

Curriculum in motion--special event

This special event on curriculum includes five parts that are scheduled over the week of the Global Dance Summit. It will link all presentations scheduled within the curriculum pathway of the program.

Part 1: Introduction to the special event

Susan Koff (chair), Charlotte Svendler, Cornelia Baumgart and Ivančica Janković

Dance in the curriculum faces challenges throughout the world for reasons that are both specific and global. Dance is constantly being threatened due to increasing focus in schools on math, science and literacy. The recent world financial troubles have also threatened the security and recognition of dance in the curriculum.

Dance in the curriculum has been an ongoing discussion among dance educators for more than 35 years. In some respects, this is what led to the foundation of daCi. This special event will seek to enlighten the following questions throughout the week: What are the latest developments in curriculum around the world that are shaping the meaning of dance in education? Can countries learn from each other? Is there a difference between dance in advanced countries and dance in developing countries? Is this on-going discussion based in theory and, if so, what are the theories that drive the discussion? What is the role of daCi International regarding curriculum? What kind of benchmarks would be helpful in order to get a high quality standard for dance education, particularly in schools? Is it useful to establish a diverse and well-balanced dance concept for general education that is internationally recognized? Which role can dance artists play in developing a curriculum and/or implementing it in schools?

Part 2: Around the world (panel of single case presentations)

Cornelia Baumgart and Ivančica Janković (chairs), Liz Melchior, Emma Gill, Anu Sööt, and Urmimala Sarkar Munsî

The questions introduced in part 1 of the special event on curriculum will be framed in first, curriculum presentation from several countries including Croatia, Germany, New Zealand, Australia, Estonia and India. Each presentation will include the development of national curriculum in the individual country and the progress and roadblocks to the development. The presentation of curriculum in Germany and Croatia will begin with **Cornelia Baumgart** and **Ivančica Janković**. The New

Zealand presentation (**Liz Melchior**) will discuss dilemmas that teachers face and suggest ways forward for dance education in the current political climate. **Emma Gill** will present research in Australia which investigated teachers' understanding of dance curriculum content and the assistance required in order to teach dance to all students. **Anu Sööt** will present the formalized dance curriculum in Estonia that is relatively new and was included under the curriculum of general physical education. Finally **Urmimala Sarkar Munsi** will discuss the evolution of dance in education in India, its delegation to an extra-curricular activity in schools, and its re-surfacing as an important pedagogic or developmental tool within the school system. Following these presentations, a discussion will be directed to explore the similarities and differences within the issues from each presentation.

Part 3: Broad overview of curriculum developments internationally (roundtable)

Susan Koff (chair)

This session will start with **Cornelia Baumgart** presenting a survey conducted among daCi national representatives around dance in the curriculum in their country. This will be followed by short presentations of people who will be invited to present curriculum developments that they have experienced in their own countries. It is the aim that most of the countries represented at the summit at this point will have shared their experiences and challenges regarding dance in the curriculum.

Part 4 and 5: World café and final discussion: towards the future

Susan Koff (chair), Charlotte Svendler, Cornelia Baumgart and Ivančica Janković

In the last sessions of this special event, curriculum and education theories will be introduced and a discussion will ensue about what theory has driven the discussion within individual countries. This session will provide a chance for smaller groups to meet, including countries that can learn from each other based on similar and divergent philosophical perspectives. These small groups can share specifics about dance curriculum development so that they can all benefit from the shared knowledge to move dance curriculum forward in their own country. During this discussion, each country that is represented will be asked to present the philosophical basis for including dance in the curriculum in his/her own country.

The outcomes and conclusions of the curriculum presentations and discussions will be published on the daCi website and it is the aim that regular exchange of information upon the issue can continue on the daCi webforum.

Biographies

Susan R. Koff is Clinical Associate Professor and Director of the Dance Education Program at NYU/Steinhardt. On a Fulbright Dr. Koff assisted with the development of Dance Education Curriculum at the National School for Contemporary Dance, Copenhagen, Denmark. Has served on the Board of NDA/AAHPERD (National Dance Association) for two years as well as a founding board member of the National Dance Education Organization. She is currently international secretary for daCi.

Charlotte Svendler Nielsen, PhD, associate professor and head of education studies at the Department of Exercise and Sport Sciences, research group *Body, Learning and Identity*, University of Copenhagen. As a member of the executive board of Dance and the Child International (daCi), Svendler Nielsen is chair of the scientific committee for the daCi/WDA Global Dance Summit 2012.

Liz Melchior is a lecturer in dance and arts education in the Faculty of Education at Victoria University of Wellington. She was involved in the writing and implementation of the *Arts in the New Zealand Curriculum* (1998). Her current teaching and research interests focus on culturally responsive dance education in the classroom.

Emma Gill is a generalist teacher in South Australia. A dancer herself, Emma was eager to combine her passions for dance and education in her research, producing a thesis titled *Dance in the Australian National Curriculum: Generalist Primary Teachers' Views*.

Anu Sööt, is a dance pedagogy lecturer and continuing education specialist at the University of Tartu Viljandi Culture Academy Performing Arts Department.

Urmimala Sarkar Munsî is a Visiting Associate Professor at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. She was trained as a dancer and has also been teacher of creative dance. She is Vice President (South Asia) of World Dance Alliance, Asia Pacific chapter.

Ivančica Janković graduated from the Ana Maletic School of Contemporary Dance in Zagreb, and from the Zagreb Faculty of Arts. She started her professional career as a dancer with the Zagreb Dance Company. Since 1974, she has been teaching Laban's

theory and practice at the Ana Maletic School, and writing and translating movement and dance textbooks from English into Croatian. In 2006, she initiated the foundation of daCi Croatia Chapter and has been serving on daCi International AB since. She also served a two-term on EC.

Cornelia Baumgart is a teacher, dance and theatre educator (Berlin University of the Arts) with the focal point on creative dance, including freelance work in the field of cultural education (training, research, project management, coaching and organisation). She is national representative of daCi Germany.

Additional Background

In 2000, dance was included in the **New Zealand** curriculum with the expectation that all students would have opportunities to learn dance as part of their schooling. By the end of 2008, dance was the fastest growing curriculum subject and professional development was closely linked to university level. After a change of government, professional development in the arts was withdrawn in favour of numeracy and literacy and dance is no longer viewed as a priority in many schools. Liz Melchior will discuss dilemmas that teachers face and suggest ways forward for dance education in the current political climate.

Australia is currently moving towards the implementation of a national curriculum developed by the Australian Curriculum, Assessment and Reporting Authority (ACARA), with dance included in 'The Arts' learning area. Emma Gill will present a research which investigated teachers' understanding of dance curriculum content and the assistance required in order to teach dance to all students. Research findings may contribute towards the development of a dance curriculum that will encourage more generalist teachers to include dance in their teaching, therefore increasing the possibility of students participating in dance and being prepared for lifelong dance opportunities.

In **Estonia**, dance is in the process of making its way to schools of general education. Estonian Dance Education Union (EDEU) developed and introduced a dance curriculum that was included under the curriculum of general physical education. Dance as one part of this mandatory subject focuses on three main areas of dance - creative dance, Estonian and other folk dances, and standard/latin dances. In addition, an elective module focusses on technique, creative dance, composition, and analysing dance.

In **India**, dance is part of extra-curricular or even co-curricular activity in many schools, though more importance has always been given to dance as a product rather than as a process or as a tool for communication and connection between mind and body and developing connections between images and experiences in life. Anomita Sen and Urmimala Sarkar Munsî will present perspective on the evolution of dance in education in India covering both ‘dance education’ and ‘dance in education.’

Ivančica Janković will present the development of the **Croatian** curriculum, its fields and expected achievements, as well as demonstrate how far certain parts of Scottish, New Zealand’s and Saskatchewan’s curriculums have influenced it.

Cornelia Baumgart will present the current situation in **Germany** and give a short overview of dance curricula in different countries.

流動的課程－特別企劃

這項關於課程的特別企劃包含了五部分，安排在高峰會一週期間的不同日期，它將串連起會議中屬於課程類別的所有呈現。

第一部曲：特別企劃介紹

Susan Koff (主持人), Charlotte Svendler, Cornelia Baumgart and Ivančica Janković

學校中的舞蹈課程在全世界均因特定的或全球性的原因而備受挑戰。因為學校教育愈來愈重視數學、科學、識字等科目，舞蹈一直深受威脅。近年來的全球金融危機更強化了這些負面的因素。

在過去三十五年間，學校中的舞蹈課程一直是舞蹈教育者之間持續討論的課題。就某些方面而言，這正是「世界舞蹈與兒童聯盟」(daCi)被創立的原因。此特別企劃將在高峰會的一週之間尋求下列議題的啟發與探討：當今世界的學校課程有何最新發展足以形塑舞蹈在教育中的意義？國家之間是否能互相學習？在已開發與開發中國家之間，舞蹈是否有所差異？這個持續被討論的課題是根基於理論嗎？若是的話，又是甚麼樣的理論在驅動這個討論？關於學校課程，daCi 扮演甚麼角色？為了達到舞蹈教育的高水平標準，特別是在學校裡，甚麼樣的指標是有助益的？為一般教育體制建立一套國際認可的、多元而平衡的舞蹈概念是否有幫助？舞蹈藝術家們能在學校發展或啟動舞蹈課程中扮演甚麼樣的角色？

第二部曲：全球視野（個別案例呈現）

Cornelia Baumgart and Ivančica Janković (主持人), Liz Melchior, Emma Gill, Anu Sööt, and Urmimala Sarkar Munsî

在第一部曲中所引介的問題將被置入包括克羅埃西亞、德國、紐西蘭、澳洲、愛斯托尼亞、印度等國家的舞蹈課程之呈現中。每個呈現將包含各個國家中國家制定之課程的發展狀況，以及此發展的進程與障礙。**Cornelia Baumgart** 和 **Ivančica Janković** 將介紹德國和克羅埃西亞的情形。紐西蘭的呈現(**Liz Melchior**)將討論當地教師遇到的困境，並提出在當前政治氣候下能夠帶領舞蹈教育向前邁進的方法。**Emma Gill** 將呈現澳洲關於教師們對於舞蹈課程內涵之理解的研究，以及為普及舞蹈教育他們所需要的協助。**Anu Sööt** 將呈現愛斯托尼亞新近發展的制度化的舞蹈課程，舞蹈已被涵括在一般體育課程裡。最後，**Urmimala Sarkar Munsî** 將討論在印度的教育中舞蹈的演進，它曾經被認為學校的課外活動，但近來它又逐漸被視為學校系統中重要的教學與發展工具。在這些呈現之後，將針對每個國家的議題之間的雷同與相異之處進行討論。

第三部曲：環球視野下的課程發展概觀（圓桌論壇）

Susan Koff (主持人)

本場次將由 **Cornelia Baumgart** 開場，呈現她針對 daCi 國家代表們所做的，關於各別國家的課程中舞蹈現況的調查。接下來，受邀分享者將簡短報告他們在自己國家內所經驗的課程發展狀況。目的是要所有參與此次高峰會議的國家都有機會分享他們關於教育課程中舞蹈之現況的經驗與考驗。

第四、五部曲：世界咖啡館 與 末場討論會：迎向未來

Susan Koff (主持人), Charlotte Svendler, Cornelia Baumgart and Ivančica Janković

在「特別企劃」的最後二個場次中，將引介課程與教育理論，接著將討論各別國家中驅動這些討論的是什麼樣的理論。本場次將提供小組會談的機會，促使國家之間基於類似或殊異的教育哲學觀點而相互學習。這些小組成員們可以分享彼此關於舞蹈課程發展的特定經驗，讓彼此可以藉由分享知識而互蒙其利，促進自身國家中舞蹈課程的發展。在這些討論中，每個與會國家將被要求呈現在他們自己國家中舞蹈被納入學校課程所立基的哲學基礎。

這些關於課程的呈現與討論所獲致的成果和結論將被刊登於 daCi 的官網，藉此希望，對於相關議題的訊息交換可以在 daCi 的網頁平台上繼續延燒。

講者簡歷

Susan R. Koff 是紐約大學舞蹈教育系的副教授、臨床教師與主任，同時曾任教於哥倫比亞大學教育學院、賓州州立大學、丹佛大學、路易斯安納州立大學與以色列耶路撒冷音樂與舞蹈學院。在傅特萊爾獎助支持下，Koff 博士協助在丹麥哥本哈根的國家當代舞蹈學校發展舞蹈教育課程。她在地方、區域以及國際層級的國際舞蹈協會（NDA/AAHPERD）進行過多次發表，同時是國家舞蹈教育組織的兩年理事與募款委員。她目前為 daCi 的全球秘書長。

Charlotte Svendler Nielsen, PhD，哥本哈根大學運動科學系，「身體、學習與認同」研究小組副教授和教育研究主席。她是世界兒童舞蹈聯盟（daCi）執行委員會成員之一，同時也是 2012 daCi/WDA 世界舞蹈高峰會的科學小組主席。

Liz Melchior 於威靈頓維多利亞大學舞蹈與藝術教育系擔任講師。她曾參與《藝術於紐西蘭課程之規劃》(1998)的撰寫與執行。她目前的教學與研究興趣聚焦於課堂中具有文化回應性的舞蹈教育。

Emma Gill 現為南澳大利亞的通識教師。身為一名舞者，Emma 在研究中結合了對於舞蹈與教育的熱誠，因而產生其研究主題「舞蹈在澳洲國家課程規劃：一個通識教師的觀點」。

Anu Sööt是一位舞蹈教學講師和延續性教育專家，任教於 Tartu大學Viljandi文化學院表演藝術系。

Urmimala Sarkar Munsî 為新德里Jawaharlal Nehru大學藝術與美學學院的客座副教授。她曾為一名舞者，並教授創意舞蹈。現任世界舞蹈聯盟亞太副主席。

Ivancica Jankovic 畢業於克羅埃西亞札格雷布（Zagreb）的札格雷布文藝學院與 Ana Maletic 當代舞蹈學校。隨著她在札格雷布舞團的專業生涯，Ivancica從1974年開始在 Ana Maletic 學校教學，關注於以拉邦的理論與實踐教育年輕學生，並致力於將英文的動作與舞蹈教科書翻譯為克羅埃西亞文，並在國內外舉辦演講與工作坊。身為 daCi 長久以來的顧問諮詢委員，Ivancica 在2006年創辦 daCi 的克羅埃西亞分會。

Cornelia Baumgart 為一名舞蹈與劇場教育者（柏林藝術大學），專長領域為創意舞蹈，包括文化教育領域的自由工作（訓練、計畫執行、組織安排）。現任 daCi 德國代表。

背景資訊

紐西蘭：2000 年時，舞蹈被全面納入學校課程，希望所有學生都有機會能讓學習舞蹈成為學校教育的一部分。到2008年底，舞蹈已是成長最快的課程科目，而其職業性發展又與大學階段教育緊密相關。但在政權輪替後，藝術專業發展的重要性就讓位給數理和識字閱讀等課程，舞蹈不再被許多學校視為學習的優先項目。Liz Melchior 將討論教師們所面臨的困境，並提出在當前政治氣候下能夠帶領舞蹈教育向前邁進的方法。

澳洲：目前正邁向啟動「澳洲課程、評量與報告部門」(ACARA)所發展的全國性課程架構，此架構中舞蹈被納入藝術學習領域。Emma Gill 將呈現一項澳洲關於教師們對於舞蹈課程內涵之理解的研究，以及為普及舞蹈教育他們所需要的協助。此研究的發現或許能協助一種舞蹈課程的發展，此種課程將鼓勵更多的普通科目教師將舞蹈納入他們的教學中，藉此增加學生們參與舞蹈活動並將之視為終生學習機會的可能性。

愛斯托尼亞：舞蹈正朝進入一般學校教育體制的方向發展。愛斯托尼亞舞蹈教育聯盟(EDEU)發展並引介了一套舞蹈課程，此課程已被涵括在一般體育教育課程裡。在這個必修科目中，舞蹈聚焦於三個主要領域：創造性舞蹈、愛斯托尼亞及其他地區的民俗舞蹈、標準舞/拉丁舞。此外，選修模式的課程則聚焦於技巧、創意、編創和分析舞蹈。

印度：在許多學校裡，舞蹈是課外活動或聯合課程活動的一部分，但其重點總是放在舞蹈作為一項展演的成品，而不是關注於作為一種溝通的過程，或者是連繫身與心，以及發展生活中意象與經驗之連結的工具。Anomita Sen 和 Urmimala Sarkar Munsri 將呈現他們對於舞蹈在印度教育體系中演變的觀察，探討的範圍涵括「舞蹈教育」和「教育體系中的舞蹈」。

克羅埃西亞：Ivančica Janković 將呈現當地舞蹈課程的發展，它的範疇以及預期的成就，並且說明蘇格蘭、紐西蘭、薩克其邁（加拿大南部的一省）等地舞蹈課程的部分內容對它影響之程度。

德國：Cornelia Baumgart 將呈現德國當地的現況，並且針對不同國家的舞蹈課程進行一份總覽式的簡報。