excursion without seeking the school's approval.

2. Being a Skilful and Knowledgeable Practitioner

- Demonstrate an understanding of general movement concepts and be sufficiently experienced and knowledgeable in at least one dance genre.
- Demonstrate and explain clearly the techniques of dance movement, and monitor students' progress in these techniques.
- Actively seek opportunities for reflection and continued professional development and skills upgrading.

3. Being the Provider of Effective Instruction

- Be familiar with the school culture, the CCA objectives, and students with specific medical conditions requiring more attention.
- Work together with the teacher-in-charge to develop a detailed Student Development Plan that clearly details what students are expected to progressively achieve through the years. The Plan's objectives should include acquiring:
 - a) An appreciation of different genres of dance and the relevance of dance to life;
 - b) Skills to critique dance pieces;
 - c) Choreographic tools to create dance phrases or short pieces;
 - d) Competence in the techniques of a selected dance genre;
 - e) Confidence as a dancer and as a person; and
 - f) The ability to work in a team.
- Optimise each session through:

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- a) Setting clear learning outcomes and designing the content of every session to achieve these;
- b) Using various resources to promote learning e.g. DVDs, film clips, books;
- c) Providing constructive feedback to students; and
- d) Reflecting on teaching practice.

4. Being Attentive to Student Well-Being and Safety

- Ensure that all movement-related exercises and choreographies taught to students in class are anatomically safe and well-matched with the individual student's skill levels, physical fitness and medical conditions.
- Incorporate warm-up, stretching and cool-down routines in every practice session. Warm-ups should begin with dynamic physical exercises and stretches, and should be comprehensive and progressive in their intensity.
- Emphasise good body alignment, core strength and core stability, and conduct appropriate exercises to develop these in students.
- Ensure that students have been taught the necessary skills that equip them to attempt complex or demanding routines, including leaps, lifts and partner work. Such specialised training requires that the instructor possess the related experience and knowledge.
- Do not use harsh physical treatment or verbal or emotional abuse as these might adversely impact the student's self-image, especially when related to the anatomy.
- Encourage positive body image and establish a safe and positive learning environment. Disallow teasing, harassment, deprecation, and mutual body evaluation or comparison.
- Assist the teacher-in-charge in the use of the Risk Assessment and Management System (RAMS) to ensure safety measures are in place when organising activities.

5. Being Mindful of Physical Contact

- Always observe an appropriate and professional distance between instructor and student, regardless of gender. Be mindful of the manner by which physical corrections are attended to. Physical contact is to be avoided except in specific instances where doing so prevents potential injury or the risk of harm to the student [e.g. falling, overarching the back] or repeated verbal instructions fail to correct errors in movement. In such instances:
 - a) The nature and reason for the physical contact must be explained to the teacher-in-charge and student(s) concerned.
 - b) The student(s) must give consent, but should be asked to voice concerns if the physical contact makes them feel uncomfortable, distressed, embarrassed or threatened.
 - c) The physical contact must be in the presence of others, including the teacher-in-charge.
 - d) The touching of the genital or chest areas, and parts in close proximity to these, is strictly not allowed.
- In the case of students with a disability, specific support or assistance may be required. When students with disabilities are lifted or manually supported, care must be exercised and the individual student should be treated with dignity and respect.

6. Being Inspirational

- Role-model expected behaviours for the students as a professional in the dance community.
- Seek to recognise and develop each student's potential. Create opportunities for learning that could include:
 - a) Small-scale recitals in school
 - b) Large-scale public performances
 - c) Dance competitions with student-choreographed works
 - d) Screenings of dance films in school
 - e) Visits to watch performances
 - f) Post-performance discussions

Roles and Responsibilities of the Dance CCA Student

1. Being Punctual

- This means arriving before training (or rehearsal) begins. Students are encouraged to arrive early to warm up. Students who arrive late should apologise and ask for permission before joining in.

2. Being Well-Groomed

- For girls, long hair should be tied neatly and securely, with long fringes pinned up. Students should also observe good personal hygiene.

3. Being Diligent and Respectful towards Instructor(s) and Teacher(s)-in-Charge

- The dance studio is a classroom for dance. Students should take training seriously, and observe high standards of discipline and responsible behaviour. Students should be focussed and ensure that they learn technique and dance sequences with diligence, commitment and perseverance. Where unclear about technique or choreography, students should take the initiative to respectfully seek clarification.

4. Being Mindful of Physical Contact and the Right to Voice Concerns

- All forms and content of communication between students and the instructor(s) or teacher(s)-in-charge must be appropriate. Students should also avoid inappropriate physical contact with the instructor(s) and teacher(s)-in-charge. In specific instances where physical contact helps prevent potential injury or the risk of harm to the student's well-being [e.g., falling, overarching the back] or repeated verbal instructions fail to correct errors in movement:
 - a) The instructor must explain the nature and reason for the physical contact to the student(s) and teacher-in-charge.
 - b) The student(s) must give consent, but should be asked to voice concerns if the physical contact makes them feel uncomfortable, distressed, embarrassed or threatened.
 - c) The physical contact must be in the presence of others, including the teacher-in-charge.
 - d) The touching of the genital or chest areas, and parts in close proximity to these, is strictly not allowed.
- In the case of students with a disability, specific support or assistance may be required. When students with disabilities are lifted or manually supported, care must be exercised and the individual student should be treated with dignity and respect.

5. Being Responsible

- Dancing is not only about the final stage performance, but also about months of rehearsals, preparation, hard work and investment in resources such as costumes. Students have a responsibility towards ensuring good care of the space that they use, the floor, barres, costumes and props, as well as their bodies and the learning space of others.

6. Being Respectful towards Peers

- The Dance CCA should be a physically and emotionally safe and conducive place for learning. Students should not laugh at or tease each other in a demeaning manner, or make comparisons between different body types. When asked to respond to dance performances by others, students should provide constructive and encouraging comments. There is always something that one student can learn from another.

7. Being Cooperative

- In the CCA context, dance is often a collaborative art form which involves many different individuals working together and building on one another's strengths. Students should recognise the importance of teamwork in dancing, and learn to work together towards shared goals.

8. Being Open-minded

- Instructors may sometimes teach students different genres and styles of dance. Students should be open to such learning, accepting and exploring new ideas without criticism or derision, keeping in mind that diversity is celebrated in all Dance CCAs. Everyone comes from a different background, and brings to the Dance CCA their unique perspectives and experiences.

Safe Dance Practice**General Causes of Dance Injuries**

- Poor core strength, body alignment (posture)
- Poor technique (especially in *pointe*, turnout, backbends, spins, jumps, lifts and vigorous neck movements)
- Poor training methods (lack of adequate warm-up and cool-down, too much too suddenly, too repetitive, dancing despite being fatigued, abrupt changes in choreography, high-risk movements without proper monitoring, one-size-fits-all approach)
- Poor facilities and attire (slippery, rough, uneven or hard flooring, obstructions within or near dance space, poor footwear, restrictive dancewear)
- Poor nutrition/eating disorders

The table below sets out some common areas of concern, how to ensure safe dance practice in these areas, as well as why it is important to do so.

AREA OF CONCERN		SAFE DANCE PRACTICE	RATIONALE
General	Medical (Individual)	<p>Keep a record of students' medical conditions.</p> <p>Share this information with the dance instructor and regularly remind him/her of students who may require exemption from certain exercises.</p> <p>The dance instructor should assess and manage each student in terms of his/her alignment, strength, flexibility, endurance (stamina) and level of training.</p>	<p>Some students may be prone to certain injuries due to body malalignment, medical conditions or previous injuries.</p> <p>Many instructors coach dance groups in more than one school, and may forget that certain students cannot perform the same rigorous training programme as others.</p>

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AREA OF CONCERN		SAFE DANCE PRACTICE	RATIONALE
	Facilities	<p>Ensure flooring is non-slip, smooth, even, soft and in good condition.</p> <p>Minimise jumps on hard floor surfaces.</p>	<p>Slippery, uneven floors create opportunities for accidents.</p> <p>Hard floors cannot cushion the impact of landings from jumps. The resulting sudden deceleration creates stress on the body and increases the rate of wear and tear of ligaments and cartilage.</p>
Before every dance training session	Facilities	<p>Clear the dance space of all obstructions.</p> <p>Ensure the floor is clean.</p>	<p>In the process of learning new choreographies or when feeling fatigued, students might bump into existing obstructions.</p> <p>There may be small sharp items such as thumb tacks, staples and safety pins on the floor.</p>
	Attire	<p>Where footwear is worn, ensure that it is well-fitted, appropriate and in good condition.</p> <p>Ensure all students have comfortable attire that does not hinder movement or restrict blood circulation.</p>	<p>Ill-fitting footwear or footwear in poor condition increases the risk of ankle sprains and other injuries.</p> <p>Uncomfortable attire affects concentration and performance. Poor blood circulation may result in shortness of breath, dizziness and fainting.</p>
	Nutrition	<p>Give students information about nutrition and explain its importance to dance training and performance.</p> <p>Advise all students to have their meals at least one hour before training sessions and be adequately</p>	<p>Some students may be attending dance training right after class. Insufficient food or water may result in weakness, fatigue, nausea or feeling unmotivated.</p> <p>Eating just before exercising or eating the wrong kinds of food may result in indigestion, sluggishness, nausea and vomiting.</p>

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AREA OF CONCERN		SAFE DANCE PRACTICE	RATIONALE
		<p>hydrated before and throughout the training session.</p> <p>Promote a responsible attitude towards general health issues and provide healthy lifestyle and body image role models. Teach students about individual body types and the normal changes that occur during growth. Keep a lookout for instances of drastic weight loss in the students.</p>	<p>Identify cases of female athlete triad (eating disorders, loss of menstrual period and osteoporosis) early. Female students in particular may be susceptible to peer pressure and negative body image, which may lead to eating disorders.</p>
At the beginning of every dance training session	Warm-up	<p>Ensure a warm-up is conducted, with simple dance routines or exercises of a steady rhythmical nature. Warm-up exercises should involve the spine, head, neck, shoulders, elbows, hips, knees, ankles and feet.</p>	<p>A warm-up improves blood circulation, which reduces the risk of muscle strain and possible tearing of connective tissues. It also improves movement efficiency by increasing the speed of contraction and relaxation of muscles.</p>
		<p>The warm-up should prepare students both physically and mentally for the ensuing training session. Where music is used, it should be appropriate to the genre.</p>	<p>Besides warming up the muscles, the warm-up also allows the students to focus their minds and bodies on dance-learning.</p>
		<p>The warm-up should not start with static stretches.</p> <p>Students should pay attention to their posture and breathing during the warm-up. Maintain a good posture by imagining a line that passes down from the middle of your ears to the centre of the</p>	<p>Beginning a dance session with static stretches without warming up the body increases the risk of injury as cold muscles are less flexible.</p> <p>Beginning the warm-up with a good posture and a good breathing rhythm prepares the body to continue this throughout the session.</p>

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AREA OF CONCERN		SAFE DANCE PRACTICE	RATIONALE
		<p>shoulders, hips, and down to the ankle bones without deviation. This is called a plumb line that serves as reference for postural alignment.</p> <p>Engage the muscles of the abdominals and lower back to achieve the core stability to support the spine in its natural curve.</p> <p>Expand the ribs while inhaling, and engage the muscles of the abdominals and lower back while exhaling.</p>	<p>Core stability is essential for balancing and helps dancers to improve their range of movement with decreased pressure on the shoulders, torso and legs.</p>
During every dance session	Intensity	<p>Ensure that the intensity level of the training is appropriate and progressive in nature.</p> <p>Ensure that students are given time to adjust to new choreographies.</p>	<p>A high intensity dance session conducted after a long break increases the risk of injury. Students must be prepared for increases in intensity over a period of time.</p> <p>When students attempt to perform new choreographies without sufficient preparation, much stress is placed on certain muscles or joints and the risk of injury increases.</p>
	Posture	<p>Observe the correct alignment of the body, in particular the feet and ankles, knees, hips and spine, both when standing and in motion. This posture should be maintained throughout the session and even in daily life.</p>	<p>Poor posture is a major cause of injuries. Observing good posture in daily life enables students to subconsciously maintain correct alignment while attempting to learn new steps or choreographies, thereby reducing the risk of injury.</p>
	Technique	<p>Observe and correct basic technical faults in students:</p>	

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AREA OF CONCERN		SAFE DANCE PRACTICE	RATIONALE
		<ul style="list-style-type: none"> – <i>Turnout</i>: Begin turnout from the pelvis instead of from the feet. The feet and knees should always point in the same direction. – <i>Backbends</i>: Observe proper posture and engage muscles of the abdominals and lower back to provide strong core stability to support and control the movement. – <i>Turns</i>: Ensure weight is balanced forward over the ball of the foot, and bring the opposite side of the body around to make a turn. For example, when turning to the right, bring the left hip and shoulder round to turn. – <i>Jumps</i>: Jump and land on the balls of the feet, with the knees bent and pointed in the same direction as the feet. 	<p>Failure to observe this over a long period of time results in knee problems including Runner’s Knee.</p> <p>Failure to observe this may result in back problems. In extreme cases it may result in a lateral shift in one of the vertebrae of the backbone.</p> <p>This keeps knees in alignment over the foot, preventing joint twisting and injury.</p> <p>This protects against possible injuries to the feet, ankles and knees.</p>
		<ul style="list-style-type: none"> – <i>Lifts</i>: Ensure muscles of the abdominals and lower back are engaged while performing lifts. Students should undergo strength training before attempting lifts. 	<p>Failure to observe this may result in back problems. In extreme cases it may result in a displacement of one of the vertebrae of the backbone.</p>
		<p>The following high-risk movements should only be carried out with extreme caution:</p> <ul style="list-style-type: none"> – Rotation of the neck – Arching of the spine (including backbends) 	<p>Failure to properly carry out movements involving the back may result in back problems. In extreme cases it may result in a lateral shift in one of the vertebrae of the backbone.</p> <p><u>Note:</u></p>

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AREA OF CONCERN		SAFE DANCE PRACTICE	RATIONALE
		<ul style="list-style-type: none"> – Exercises which extend the spine under stress loads (including lifts) – Movements which flex while seeking to overly-extend the straightened legs 	<p>It is important that:</p> <ul style="list-style-type: none"> • students have developed sufficient core strength, control, endurance and flexibility to perform such movements in order to prevent injury • students elongate their spine while doing backbends and lifts • the neck not be excessively bent backwards in attempting to force an arch in the upper back
	Repetition	Ensure that students do not practise the same high-risk and/or demanding movement repeatedly for an extended period of time.	Practising one movement repeatedly places great stress on particular joints and/or muscles and increases the risk of injury.
	Fatigue	Keep a lookout for students who are fatigued. These students should not continue the activity under such circumstances.	Tired students are less able to hold their core muscles properly and are more likely to make mistakes resulting in injury to themselves or others.
	Strengthening	Exercises to improve strength, control, endurance and flexibility of different parts of the body should be conducted within every dance training session.	Core strength, control, endurance and flexibility are essential for safe and effective movement. Dancers' development also includes strength and control of upper and lower limbs, as well as bursts of energy.
At the end of every dance training session	Flexibility	Ensure that stretches are conducted appropriately and effectively based on individual needs.	Slow, gentle stretches at the cool-down stage help muscles to relax. Effective stretching reduces the risk of developing an imbalance that may lead to injury.
	Cool-down	Ensure a cool-down is conducted. This cool-down may include appropriate stretches.	This gives the students time to physically recover and consolidate learning. Stopping abruptly after exercise may lead to muscle soreness, cramping and loss of stamina.

AREA OF CONCERN	SAFE DANCE PRACTICE	RATIONALE

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Warm-Up and Cool-Down

The information presented in this section allows the instructor(s), teacher(s)-in-charge and students to have a clearer understanding of:

- a. The role of warm-up and cool-down exercises in safe dance practice
- b. The manner by which these exercises should be safely conducted

Schools are encouraged to incorporate relevant exercises into their current warm-up and cool-down routines.

Warm-Up: An Overview

The warm-up is a necessary preparation stage when transiting from daily life activity to dance activity. An efficient warm-up raises the body temperature by 1.5-2 °C, and increases heart rate and blood flow. This in turn increases elasticity in the muscles and decreases friction in the joints, thereby lowering the risk of injury. It also facilitates the transmission of nerve impulses and improves reflexes.

A typical warm-up routine should:

- comprise medium level whole body general activity for 10-20 minutes;
- be executed gently and carefully;
- comprise simple dance routines or exercises of a steady rhythmical nature;
- use music and exercises of the same genre as that of the ensuing dance training; and
- be conducted in flat comfortable shoes or bare feet, and in attire that does not impede movement or obstruct blood circulation.

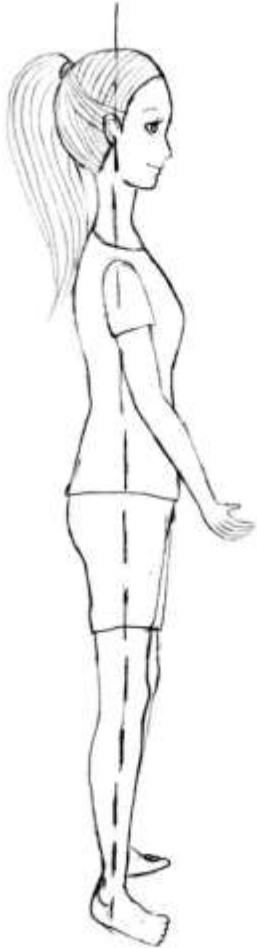
Body Alignment and Core Stability

Maintain a good posture by imagining a line that passes down from the middle of your ears to the centre of your shoulders, the centre of your hips, and down to the centre of your ankle bones without deviation. This is a plumb line that serves as a reference for postural alignment.

Engage your abdominal and lower back muscles to provide strong support for your spine (core stability) for safe and efficient movement execution throughout the dance class.

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This body alignment and core stability should be maintained throughout the warm-up and the ensuing dance training and cool-down exercises.



Breathing

Begin your warm-up with the above-mentioned correct body alignment and core stability and a proper breathing rhythm; inhale through your nose and exhale through your mouth. Incorporate breathing naturally into your movements; breathe in as you lift your arms or rise, and breathe out as you lower.

General Warm-Up Exercises

Each set of the following exercises may be repeated 2-8 times, depending on the nature of the exercise and the demand of the subsequent technique training. At the warm-up stage, it is important not to hold any stretches for more than 10 seconds to avoid overstretching the muscle.

Full Body Exercise

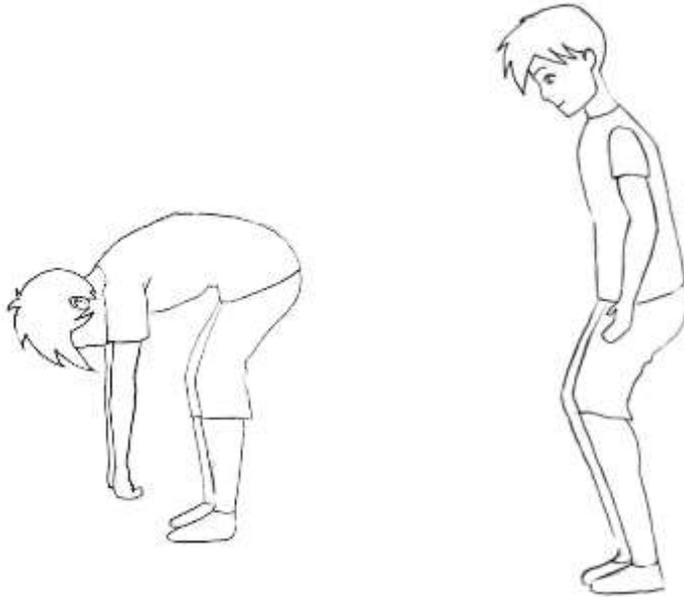
Rolling Down and Up

Stand with your feet shoulder-width apart. *Bend your legs a little to reduce the strain on your hamstrings.*

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Slowly roll down towards the floor through your spine, leading with the head and curving the spine. *Let your head execute the movement and do not try to look up.* Exhale as you roll down.

Slowly roll up by reversing the action until you return to the standing position. The head comes up last. Inhale as you roll up.



Neck and Eye Exercises

Neck Movements

Stand with your feet shoulder-width apart. *Extend your neck upwards and maintain this extension while executing the following movements slowly and gently.*

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Tilt your neck:

Forward

Backward

To the right

To the left

Keeping your spine vertical, *rotate* your neck:

To the right

To the left

Execute a full rotation of the neck:

In a clockwise direction

In an anti-clockwise direction

Conduct neck exercises gently and without excessive bending because the vertebrae at your neck area are relatively flexible and fragile compared to the vertebrae at your mid- spine area.

Eye Movements

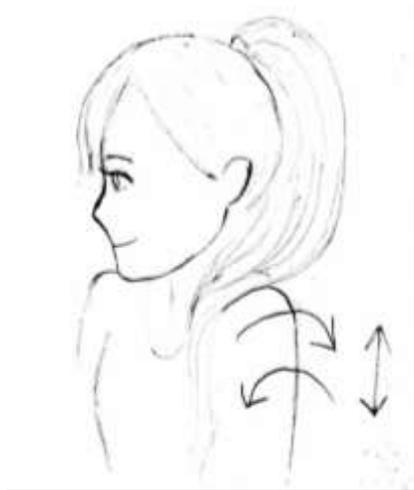
Include eye exercises in the warm-up for dance genres that emphasise facial expression and hand-eye coordination.

Look:

Upwards

Downwards
To the right
To the left
Roll your eyes
In a clockwise direction
In an anti-clockwise direction

Shoulder and Arm Exercises



Shoulder Rise and Rotations

Stand with your feet shoulder-width apart. Place your hands on your hips. Maintain this position while executing the following movements slowly and gently.

Raise and lower both shoulders.
Rotate both shoulders:
In a circular forward direction
In a circular backward direction

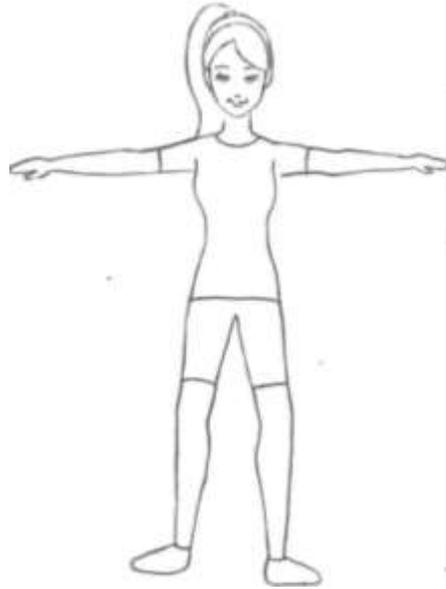
Arm Movements

Stand with your feet shoulder-width apart. *Engage your abdominal and lower back muscles to maintain a good posture, and keep your torso and hips squared to the front. Do not rotate.* Maintain this position while executing the following movements slowly and gently.

Extend your arms out towards both sides, keeping your arms straight and your *shoulders relaxed*. Make small circles with your arms:
In a circular forward direction
In a circular backward direction

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Keeping your arms straight and extended and your *shoulders relaxed*, move your arms to the front as you bend your legs. *When your legs bend, your knees should move directly over your toes and point in the same direction as your feet.* Move your arms back to the sides as you straighten your legs and come up to a standing position.



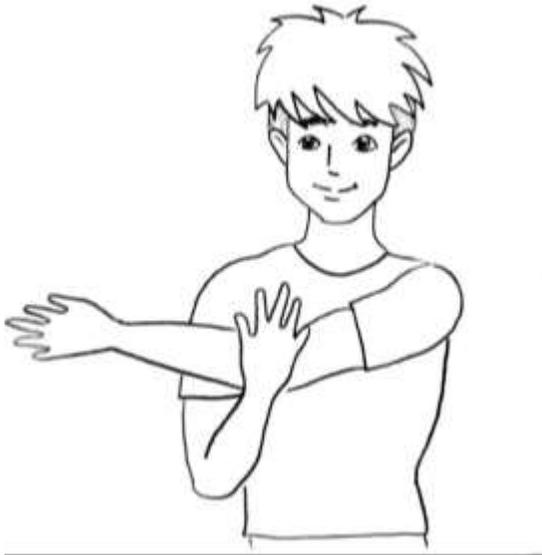
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Arm Stretch 1

Stand with your feet shoulder-width apart, with your hips squared to the front. Do not rotate. Maintain this position while executing the following movements slowly and gently.

Keeping your shoulders relaxed, cross your right arm horizontally over your chest without raising your right shoulder. Use your left hand to grasp your right arm/elbow and pull your right arm toward your chest for 8 counts.

Repeat this exercise with your other arm.



Arm Stretch 2

Stand with your feet shoulder-width apart, with your hips squared to the front. Do not rotate. Maintain this position while executing the following movements slowly and gently.

Keeping your shoulders relaxed, extend your right arm upwards, then bend it at the elbow such that the fingers point downward behind your back. Use your left hand to grasp your right elbow and gently pull so that your right hand moves toward the centre of your back for 8 counts. *Keep your neck extended upwards and do not tilt your head.*

Repeat this exercise with your other arm.



Torso (Trunk) Exercises

Torso Shift (Waist Isolation)

Stand with your feet two shoulder-widths apart. *Engage your abdominal and lower back muscles to maintain a good posture, and keep your torso and hips squared to the front. Do not rotate.*

Keeping your shoulders relaxed, extend your arms out towards both sides and face your palms downwards. Maintain this arm position as you slowly and gently shift your upper torso to the right and to the left for 2 slow counts each.



Torso Twist (Spiral)

Stand with your feet two shoulder-widths apart. *Engage your abdominal and lower back muscles to maintain a good posture, and keep your hips squared to the front. It is important that your hips remain squared to the front and do not rotate throughout this exercise.*

Keeping your shoulders relaxed, extend your arms out towards both sides and face your palms downwards. Maintain this arm position as you twist (spiral) your upper torso slowly and gently to your right and look to the back for 2 slow counts.

Repeat this exercise on your other side.



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Side Reach

Stand with your feet shoulder-width apart. *Engage your abdominal and lower back muscles to maintain a good posture, and keep your torso and hips squared to the front. Do not rotate.* Maintain this position while executing the following movements slowly and gently.

Keeping your shoulders relaxed and maintaining a slight curve in your arms, extend your right arm upwards and over your head to the left, and your left arm diagonally downwards towards your right hip. Transfer your weight onto your left leg so that there is no weight on your right leg. Extend your spine upwards and to your left. You can choose to turn your head slightly to your left. Ensure that your torso and hips remain squared to the front, that your spine follows a gentle curve and that your neck follows the line of your spine.

Repeat this exercise on your other side.



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Full Forward Bend

Stand with your feet two shoulder-widths apart. *Engage your abdominal and lower back muscles to maintain a good posture, and keep your torso and hips squared to the front. Do not rotate.* Maintain this position while executing the following movements slowly and gently.

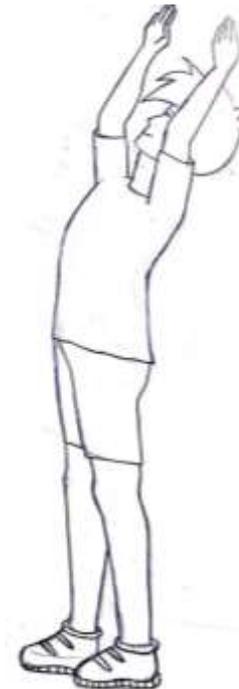
Keeping your shoulders relaxed, extend both arms towards the ceiling and keep your arms by your ears. Maintain this arm position as you bend at the waist to reach forward till you reach a table-top position. Continue to reach forward until you touch the floor (if possible), and then reverse the entire sequence to recover to the standing position. Do not curve your back throughout this exercise, but keep your spine extended and as straight as possible.



Upper Back Bend (High Release)

Stand with your feet shoulder-width apart. *Engage your abdominal and lower back muscles to maintain a good posture, and keep your torso and hips squared to the front. Do not rotate.* Maintain this position while executing the following movements slowly and gently.

Keeping your shoulders relaxed, extend both arms towards the ceiling and keep your arms by your ears. Maintain this arm position as you bend gently backward using only your upper back. Slowly recover to the standing position.



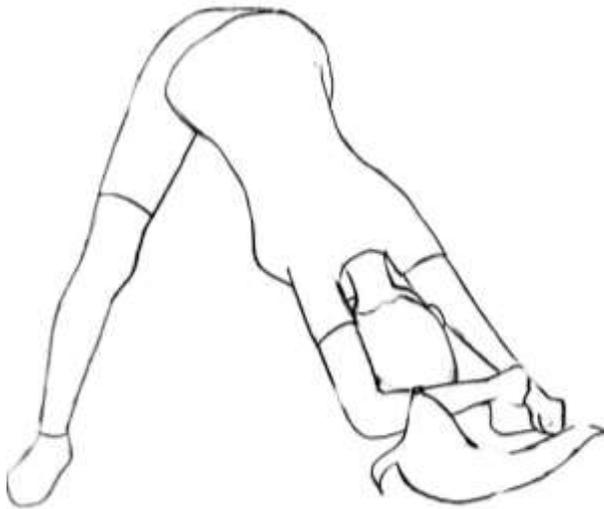
Thigh and Calf Exercises (Specific)

Head-to-Knee Hamstring Stretch

Stand with your feet two shoulder-widths apart in a natural turnout position. *Extend your spine*, bend at the waist, and reach for your right ankle/toes for 8 counts. *Do not curve your back throughout this exercise, but keep your spine extended and as straight as possible.*

Then, *keeping your body close to your knee*, bend only your left leg and hold for 8 counts. *When your left leg bends, your left knee should move directly over your toes and point in the same direction as your left foot.*

Repeat this exercise on your other side.



Front Lunge
(Hamstring and Calf Stretch)



Stand with your right leg forward and your left leg behind, with *both feet pointing straight forward and not turned out at all*. Keeping your left leg stretched and most of your weight on your left leg, bend your right leg in a lunge position for 8 counts. *Your right knee should be directly on top of your right heel and not over your toes, and both heels should be touching the ground.*

Repeat this exercise with your other leg.

Ankle Flexion (Hamstring and Calf Stretch)



Stand with your right leg forward and your left leg behind, with *both feet pointing straight forward and not turned out at all*. Bend your left leg, flex your right foot and pull your toes toward yourself for 8 counts. *When your left leg bends, your left knee should move directly over your toes and point in the same direction as your left foot, in this case straight forward.*

Repeat this exercise with your other leg.

Quadricep Stretch



Engage your abdominal and lower back muscles to maintain a good posture, and keep your torso and hips squared to the front. Do not rotate. Stand on your left leg and raise your right heel up toward your right buttock. Grasp your right foot with your right hand and slowly pull your heel toward your buttock for 8 counts. *Ensure that your thighs are in contact with each other all the way from your hips to your knees.*

Repeat this exercise with your other leg.

You may hold on to a secure object or have the other hand extended to the side for balance.

Leg Exercises (General)

Leg Swing (Side to Side)

Engage your abdominal and lower back muscles to maintain a good posture, and keep your torso and hips squared to the front. Do not rotate. Place your hands on your hips, stand on your left leg and lift your right leg off the floor. Bend it slightly and swing it from side to side.

Repeat this exercise with your other leg.

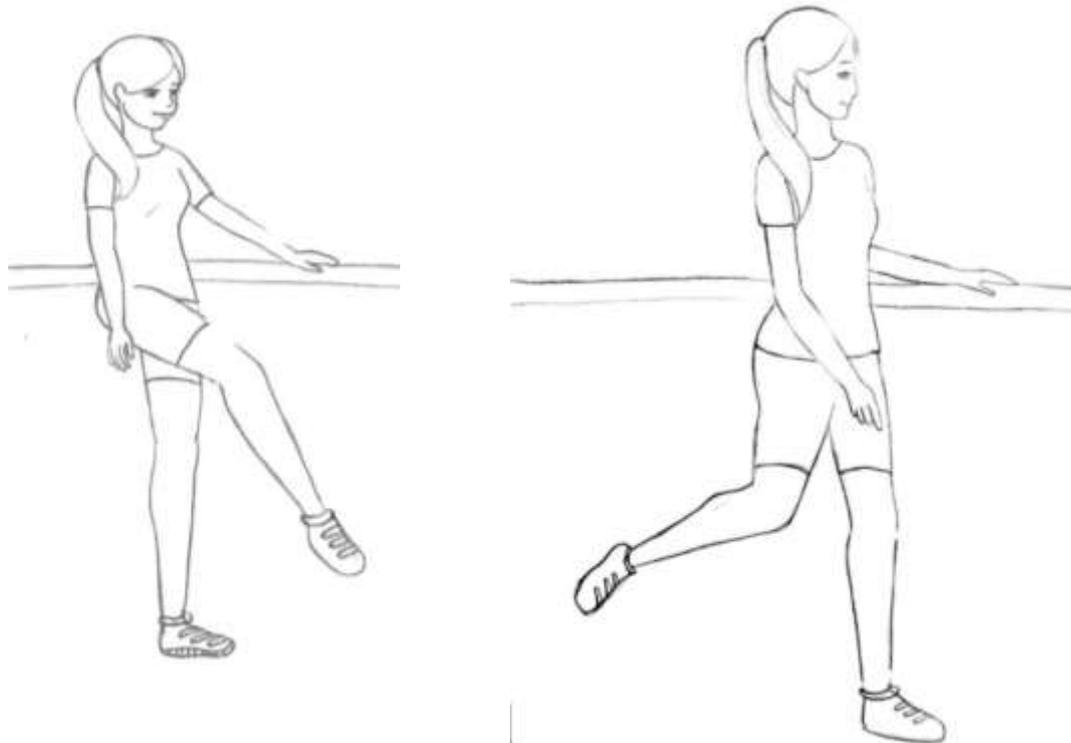


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Leg Swing (Front and Back)

Engage your abdominal and lower back muscles to maintain a good posture, and keep your torso and hips squared to the front. Do not rotate. Stand on your left leg and lift your right leg off the floor. Bend it slightly and swing it forward and backward.

Repeat this exercise with your other leg.



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Foot Exercises

<p>Ankle Exercises</p>	<p>Place your hands on your hips, stand on your left leg and lift your right leg off the floor. Maintain this position while executing the following movements slowly and gently.</p> <p>Point and flex your right foot. Circle your right ankle: In a clockwise direction In an anti-clockwise direction</p> <p>Repeat these exercises with your other foot.</p>
<p>Heel Rise</p>	<p>Stand with your feet together. Slowly raise your right ankle as much as possible to create an arch in your right foot. Keep the balls of your right foot and your entire left foot in contact with the floor.</p> <p>Repeat this exercise with the other foot. You may raise the heels of both feet alternately.</p>
<p>Balance on Raised Heels</p>	<p><i>Engage your abdominal and lower back muscles to maintain a good posture, and keep your torso and hips squared to the front. Do not rotate.</i> Place your hands on your hips. Maintain this position as you raise both heels off the floor to balance yourself on the balls of your feet, and then lower your heels back down to the floor.</p>
<p>Jump with Two Feet</p>	<p><i>Engage your abdominal and lower back muscles to maintain a good posture, and keep your torso and hips squared to the front. Do not rotate.</i> Place your hands on your hips. Maintain this position as you execute the following movements slowly and gently.</p> <p>Inhale, bend your legs slightly, and jump directly upward by straightening your legs and pushing off the floor with your feet. <i>When your legs bend, your knees should move directly over your toes and point in the same direction as your feet.</i> Exhale as you land on the balls of your feet with bent legs. Note that from this bent position, you may proceed directly to jump again. There is no need to straighten the legs and then bend them again to jump.</p>

Floor Exercises

Exercises performed on the floor allow students to stretch and strengthen muscle groups of the pelvis, back and legs, using the floor as a support.

Select music with a slow and regular beat so that students can concentrate on performing each exercise correctly.

Butterfly Stretch



Engage your abdominal and lower back muscles to maintain a good posture, and keep your torso and hips squared to the front. Do not rotate. Sit with your knees bent and the soles of your feet in contact with each other. Maintain this position while you execute the following movement slowly and gently.

Grasp your ankles (not your toes), extend your spine, reach forward and hold for 8 counts, then recover to the sitting butterfly position. Do not curve your back throughout this exercise, but keep your spine extended and as straight as possible.

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Position "7" Stretch



Engage your abdominal and lower back muscles to maintain a good posture, and keep your torso and hips squared to the front. Do not rotate. Sit on the floor with your right leg stretched out in front of you and your left leg bent. Maintain this position as you execute the following movement slowly and gently.

Keeping your shoulders relaxed, extend both arms towards the ceiling and keep your arms by your ears. Maintain this arm position as you bend at the waist to reach as far forward as possible over your right leg for 8 counts. Do not curve your back throughout this exercise, but keep your spine extended and as straight as possible.

Repeat this exercise with your other leg.

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Straddle Stretch

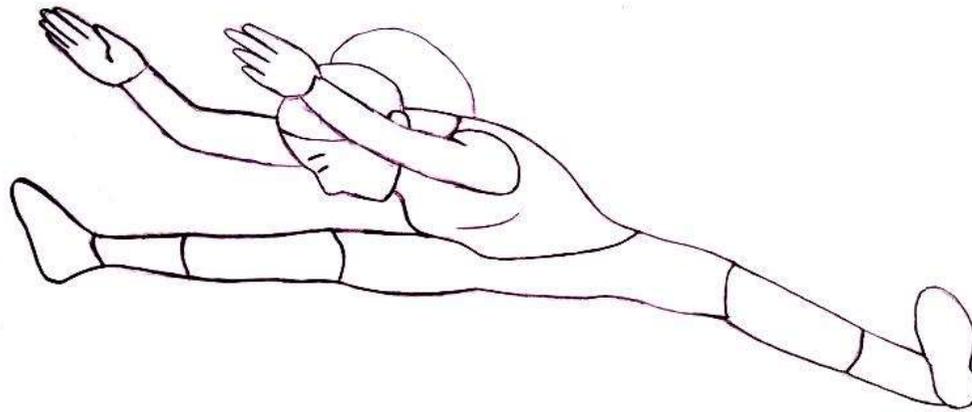
Engage your abdominal and lower back muscles to maintain a good posture, and keep your torso and hips squared to the front. Do not rotate. Sit and spread your legs in straddle position, ensuring that your knees are pointed toward the ceiling. Maintain this position while you execute the following movements slowly and gently.

Keeping your shoulders relaxed and maintaining a slight curve in your arms, extend your right arm upwards and over your head to the left, and your left arm diagonally downwards towards your right hip. Extend your spine upwards and to your left. You can choose to turn your head slightly to your left. Ensure that your torso and hips remain squared to the front, that your spine follows a gentle curve and that your neck follows the line of your spine. Hold this position for 8 counts, then recover to the sitting straddle position. Repeat this stretch on your other side.



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Keeping your shoulders relaxed, extend both arms towards the ceiling and keep your arms by your ears. Maintain this arm position as you bend at the waist to reach as far forward as possible. Continue to reach forward until you touch the floor (if possible). Hold this position for 8 counts, then recover to the sitting straddle position. Do not curve your back throughout this exercise, but keep your spine extended and as straight as possible.



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Other Exercises Practised in Ballet , Contemporary and Ethnic Dances

<p>Plié Battement Tendu Battement Jeté Grand Battement</p>	<p>These exercises are commonly practised in ballet, Chinese and contemporary dance to warm up muscles of the thighs, legs and feet.</p> <p>It is important to start your turnout from your hip sockets and make sure that your knees point in the same direction as your toes while performing these exercises.</p>
<p><u>Hand Flexion</u> Extend your arms parallel to the floor and flex your hands to cause your fingers to face upward and downward alternately.</p> <p><u>Wrist Rotation</u> Rotate your wrists in a clockwise direction, then in an anti-clockwise direction.</p>	<p>These movements prepare dancers for compositions that involve hand gestures or hand props, and also for the execution of lifts in ballet and contemporary dance.</p> <p>If you perform push-ups during your warm-up, your wrists should be aligned directly under your shoulders, and you should engage your core and maintain trunk stability throughout the exercise.</p>

Cool-down: An Overview

The cool-down is a necessary stage when transiting from dance activity back to daily life activity. A gradual slow-down from higher levels of activity to lower levels reduces muscle soreness and decreases risk of injuries, and is critical for long term dancing.

A cool-down routine should include:

- 2 minutes of walking or slow movement exercises to decrease body temperature;
- 5 minutes of gentle stretching exercises to decrease body temperature and improve range of movement;
- specific stretches for muscles that need to be stretched rather than muscles that are already flexible; and
- slow stretches which are held for 10-20 seconds to properly relax the muscles.

Some exercises which are used for warm-up may also be adapted for cool-down:

	Body Part	Exercises
General	Full Body	Rolling Down and Up
	Neck	Neck Movements
	Shoulder and Arm	Shoulder Rise and Rotations Arm Stretches
	Torso	Side Reach Full Forward Bend Upper Back Bend
	Thigh and Calf	Head-to-Knee Hamstring Stretch Front Lunge (Hamstring and Calf Stretch) Ankle Flexion (Hamstring and Calf Stretch) Quadricep Stretch
	Foot	Ankle Rotation

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Floor	Torso, Thighs and Calf	Butterfly Stretch Straddle Stretch Position "7" Stretch
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Learning Activities

This section proposes a range of activities to facilitate:

- holistic learning and appreciation of dance as an art form;
- leadership development; and
- meaningful community involvement.

Learning Activities	
Presenting	<p>Select appropriate learning activities and effective pedagogies to build students’ kinesthetic, spatial and aesthetic awareness</p> <p><u>Suggested activities</u></p> <ul style="list-style-type: none"> • Stretching exercises for developing flexibility to extend movement range • Strength-building exercises for developing balance and movement control • Technique training with a focus on movement competencies, including variations of locomotor movements, elevations, falls, turns, balances and gestures • Developing smoothness in movement and formation transitions when moving in relation to others • Performing movements to various types of music to develop rhythmic sense and musicality • Training in style-specific techniques to develop movement vocabularies and performance competencies • Training in the use of dance props to extend movements • Performing dance phrases with a range of movement qualities to convey a feeling or an idea • Performing dance phrases with appropriate feelings and expressions to convey a feeling or an idea • Performing movements or dances at formal and/or informal settings to develop focus, confidence and commitment in performance
Creating	<p>Engage students in creating processes to explore the elements of dance (body, space, time, energy and relationships)</p> <p><u>Suggested activities</u></p>

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	<ul style="list-style-type: none"> • Creating movements to complete a dance phrase (<i>e.g.</i> individuals' ending poses for a dance phrase) • Creating movements in response to a variety of stimuli • Manipulating dance elements in movements to convey an intent • Exploring movements through free or structured improvisation • Developing motifs and spatial patterns to convey an intent • Developing short dance phrases, sequences, and/or group dances
<p>Appreciating</p>	<p>Engage students in purposeful discussion on dances that were performed or viewed</p> <p><u>Suggested activities</u></p> <ul style="list-style-type: none"> • Discussing the importance of safe dance practice and how it can promote long-term participation in dance • Discussing the benefits of dance on enhancing one's physical, mental and emotional well-being • Learning the cultural and historical background of a variety of dances • Discussing the characteristics of different dances (<i>e.g.</i> style of movement patterns (dance steps), costumes, use of musical accompaniment and dance props) • Identifying the similarities and differences in dances from different cultures, times and locations
<p>Responding</p>	<p>Engage students in purposeful discussions on dances that were performed or viewed</p> <p><u>Suggested activities</u></p> <ul style="list-style-type: none"> • Evaluating the effectiveness of the use of dance elements (<i>e.g.</i> space) to convey a dance theme • Discussing how costumes and/or props have been used to enhance movements in dances that were performed or viewed • Interpreting the choreographers' intent and the meanings in the dances

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<p>Safe dance practice</p>	<p>Conduct dance activities in a safe and conducive learning environment, and observe safe practices during dance sessions</p> <p><u>Suggested activities</u></p> <ul style="list-style-type: none"> • Teaching movements or choreography that are anatomically safe and appropriate for the physical and technical ability of the students • Pacing the progression of technique mastery according to different ability levels • Conducting warm-up exercises that physically and mentally prepare students for the ensuing dance training, and a cool-down at the end of each session • Engaging students in movement activities that help them achieve proper body alignment, a strong sense of centre for movement stability, good posture and breathing techniques
<p>Leadership development</p>	<p>Offer opportunities for leadership development</p> <p><u>Suggested activities</u></p> <ul style="list-style-type: none"> • Maximising leadership positions by going beyond the conventional appointments (<i>e.g.</i> dance captain, rehearsal IC, team leaders, <i>etc.</i>) • Providing students with opportunities to apply communication skills through leading a dance, and entrusting them with planning, preparing and assisting in a dance project • Empowering dance leaders to manage internal affairs (<i>e.g.</i> welfare activities, wardrobe management, <i>etc.</i>) • Leading/assisting others in learning a dance outside the dance CCA context (<i>e.g.</i> teaching/assisting a school-wide mass dance)
<p>Community service</p>	<p>Offer opportunities for all dancers to serve others by bringing dance into the community</p> <p><u>Suggested activities</u></p> <ul style="list-style-type: none"> • Planning, preparing and facilitating dance activities, and customising them for diverse community groups based on the needs of the participants (<i>e.g.</i> young children, young children with special needs, the elderly, <i>etc.</i>) • Performing at various community platforms • Collaborating with community groups to develop a simple dance for a performance

Monitoring Students' Learning in Dance CCA

Monitoring students' learning allows the teacher/instructor to assess students' progress and provide timely feedback to improve their performance. It also helps the teacher/instructor to fine-tune instructional strategies and the learning programme, so as to facilitate a nurturing and enriching CCA experience.

One effective way to monitor students' learning is to embed assessment in the dance sessions, capitalise on the multiple and natural opportunities to find out how much students have learnt, ascertain their progress, which will allow the teacher/instructor to make informed decisions on teaching pedagogies. Assessment opportunities occur naturally in the teaching and learning of dance, whether during warm-up, technique training, small group dance presentations, group discussions, rehearsals and formal or informal performances. Seizing the opportunities for assessing students' learning helps determine our next course of action to bring out the best in each child.

Some (non-exhaustive) avenues for teacher/instructor to monitor students' learning include:

- **Self-assessment:** Students reflect on their own performance by journaling their learning progress after a dance session. This encourages students to become more aware of their personal practices and areas that they need to further work on.
- **Peer assessment:** Students observe their peers' performance (e.g. small group presentations) and provide constructive feedback based on a set of given criteria or rubrics (e.g., SYF Assessment Rubrics). This challenges students to pay attention to details, apply critical thinking skills and practice the use of dance vocabularies when providing feedback to peers. This also helps students to deepen their understanding of the learning content.
- **Teacher/instructor's observation and assessment:** Teacher/instructor observes students performing warming-up, learning a particular movement skill or presenting a dance to identify students' areas for improvement and provides timely and constructive feedback to improve

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students' performance. Teacher/instructor assesses students' performance based on a set of rubrics (e.g., SYF Assessment Rubrics) to inform students' levels of performance in each criterion and identify areas for improvement.

Reflection Kit (An Example)

Cognitive:

1. What did you learn about dance today?
2. How would you describe the dance exercises you have learned today to someone at home?
3. Name three interesting movements you have performed today.
4. Describe a particular technique and the characteristics involved in its execution.

Psychomotor:

1. What was the movement that you have performed best in today's training? Did you use a lot of strength/control to perform this movement?
2. How did you achieve correct alignment and proper posture?
3. How did you manage to keep to the beats of music while you performed the dance sequence?
4. How did you manage to coordinate movements with your fellow dance mates?

Affective:

1. Did you offer ideas to your partner or group?
2. Did you listen and take in suggestions from your partner or group members?
3. What was your favourite activity? Why did you like that activity?
4. How did you express your personal feelings when performing today? Would you like to perform the dance again? Why or why not?

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Assessment Rubrics (An Example)

SYF ARTS PRESENTATION ASSESSMENT RUBRIC
ASSESSMENT RUBRICS

	Level 4	Level 3	Level 2	Level 1
Technique ¹³ (20 marks)	<p>Demonstrates <i>excellent</i> technique in the genre/form of dance, with <i>excellent</i> movement control and <i>good</i> body alignment.</p> <p>Performs dance movements <i>with powerful impact and clarity</i>, with <i>smooth</i> transitions between movements and positions.</p> <p>Displays a <i>good sense of musicality</i>¹⁴ in presenting the dance movements.</p>	<p>Demonstrates <i>good</i> technique in the genre/form of dance, with <i>good</i> movement control and <i>good</i> body alignment.</p> <p>Performs dance movements <i>with impact and clarity</i>, with <i>smooth</i> transitions between movements and positions.</p> <p>Displays <i>musicality</i> in presenting the dance movements.</p>	<p>Demonstrates <i>satisfactory</i> technique in the genre/form of dance, with <i>satisfactory</i> movement control and <i>satisfactory</i> body alignment.</p> <p>Performs dance movements with <i>some impact</i> and clarity, with <i>smooth</i> transitions between movements and positions.</p> <p>Displays a <i>sense of beat, tempo and rhythm</i> in presenting the dance movements.</p>	<p>Demonstrates <i>poor</i> technique in the genre/form of dance, with <i>difficulty</i> in movement control and <i>poor</i> body alignment <i>at times</i>.</p> <p>Performs dance movements with <i>minimal impact</i> and clarity, with <i>problematic</i> transitions between individual movements or positions <i>at times</i>.</p> <p>Displays <i>limited sensitivity</i> to music in presenting the dance movements.</p>

¹³ Technique refers to the control, accuracy, alignment, strength, balance and coordination in presenting movements in the genre/form of the dance.

¹⁴ Musicality refers to the ability to coordinate with and present the nuances of the tonal and rhythmic elements of music.

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	Level 4	Level 3	Level 2	Level 1
Expression (20 marks)	<p>Feelings and emotions are <i>very well-expressed</i> to bring out the ideas and/or characters in the dance.</p> <p>Displays a <i>wide range</i> of movement qualities¹⁵ in the performance.</p>	<p>Feelings and emotions are <i>well-expressed</i> to bring out the ideas and/or characters in the dance.</p> <p>Displays a <i>good range</i> of movement qualities in the performance.</p>	<p>Feelings and emotions are <i>expressed</i> to bring out the ideas and/or characters in the dance.</p> <p>Displays a <i>satisfactory range</i> of movement qualities in the performance.</p>	<p><i>Limited expression</i> of feelings and emotions to bring out the ideas and/or characters in the dance.</p> <p>Displays a <i>limited range</i> of movement qualities in the performance.</p>
Stage Presence (20 marks)	<p>Demonstrates <i>strong confidence and commitment</i> in the performance.</p> <p>Demonstrates ability to <i>engage</i> audience through eye-contact, facial and body expressions <i>throughout the performance</i>.</p>	<p>Demonstrates <i>confidence and commitment</i> in the performance.</p> <p>Demonstrates ability to <i>engage</i> audience through eye-contact, facial and body expressions <i>most of the time</i>.</p>	<p>Demonstrates <i>some confidence and commitment</i> in the performance.</p> <p>Demonstrates ability to <i>engage</i> audience through eye-contact, facial and body expressions <i>some of the time</i>.</p>	<p><i>Minimal confidence and commitment</i> in the performance.</p> <p><i>Minimal</i> connection with the audience through energy, emotion or eye-contact.</p>

¹⁵ Movement quality refers to the way that a movement is presented, the amount of energy used and the manner by which this energy is released that gives the movement a distinctive character.

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	Level 4	Level 3	Level 2	Level 1
Ensemble Work (20 marks)	<p>Demonstrates teamwork and coordination between dancers <i>throughout</i> the performance.</p> <p>Demonstrates clear dance formations and smooth group transitions <i>throughout the performance</i>.</p>	<p>Demonstrates teamwork and coordination between dancers <i>most</i> of the time.</p> <p>Demonstrates clear dance formations and smooth group transitions <i>most of</i> the time.</p>	<p>Demonstrates teamwork and coordination between dancers <i>some</i> of the time.</p> <p>Demonstrates clear dance formations and smooth group transitions <i>some</i> of the time.</p>	<p>Demonstrates limited teamwork and coordination between dancers.</p> <p>Demonstrates <i>minimal</i> clarity in dance formations and group transitions.</p>
Creativity and Aesthetic Quality (20 marks)	<p>Dancers' abilities are <i>well-engaged and accentuated</i> in the conveying of an appropriate theme.</p> <p><i>Overall demonstration</i> of novel, innovative and effective approaches in the use of space, music, props (if any) and costumes.</p>	<p>Dancers' abilities are <i>well-engaged</i> in the conveying of an appropriate theme.</p> <p><i>Significant</i> attempts in adopting novel and innovative approaches in the use of space, music, props (if any) and costumes.</p>	<p>Dancers' abilities are <i>adequately engaged</i> in the conveying of an appropriate theme.</p> <p><i>Some</i> attempts in adopting novel and innovative approaches in the use of space, music, props (if any) and costumes.</p>	<p>Dancers' abilities are <i>minimally engaged</i> in the conveying of an appropriate theme</p> <p><i>Minimal</i> attempts in adopting novel and innovative approaches in the use of space, music, props (if any) and costumes.</p>

Further Reading Material for Dance CCA Teachers-in-Charge

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