

## LOCALLY DEVELOPED COURSE OUTLINE

Ballet (2019)15-5

Ballet (2019)25-5

Ballet (2019)35-5

Submitted By:

**Lethbridge School District No. 51**

Submitted On:

## Course Basic Information

<u>Outline Number</u>	<u>Hours</u>	<u>Start Date</u>	<u>End Date</u>	<u>Development Type</u>	<u>Proposal Type</u>	<u>Grades</u>
15-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
25-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
35-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G10

## Course Description

Ballet 15-25-35 is intended to provide opportunities for students who would like to pursue dance beyond the Alberta Physical Education Program of Studies and specialize in ballet. This course sequence is designed for beginning students who have had little or no experience with ballet upon entry into this course sequence.

Ballet 15-25-35 provides students the opportunity to explore and analyze the rich evolution of ballet, beyond the Dance 15-25-35 curriculum. Through ballet foundations, composition and historical analysis, students are able to immerse themselves in the study of ballet as an art form.

The facility should provide the physical resources to accommodate all the goals of the curriculum. These would include:

- adequate flooring (sprung or resilient wood floors)
- air quality (ventilation and temperature control)
- space (at least 90 square feet per student recommended)
- shatterproof mirrors

There is a degree of risk associated with all physical activity.

## **Course Prerequisites**

No prerequisites for Ballet 15

Ballet 25 prerequisite: Ballet 15 or Ballet Six-year 15

Ballet 35 prerequisite: Ballet 25 or Ballet Six-year 25

## **Sequence Introduction (formerly: Philosophy)**

Ballet 15-25-35 provides students with opportunities to develop many of the competencies and qualities outlined in the Ministerial Order on Student Learning(#001/2013). In particular, Ballet 15-25-35 fosters communication, creative expression, innovation, self-discipline, collaboration and teamwork. Through the exploration of ballet, students are encouraged to take risks in exploring ways to be creative and achieve excellence, to solve problems and to think critically. Students in Ballet 15-25-35 are engaged intellectually, emotionally, socially and physically as they explore their own identity, develop self-awareness and deepen their appreciation of diverse perspectives. Ballet 15-25-35 provides students the opportunity to explore and analyze the rich evolution of ballet, beyond the Dance 15-25-35 curriculum. Through ballet foundations, composition and historical analysis, students are able to immerse themselves in the study of ballet as an art form.

## **Student Need (formerly: Rationale)**

Ballet 15-25-35 is intended to provide opportunities for students who would like to pursue dance beyond the Alberta Physical Education Program of Studies by specializing in ballet. Ballet 15-25-35 is designed for beginning students who have had little or no experience with ballet upon entry into this course sequence.

Ballet 15-25-35 provides students with knowledge about ballet and the opportunity to develop:

- physical, social and emotional skills;
- technical proficiency;
- contemporary and historical appreciation; and
- positive self-concepts.

The goal of this course sequence is to foster in students an understanding and appreciation of, curiosity about, and a lifelong interest in ballet. It is designed to provide students with opportunities to study ballet as an art form. Ballet 15-25-35 also contributes to preparing students for a range of exciting and rewarding careers in the arts, as well as careers in which they can draw upon the skills, knowledge and attitudes acquired through ballet.

## Scope and Sequence (formerly: Learner Outcomes)

### **Ballet 15**

Essential Understanding 1: Art takes form through the exploration and application of artistic elements and techniques to support expression. (Guiding Questions 1 and 2)

Essential Understanding 2: Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways. (Guiding Question 3)

Essential Understanding 3: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Questions 4, 5 and 6)

### **Ballet 25**

Essential Understanding 1: Art takes form through the exploration and application of artistic elements and techniques to support expression. (Guiding Questions 7 and 8)

Essential Understanding 2: Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways. (Guiding Question 9)

Essential Understanding 3: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Questions 10, 11 and 12)

### **Ballet 35**

Essential Understanding 1: Art takes form through the exploration and application of artistic elements and techniques to support expression. (Guiding Questions 13 and 14)

Essential Understanding 2: Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways. (Guiding Question 15)

Essential Understanding 3: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Questions 16, 17 and 18)

## **Guiding Questions (formerly: General Outcomes)**

- 1 How can I explore ballet foundations to expand my movement skills and techniques?**
- 2 How can the elements of composition guide the choreographic process when creating ballet choreography?**
- 3 How can artistic elements be used to communicate and express emotions and intent?**
- 4 How can we be reflective practitioners in dance?**
- 5 What is the relationship between dance, society and cultural identity?**
- 6 How can the skills acquired in ballet help to prepare for a variety of careers?**
- 7 How can I consistently demonstrate ballet foundations to expand my movement skills and techniques?**
- 8 How can I apply the elements of composition within the choreographic process to my ballet choreography?**
- 9 How can artistic elements be used to improve communication and expression?**
- 10 How can self-reflection contribute to growth in ballet?**
- 11 How can dance influence society and cultural identity?**
- 12 How can ballet help to develop skills that can be utilized in different careers?**
- 13 How can I independently apply ballet foundations to improve my movement skills and techniques?**
- 14 How can analysis and reflection be used to guide our choices when creating ballet choreography?**
- 15 How can artistic elements be critiqued to improve communication and expression?**
- 16 How can self-reflection and analysis influence artistic growth in ballet?**
- 17 Why is dance important to society and cultural identity?**

**18 How can the skills that are developed in ballet aid in professional pursuits?**

## Learning Outcomes (formerly: Specific Outcomes)

<b>1 How can I explore ballet foundations to expand my movement skills and techniques?</b>	<b>15-5 25-5 35-5</b>
1.1 Students practise appropriate ballet etiquette, including attire and safe practices, in the dance environment.	X
1.2 Students demonstrate components of a basic ballet warm-up.	X
1.3 Students practise appropriate body alignment and posture as it applies to ballet.	X
1.4 Students demonstrate appropriate movements in response to ballet vocabulary prompts.	X
1.5 Students practise basic arm and foot positions in ballet technique.	X
1.6 Students describe and practise basic ballet techniques in barre work, center practice, turns and allegro.	X
1.7 Students practise basic ballet choreography.	X

<b>2 How can the elements of composition guide the choreographic process when creating ballet choreography?</b>	<b>15-5 25-5 35-5</b>
2.1 Students identify compositional elements.	X
2.2 Students create a basic ballet composition applying ballet technique and compositional elements.	X
2.3 Students identify the elements of composition through the examination of various ballet choreography.	X

<b>3 How can artistic elements be used to communicate and express emotions and intent?</b>	<b>15-5 25-5 35-5</b>
3.1 Students describe relationships between music and ballet movement.	X
3.2 Students describe how ballet can communicate a message.	X



3.3 Students describe factors that contribute to quality in a ballet performance.	X
3.4 Students explain how ballet movements, music and costumes can communicate a message.	X
3.5 Students relate mood and expression to ballet movements.	

<b>4 How can we be reflective practitioners in dance?</b>	<b>15-5 25-5 35-5</b>
4.1 Students examine and describe their own ballet experiences.	X
4.2 Students describe how reflection can influence self-expression and growth.	X

<b>5 What is the relationship between dance, society and cultural identity?</b>	<b>15-5 25-5 35-5</b>
5.1 Students examine the role of ballet in society.	X
5.2 Students describe the influence of different cultures on classical ballets.	X
5.3 Students examine a variety of contemporary and historical ballet figures.	X

<b>6 How can the skills acquired in ballet help to prepare for a variety of careers?</b>	<b>15-5 25-5 35-5</b>
6.1 Students describe ballet-related careers.	X
6.2 Students describe transferable workplace skills acquired through the study of ballet.	X

<b>7 How can I consistently demonstrate ballet foundations to expand my movement skills and techniques?</b>	<b>15-5 25-5 35-5</b>
7.1 Students model appropriate ballet etiquette, including attire and safe practices, in the dance environment.	X
7.2 Students model appropriate ballet-specific warm-ups.	X
7.3 Students model appropriate body alignment and posture as it applies to ballet.	X

7.4 Students demonstrate and describe appropriate movements in response to ballet vocabulary prompts.	X
7.5 Students model basic arm and foot positions in ballet technique.	X
7.6 Students model basic ballet techniques in barre work, center practice, turns and allegro.	X
7.7 Students model various examples of ballet choreography.	X

<b>8 How can I apply the elements of composition within the choreographic process to my ballet choreography?</b>	<b>15-5 25-5 35-5</b>
8.1 Students apply compositional elements to choreography.	X
8.2 Students create and perform a ballet composition, collaboratively or individually, applying ballet technique and compositional elements.	X
8.3 Students explain how the elements of composition affect various ballet choreography.	X

<b>9 How can artistic elements be used to improve communication and expression?</b>	<b>15-5 25-5 35-5</b>
9.1 Students model and explain relationships between music and ballet movement.	X
9.2 Students communicate a message through ballet movements.	X
9.3 Students examine and explain ways to improve quality in a ballet performance.	X
9.4 Students explain and model how ballet movements, music and costumes can communicate a message.	X
9.5 Students model ways to apply mood and expression to ballet movements.	X

<b>10 How can self-reflection contribute to growth in ballet?</b>	<b>15-5 25-5 35-5</b>
10.1 Students reflect on new learnings from ballet experiences.	X

10.2 Students examine reflection strategies to influence self-expression and growth.	X
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<b>11 How can dance influence society and cultural identity?</b>	<b>15-5 25-5 35-5</b>
11.1 Students explain how society can have an influence on ballet.	X
11.2 Students examine different cultural movements from classical ballets.	X
11.3 Students explain how contemporary and historical figures have influenced ballet.	X

<b>12 How can ballet help to develop skills that can be utilized in different careers?</b>	<b>15-5 25-5 35-5</b>
12.1 Students examine a variety of career opportunities in ballet-related careers.	X
12.2 Students examine transferable workplace skills acquired through the study of ballet.	X

<b>13 How can I independently apply ballet foundations to improve my movement skills and techniques?</b>	<b>15-5 25-5 35-5</b>
13.1 Students model and explain appropriate ballet etiquette, including attire and safe practices, in the dance environment.	X
13.2 Students lead appropriate ballet-specific warm-ups.	X
13.3 Students apply knowledge of body alignment to improve execution of movement skills and techniques in ballet.	X
13.4 Students apply knowledge of ballet vocabulary to demonstrate a variety of ballet-specific movements.	X
13.5 Students apply knowledge of arm and foot positions to execute ballet technique.	X
13.6 Students apply knowledge of basic ballet techniques in barre work, center practice, turns and allegro.	X
13.7 Students apply knowledge of ballet techniques to improve the performance of various choreography.	X

<b>14 How can analysis and reflection be used to guide our choices when creating ballet choreography?</b>	<b>15-5 25-5 35-5</b>
14.1 Students analyze and refine compositional elements in their choreography.	X
14.2 Students create and critique an original ballet composition, applying their knowledge of ballet technique and compositional elements.	X
14.3 Students analyze how the elements of composition are used in various ballet choreography.	X

<b>15 How can artistic elements be critiqued to improve communication and expression?</b>	<b>15-5 25-5 35-5</b>
15.1 Students analyze and apply the appropriate ballet movements to a variety of music selections.	X
15.2 Students refine and perform ballet movements to communicate a message.	X
15.3 Students analyze and critique factors that contribute to quality in a ballet performance.	X
15.4 Students explain and demonstrate how ballet movements, music and costumes can communicate a message.	X
15.5 Students refine their application of mood and expression in their ballet movements.	X

<b>16 How can self-reflection and analysis influence artistic growth in ballet?</b>	<b>15-5 25-5 35-5</b>
16.1 Students analyze and relate ballet experiences to artistic growth.	X
16.2 Students explain how reflection can influence self-expression and personal artistic growth.	X

<b>17 Why is dance important to society and cultural identity?</b>	<b>15-5 25-5 35-5</b>
17.1 Students analyze the role and influence of ballet in society.	X

17.2 Students analyze and draw conclusions about the influence of different cultures on classical ballets.	X
17.3 Students analyze the contributions of contemporary and historical ballet figures to the evolution of ballet.	X

<b>18 How can the skills that are developed in ballet aid in professional pursuits?</b>	<b>15-5 25-5 35-5</b>
18.1 Students evaluate a variety of career opportunities in ballet-related careers.	X
18.2 Students examine possible professional applications of skills acquired through the study of ballet.	X

## Facilities or Equipment

### Facility

The facility should provide the physical resources to accommodate all the goals of the curriculum. These would include:

- adequate flooring (sprung or resilient wood floors)
- air quality (ventilation and temperature control)
- space (at least 90 square feet per student recommended)
- shatterproof mirrors

Facilities:

### Equipment

No required equipment.

## **Learning and Teaching Resources**

Appropriate attire is encouraged in the dance environment to promote safe practices encourage full range of motion while studying ballet.

### **Sensitive or Controversial Content**

No sensitive or controversial content.

### **Issue Management Strategy**

### **Health and Safety**

There is a degree of risk associated with all physical activity.

### **Risk Management Strategy**

## **Statement of Overlap with Existing Programs**

**Locally Developed Course with Overlap and/or Similarity:** Advanced Ballet 15-25-35

**Identified Overlap/Similarity:** There is overlap in that both course sequences contain learning outcomes that address ballet techniques.

**Reasoning as to Why LDC is Necessary:** Ballet 15-25-35 is designed for students beginning their study of ballet with little or no experience with ballet upon entry into the course sequence. Advanced Ballet 15-25-35 is intended for students who have completed Ballet 15-25-35, and is a rigorous, intensive study of ballet technique and performance only. Ballet 15-25-35 is a simpler, processed based curriculum, where other components are also addressed: composition, reflection, history and career pathways.

**Locally Developed Course with Overlap and/or Similarity:** Ballet Six-year 15-25-35

**Identified Overlap/Similarity:** There is overlap in that both course sequences contain learning outcomes that address ballet techniques.

**Reasoning as to Why LDC is Necessary:** Ballet 15-25-35 is necessary for students who want to begin their study of dance in grade 10. The learning outcomes reflect that the students have little or no dance experience upon entry into Ballet 15-25-35. However, Ballet Six-year is necessary for students who want to enter dance studies in grade 7 and continue through to grade 12. The learning outcomes reflect that students entering Ballet Six-year 15 have had three years of previous ballet experience.

**Locally Developed Course with Overlap and/or Similarity:** Contemporary Dance 25-35

**Identified Overlap/Similarity:** There is overlap as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Ballet 15-25-35 provides students the opportunity to explore and analyze the rich evolution of ballet, and through ballet foundations, composition and historical analysis, students are able to immerse themselves in the study of ballet as an art form. On the other hand, Contemporary Dance 25-35 is intended for students who have taken Dance 15 and want to further their dance studies with a specialization in contemporary dance.

**Locally Developed Course with Overlap and/or Similarity:** Création en danse 25-3

**Identified Overlap/Similarity:** Both courses contain outcomes related to dance techniques and choreography.

**Reasoning as to Why LDC is Necessary:** While there is some overlap between these two courses, the stated aim of Création en danse 25 is to allow students to “express their cultural identity more in their dance work and in their Francophone community”, which is not the aim of Ballet 15-25-35.

**Locally Developed Course with Overlap and/or Similarity:** Dance 15-25-35 (3 and 5 credit)

**Identified Overlap/Similarity:** There is overlap throughout the two curricula, as both address movement skills and techniques, choreography, and artistic elements.

**Reasoning as to Why LDC is Necessary:** Ballet 15-25-35 is intended for students who have taken Dance 15 and want to further their dance studies with a specialization in ballet, while Dance 15-25-35 is designed to expose learners to a broad range of aesthetic experiences from a variety of dance disciplines.

**Locally Developed Course with Overlap and/or Similarity:** Dance Composition 35

**Identified Overlap/Similarity:** There are a number of outcomes that overlap between Ballet 15-25-35 and Dance Composition 35; in particular, outcomes related to examination of techniques and choreography appear in both Ballet 15-25-35 and Dance Composition 35.

**Reasoning as to Why LDC is Necessary:** Ballet 15-25-35 and Dance Composition 35 do have some outcomes that overlap, but the intention of the courses are very different. Ballet 15-25-35 provides an opportunity for students to undertake ballet as an individual who wishes



to develop skills through the study of ballet. Dance Composition 35 provides students with the opportunity to develop their leadership skills and artistic capabilities as a choreographer. Through this reflective journey, students explore elements of composition, choreographic elements and elements of production. The focus is on the role of choreographer.

**Locally Developed Course with Overlap and/or Similarity:** Dance Performance 15-25-35

**Identified Overlap/Similarity:** There is some overlap between Ballet 15-25-35 and Dance Performance 15-25-35; in particular, examination of elements of composition and choreography appear in both Ballet 15-25-35 and Dance Performance 15-25-35.

**Reasoning as to Why LDC is Necessary:** Ballet 15-25-35 provides an opportunity for students to undertake ballet as an individual who wishes to develop skills through the study of ballet. On the other hand, Dance Performance 15-25-35 provides students with the opportunity to participate in the creative process as a member of the dance performance ensemble. It is designed to foster an understanding of the rehearsal and performance process, while drawing emphasis to the artistic elements required in the performance of a piece of choreography.

**Locally Developed Course with Overlap and/or Similarity:** Dance Six-year 15-25-35

**Identified Overlap/Similarity:** is overlap throughout the curriculum, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Ballet 15-25-35 provides students the opportunity to explore and analyze the rich evolution of ballet, and through ballet foundations, composition and historical analysis, students are able to immerse themselves in the study of ballet as an art form. On the other hand, Dance Six-year is necessary for students who want to enter dance studies in grade 7 and continue through to grade 12. The learning outcomes reflect that students entering Dance Six-year 15 have had three years of previous dance experience.

**Locally Developed Course with Overlap and/or Similarity:** Interprétation en danse 15

**Identified Overlap/Similarity:** Both courses contain outcomes related to choreography and movement skills and techniques.

**Reasoning as to Why LDC is Necessary:** While there is some overlap between these two courses, the stated aim of Interprétation en danse 15 is to “offer young francophones the creative and innovative opportunity to develop their knowledge and skills, in dance, in French, which will have the effect of enhancing the sense of belonging to their Francophone community”, which is not the aim of Ballet 15-25-35.

**Locally Developed Course with Overlap and/or Similarity:** Jazz Dance 25-35

**Identified Overlap/Similarity:** There is overlap throughout the two curricula, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Ballet 15-25-35 provides students the opportunity to explore and analyze the rich evolution of ballet, and through ballet foundations, composition and historical analysis, students are able to immerse themselves in the study of ballet as an art form. On the other hand, Jazz Dance 25-35 is intended for students who have taken Dance 15 and want to further their dance studies with a specialization in jazz dance.

## Student Assessment

No identified student assessments.

## **Course Approval Implementation and Evaluation**



## LOCALLY DEVELOPED COURSE OUTLINE

Contemporary Dance (2019)25-5

Contemporary Dance (2019)35-5

Submitted By:

**Lethbridge School District No. 51**

Submitted On:

## Course Basic Information

<u>Outline Number</u>	<u>Hours</u>	<u>Start Date</u>	<u>End Date</u>	<u>Development Type</u>	<u>Proposal Type</u>	<u>Grades</u>
25-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G11
35-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G11

## Course Description

Contemporary Dance 25-35 is intended to provide opportunities for students who would like to pursue dance beyond the Alberta Physical Education Program of Studies.

Contemporary Dance 25-35 is designed for students who have previously studied dance. In Contemporary Dance 25-35, students will examine the relationship between contemporary dance and society. Drawing on the work of contemporary dance pioneers, students will explore the various dance foundations, techniques, structures and compositional elements within choreography to enhance their understanding of contemporary dance.

The facility should provide the physical resources to accommodate all the goals of the curriculum. These would include:

- adequate flooring (sprung or resilient wood floors)
- air quality (ventilation and temperature control)
- space (at least 90 square feet per student recommended)
- shatterproof mirrors

There is a degree of risk associated with all physical activity.

## Course Prerequisites

Contemporary Dance 25 prerequisite: successful completion of a 15-level dance course  
Any one of the following 15-level dance courses would meet the prerequisite requirement for Contemporary Dance 25 (Authorized courses as of February 2019):

- Advanced Ballet 15
- Ballet Six-Year 15
- Ballet 15
- Dance 15
- Dance Six-Year 15
- Dance Performance 15
- Interprétation en danse 15

Contemporary Dance 35 prerequisite: Contemporary Dance 25

## Sequence Introduction (formerly: Philosophy)

Contemporary Dance 25-35 provides students with opportunities to develop many of the competencies and qualities outlined in the Ministerial Order on Student Learning (#001/2013). In particular, Contemporary Dance 25-35 fosters communication, creative expression, innovation, self-discipline, collaboration and teamwork. Through the exploration of dance, students are encouraged to take risks in exploring ways to be creative and achieve excellence, to solve problems and to think critically. Contemporary Dance 25-35 engages students intellectually, emotionally, socially and physically. Students in this course sequence have opportunities to explore their own identity, develop self-awareness and deepen their appreciation of diverse perspectives, contributing to the development of ethical citizenship. In Contemporary Dance 25-35, students will examine the relationship between contemporary dance and society. Drawing on the work of contemporary dance pioneers, students will explore the various dance foundations, techniques, structures and compositional elements within choreography to enhance their understanding of contemporary dance.

## **Student Need (formerly: Rationale)**

Contemporary Dance 25-35 provides opportunities for students who would like to pursue dance beyond the Alberta Physical Education Program of Studies. This course sequence is designed for students who have previously studied dance.

Contemporary Dance 25-35 provides students with knowledge about contemporary dance and the opportunity to develop:

- physical, social and emotional skills;
- technical proficiency;
- contemporary and historical appreciation; and
- positive self-concepts.

The goal of this course sequence is to foster in students an understanding and appreciation of, curiosity about, and a lifelong interest in contemporary/modern dance. It is designed to provide students with opportunities to study contemporary/modern dance and to appreciate it as an art form. Contemporary Dance 25-35 also contributes to preparing students for a range of exciting and rewarding careers in the arts, as well as careers in which they can draw upon the skills, knowledge and attitudes acquired through contemporary dance.

## Scope and Sequence (formerly: Learner Outcomes)

### **Contemporary Dance 25**

Essential Understanding 1: Art takes form through the exploration and application of artistic elements and techniques to support expression. (Guiding Questions 1 and 2)

Essential Understanding 2: Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways. (Guiding Question 3)

Essential Understanding 3: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Questions 4, 5 and 6)

### **Contemporary Dance 35**

Essential Understanding 1: Art takes form through the exploration and application of artistic elements and techniques to support expression. (Guiding Questions 7 and 8)

Essential Understanding 2: Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways. (Guiding Question 9)

Essential Understanding 3: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Questions 10, 11 and 12)



## **Guiding Questions (formerly: General Outcomes)**

- 1 How can I consistently demonstrate contemporary dance foundations to expand my movement skills and techniques?**
- 2 How can I apply the elements of composition within the choreographic process to my choreography?**
- 3 How can artistic elements be used to improve communication and expression?**
- 4 How can self-reflection contribute to growth in contemporary dance?**
- 5 How can dance influence society and cultural identity?**
- 6 How can dance help us to develop skills that can be utilized in a variety of careers?**
- 7 How can I independently apply dance foundations to improve my movement skills and techniques in contemporary dance?**
- 8 How can analysis and reflection be used to guide our choices when creating choreography?**
- 9 How can artistic elements be critiqued to improve communication and expression?**
- 10 How can self-reflection and analysis influence artistic growth in contemporary dance?**
- 11 Why is dance important to society and cultural identity?**
- 12 How can the skills that are developed in dance aid in professional pursuits?**

## Learning Outcomes (formerly: Specific Outcomes)

<b>1 How can I consistently demonstrate contemporary dance foundations to expand my movement skills and techniques?</b>	<b>25-5 35-5</b>
1.1 Students model appropriate etiquette, including attire and safe practices, in the dance environment.	X
1.2 Students model appropriate contemporary dance warm-ups.	X
1.3 Students model appropriate body alignment and posture in contemporary dance movements.	X
1.4 Students demonstrate and describe appropriate movements in response to contemporary dance vocabulary prompts.	X
1.5 Students model a variety of contemporary dance movements, including stationary and traveling movements, turning, and steps of elevation.	X
1.6 Students model various dance techniques and styles of contemporary dance pioneers.	X
1.7 Students model various examples of contemporary dance choreography.	X

<b>2 How can I apply the elements of composition within the choreographic process to my choreography?</b>	<b>25-5 35-5</b>
2.1 Students apply compositional elements to choreography.	X
2.2 Students collaborate to create an original contemporary dance composition, using improvisational exercises, techniques and compositional elements.	X
2.3 Students explain how the elements of composition affect various contemporary dance choreographies.	X

<b>3 How can artistic elements be used to improve communication and expression?</b>	<b>25-5 35-5</b>
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3.1 Students model and explain relationships between music and movement.	X
3.2 Students communicate a message through contemporary dance movements.	X
3.3 Students examine and explain ways to improve quality in performance.	X
3.4 Students explain and model how movement, music and costumes in contemporary dance can communicate a message.	X
3.5 Students model ways to apply mood and expression to contemporary dance movements.	X

<b>4 How can self-reflection contribute to growth in contemporary dance?</b>	<b>25-5 35-5</b>
4.1 Students reflect on new learnings from dance experiences.	X
4.2 Students examine reflection strategies to influence self-expression and growth.	X

<b>5 How can dance influence society and cultural identity?</b>	<b>25-5 35-5</b>
5.1 Students explain how society can have an influence on contemporary dance.	X
5.2 Students explain the significance of contemporary dance in cultural identity.	X
5.3 Students examine contemporary dance in contemporary and historical contexts.	X
5.4 Students explain how contemporary and historical figures have influenced contemporary dance.	X

<b>6 How can dance help us to develop skills that can be utilized in a variety of careers?</b>	<b>25-5 35-5</b>
6.1 Students examine a variety of career opportunities in dance.	X
6.2 Students examine transferable workplace skills acquired through dance studies.	X

<b>7 How can I independently apply dance foundations to improve my movement skills and techniques in contemporary dance?</b>	<b>25-5 35-5</b>
7.1 Students model and explain appropriate etiquette, including attire and safe practices, in the dance environment.	X
7.2 Students lead appropriate contemporary dance warm-ups.	X
7.3 Students apply knowledge of body alignment to improve execution of movement skills and techniques in contemporary dance.	X
7.4 Students apply knowledge of dance vocabulary to demonstrate a variety of contemporary specific movements.	X
7.5 Students apply knowledge of patterns of stationary and travelling movements, turning, and steps of elevation to contemporary dance sequences.	X
7.6 Students analyze and perform various dance techniques and styles of contemporary dance pioneers.	X
7.7 Students apply knowledge of techniques specific to contemporary dance to improve the performance of various choreography.	X

<b>8 How can analysis and reflection be used to guide our choices when creating choreography?</b>	<b>25-5 35-5</b>
8.1 Students analyze and refine compositional elements in their choreography.	X
8.2 Students create an original contemporary dance composition, applying their knowledge of improvisational exercises, techniques and compositional elements.	X
8.3 Students analyze how the elements of composition are used in various contemporary dance choreographies.	X

<b>9 How can artistic elements be critiqued to improve communication and expression?</b>	<b>25-5 35-5</b>
9.1 Students analyze and apply the appropriate movements to a variety of music selections.	X

9.2 Students refine and perform contemporary dance movements to communicate a message.	X
9.3 Students analyze and critique factors that contribute to quality in performance.	X
9.4 Students explain and demonstrate how movement, music and costumes in contemporary dance can communicate a message.	X
9.5 Students refine their application of mood and expression to contemporary dance movements.	X

<b>10 How can self-reflection and analysis influence artistic growth in contemporary dance?</b>	<b>25-5 35-5</b>
10.1 Students analyze and relate dance experiences to artistic growth.	X
10.2 Students explain how reflection can influence self-expression and personal artistic growth.	X

<b>11 Why is dance important to society and cultural identity?</b>	<b>25-5 35-5</b>
11.1 Students analyze the role and influence of contemporary dance in society.	X
11.2 Students examine ways to enhance cultural identity through contemporary dance.	X
11.3 Students analyze historical aspects of contemporary dance and explain how they may have influenced contemporary society.	X
11.4 Students analyze the contributions of contemporary and historical contemporary dance figures to the evolution of dance.	X

<b>12 How can the skills that are developed in dance aid in professional pursuits?</b>	<b>25-5 35-5</b>
12.1 Students evaluate a variety of career opportunities in dance.	X

12.2 Students examine possible professional applications of skills acquired through dance studies.	X
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## Facilities or Equipment

### Facility

The facility should provide the physical resources to accommodate all the goals of the curriculum. These would include:

- adequate flooring (sprung or resilient wood floors)
- air quality (ventilation and temperature control)
- space (at least 90 square feet per student recommended)
- shatterproof mirrors

Facilities:

### Equipment

No required equipment.

## Learning and Teaching Resources

Appropriate attire is encouraged in the dance environment to promote safe practices encourage full range of motion while studying dance.

## **Sensitive or Controversial Content**

No sensitive or controversial content.

## **Issue Management Strategy**

## **Health and Safety**

There is a degree of risk associated with all physical activity.

## **Risk Management Strategy**

## **Statement of Overlap with Existing Programs**



**Locally Developed Course with Overlap and/or Similarity: Ballet 15-25-35**

**Identified Overlap/Similarity:** There is overlap throughout the two curricula, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Contemporary Dance 25-35 is intended for students who have taken Dance 15 and want to further their dance studies with a specialization in contemporary dance, while Ballet 15-25-35 is intended for students who want to focus their dance studies on ballet.

**Locally Developed Course with Overlap and/or Similarity: Ballet Six-year 15-25-35**

**Identified Overlap/Similarity:** There is overlap throughout the two curricula, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Contemporary Dance 25-35 is intended for students who have taken Dance 15 and want to further their dance studies with a specialization in contemporary dance. Ballet Six-year 15-25-35 is intended for students who: want to focus their dance studies on ballet, began their ballet studies in grade 7, and wish to continue their ballet studies into high school.

**Locally Developed Course with Overlap and/or Similarity: Création en danse 25-3**

**Identified Overlap/Similarity:** Both courses contain outcomes related to dance techniques and choreography.

**Reasoning as to Why LDC is Necessary:** While there is some overlap between these two courses, the stated aim of Création en danse 25 is to allow students to “express their cultural identity more in their dance work and in their Francophone community”, which is not the aim of Contemporary Dance 25-35.

**Locally Developed Course with Overlap and/or Similarity: Dance 15-25-35 (3 and 5 credit)**

**Identified Overlap/Similarity:** There is overlap throughout the two curricula, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Contemporary Dance 25-35 is intended for students who have taken Dance 15 and want to further their dance studies with a specialization in contemporary dance, while Dance 15-25-35 is designed to expose learners to a broad range of aesthetic experiences from a variety of dance disciplines.

**Locally Developed Course with Overlap and/or Similarity: Dance Composition 35**

**Identified Overlap/Similarity:** There are a number of outcomes that overlap between Contemporary Dance 25-35 and Dance Composition 35. In particular, outcomes related to dance vocabulary, examination of techniques and choreographic elements appear in both Contemporary Dance 25-35 and Dance Composition 35.

**Reasoning as to Why LDC is Necessary:** Contemporary Dance 25-35 and Dance Composition 35 do have some outcomes that overlap, but the intention of the courses are very different. Contemporary Dance 25-35 provides an opportunity for students who want to further their dance studies with a specialization in contemporary dance. On the other hand, Dance Composition 35 provides students with the opportunity to develop their leadership skills and artistic capabilities as a choreographer.

**Locally Developed Course with Overlap and/or Similarity: Dance Performance 15-25-35**

**Identified Overlap/Similarity:** There are a number of outcomes that overlap between Contemporary Dance 25-35 and Dance Performance 15-25-35. In particular, outcomes related to dance vocabulary, examination of techniques and choreographic elements appear in both Contemporary Dance 25-35 and Dance Performance 15-25-35.

**Reasoning as to Why LDC is Necessary:** Contemporary Dance 25-35 provides an opportunity for students to undertake dance as an individual who wishes to develop skills

through the study of contemporary dance. On the other hand, Dance Performance 15-25-35 provides students with the opportunity to participate in the creative process as a member of a dance performance ensemble. It is designed to foster an understanding of the rehearsal and performance process, while drawing emphasis to the artistic elements required in the performance of a piece of choreography.

**Locally Developed Course with Overlap and/or Similarity:** Dance Six-year 15-25-35

**Identified Overlap/Similarity:** There is overlap throughout the curriculum, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Contemporary Dance 25-35 is intended for students who: began their dance studies in high school, have taken Dance 15 and want to further their dance studies with a specialization in contemporary dance. On the other hand, Dance Six-year 15-25-35 is designed for students who entered dance studies in grade 7 and want to continue their studies of a variety of dance disciplines through to grade 12.

**Locally Developed Course with Overlap and/or Similarity:** Interprétation en danse 15

**Identified Overlap/Similarity:** Both courses contain outcomes related to dance techniques, choreography and dance terminology.

**Reasoning as to Why LDC is Necessary:** While there is some overlap between these two courses, the stated aim of Interprétation en danse 15 is to “offer young francophones the creative and innovative opportunity to develop their knowledge and skills, in dance, in French, which will have the effect of enhancing the sense of belonging to their Francophone community”, which is not the aim of Contemporary Dance 25-35.

**Locally Developed Course with Overlap and/or Similarity:** Jazz Dance 25-35

**Identified Overlap/Similarity:** There is overlap throughout the two curricula, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Contemporary Dance 25-35 is intended for students who have taken Dance 15 and want to further their dance studies with a specialization in contemporary dance, while Jazz Dance 25-35 is intended for students who have taken Dance 15 and want to further their dance studies with a specialization in jazz dance.

## Student Assessment

No identified student assessments.

## Course Approval Implementation and Evaluation





## LOCALLY DEVELOPED COURSE OUTLINE

Dance (2019)15-3

Dance (2019)15-5

Dance (2019)25-3

Dance (2019)25-5

Dance (2019)35-3

Dance (2019)35-5

Submitted By:

**Lethbridge School District No. 51**

Submitted On:

## Course Basic Information

<u>Outline Number</u>	<u>Hours</u>	<u>Start Date</u>	<u>End Date</u>	<u>Development Type</u>	<u>Proposal Type</u>	<u>Grades</u>
15-3	62.50	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
15-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
25-3	62.50	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
25-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
35-3	62.50	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
35-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G10

## Course Description

Dance 15-25-35 provides opportunities for students who would like to pursue dance beyond the current Alberta Physical Education Program of Studies. Dance 15-25-35 is designed for students beginning their study of dance and who have little or no experience with dance upon entry into this course sequence.

Dance 15-25-35 is designed to expose learners to a broad range of aesthetic experiences from a variety of dance disciplines. Teachers may select from, but are not limited to, the following dance genres to meet the learning outcomes:

- Ballet
- Hip Hop
- Jazz
- Modern/Contemporary
- Tap
- Theatre
- World

The facility should provide the physical resources to accommodate all the goals of the curriculum. These would include:

- adequate flooring (sprung or resilient wood floors)
- air quality (ventilation and temperature control)
- space (at least 90 square feet per student recommended)
- shatterproof mirrors

There is a degree of risk associated with all physical activity.

## Course Prerequisites

No prerequisite for Dance 15

Dance 25 prerequisite: Dance 15 or Dance Six-year 15

Dance 35 prerequisite: Dance 25 or Dance Six-year 25

## Sequence Introduction (formerly: Philosophy)

Dance 15-25-35 provides students with the opportunity to develop many of the competencies and qualities outlined in the *Ministerial Order on Student Learning* (#001/2013). In particular, Dance 15-25-35 fosters communication, creative expression, innovation, self-discipline, collaboration and teamwork. Through the exploration of dance, students are encouraged to take risks in exploring ways to be creative and achieve excellence, to solve problems and to think critically. Dance 15-25-35 engages students intellectually, emotionally, socially and physically. Students in this course sequence have opportunities to explore their own identity, develop self-awareness and deepen their appreciation of diverse perspectives, contributing to the development of ethical citizenship.



## **Student Need (formerly: Rationale)**

Dance 15-25-35 provides opportunities for students who would like to pursue dance beyond the Alberta Physical Education Program of Studies. Dance 15-25-35 is designed for students beginning their study of dance and who have little or no experience with dance upon entry into this course sequence.

Dance 15-25-35 is intended to provide students with knowledge about dance and the opportunity to develop:

- physical, social and emotional skills
- technical proficiency
- contemporary and historical appreciation
- positive self-concepts

The goal of this course sequence is to foster an understanding and appreciation of, curiosity about, and a lifelong interest in dance. It is designed to expose learners to a broad range of artistic and aesthetic experiences from a variety of disciplines. Dance 15-25-35 also contributes to preparing students for a range of exciting and rewarding careers in the arts, as well as careers in which they can draw upon the skills, knowledge and attitudes acquired through dance.

## Scope and Sequence (formerly: Learner Outcomes)

### **Dance 15 (5 credit)**

Essential Understanding 1: Art takes form through the exploration and application of artistic elements and techniques to support expression. (Guiding Questions 1 and 2)

Essential Understanding 2: Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways. (Guiding Question 3)

Essential Understanding 3: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Questions 4, 5 and 6)

### **Dance 25 (5 credit)**

Essential Understanding 1: Art takes form through the exploration and application of artistic elements and techniques to support expression. (Guiding Questions 7 and 8)

Essential Understanding 2: Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways. (Guiding Question 9)

Essential Understanding 3: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Questions 10, 11 and 12)

### **Dance 35 (5 credit)**

Essential Understanding 1: Art takes form through the exploration and application of artistic elements and techniques to support expression. (Guiding Questions 13 and 14)

Essential Understanding 2: Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways. (Guiding Question 15)

Essential Understanding 3: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Questions 16, 17 and 18)

### **Dance 15 (3 credit)**

Essential Understanding 1: Art takes form through the exploration and application of artistic elements and techniques to support expression. (Guiding Questions 19 and 20)

Essential Understanding 2: Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways. (Guiding Question 21)

Essential Understanding 3: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Questions 22 and 23)

### **Dance 25 (3 credit)**

Essential Understanding 1: Art takes form through the exploration and application of

artistic elements and techniques to support expression. (Guiding Questions 24 and 25)  
Essential Understanding 2: Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways. (Guiding Question 26)  
Essential Understanding 3: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Questions 27 and 28)

**Dance 35 (3 credit)**

Essential Understanding 1: Art takes form through the exploration and application of artistic elements and techniques to support expression. (Guiding Questions 29 and 30)  
Essential Understanding 2: Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways. (Guiding Question 31)  
Essential Understanding 3: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Questions 32 and 33)

## **Guiding Questions (formerly: General Outcomes)**

- 1 How can I explore dance foundations to expand my movement skills and techniques?**
- 2 How can the elements of composition guide the choreographic process when creating dance phrases?**
- 3 How can artistic elements be used to communicate and express emotions and intent?**
- 4 How can we be reflective practitioners of dance?**
- 5 What is the relationship between dance, society and cultural identity?**
- 6 How can the study of dance help to develop skills and open up career opportunities?**
- 7 How can I consistently demonstrate dance foundations to expand my movement skills and techniques?**
- 8 How can I apply the elements of composition within the choreographic process to a variety of dance genres?**
- 9 How can artistic elements be used to improve communication and expression?**
- 10 How can self-reflection contribute to growth in dance?**
- 11 How can dance influence society and cultural identity?**
- 12 How can dance help us to develop skills that can be utilized in a variety of careers?**
- 13 How can I independently apply dance foundations to a variety of dance genres?**
- 14 How can analysis and reflection be used to guide our choices when creating choreography?**
- 15 How can artistic elements be critiqued to improve communication and expression?**
- 16 How can self-reflection and analysis influence artistic growth in dance?**
- 17 Why is dance important to society and cultural identity?**

- 18 How can the skills that are developed in dance aid in professional pursuits?**
- 19 How can I explore dance foundations to expand my movement skills and techniques?**
- 20 How can the elements of composition guide the choreographic process when creating dance phrases?**
- 21 How can artistic elements be used to communicate and express emotions and intent?**
- 22 How can we be reflective practitioners of dance?**
- 23 What is the relationship between dance, society and cultural identity?**
- 24 How can I consistently demonstrate dance foundations to expand my movement skills and techniques?**
- 25 How can I apply the elements of composition within the choreographic process to select dance genres?**
- 26 How can artistic elements be used to improve communication and expression?**
- 27 How can self-reflection contribute to growth in dance?**
- 28 How can dance influence society and cultural identity?**
- 29 How can I independently apply dance foundations to a variety of dance genres?**
- 30 How can analysis and reflection be used to guide our choices when creating choreography?**
- 31 How can artistic elements be critiqued to improve communication and expression?**
- 32 How can self-reflection and analysis influence artistic growth in dance?**
- 33 Why is dance important to society and cultural identity?**

## Learning Outcomes (formerly: Specific Outcomes)

<b>1 How can I explore dance foundations to expand my movement skills and techniques?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
1.1 Students model, at a basic level, appropriate etiquette, including attire and safe practices, in the dance environment.	X
1.2 Students demonstrate components of a basic warm-up.	X
1.3 Students model, at a basic level, genre-specific body alignment and posture.	X
1.4 Students demonstrate appropriate movements in response to dance vocabulary prompts.	X
1.5 Students describe and model, at a basic level, a variety of dance movements, including stationary and traveling movements, turning, and steps of elevation.	X
1.6 Students model basic choreography in select dance genres.	X

<b>2 How can the elements of composition guide the choreographic process when creating dance phrases?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
2.1 Students identify compositional elements.	X
2.2 Students create simple dance phrases using improvisational exercises, techniques and compositional elements.	X
2.3 Students identify the elements of composition through the examination of various choreography.	X

<b>3 How can artistic elements be used to communicate and express emotions and intent?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
3.1 Students describe relationships between music and movement.	X
3.2 Students describe how dance can communicate a message.	X

3.3 Students describe factors that contribute to quality in performance.	X
3.4 Students explain how movement, music and costumes can communicate a message.	X
3.5 Students relate mood and expression to dance movements.	X

<b>4 How can we be reflective practitioners of dance?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
4.1 Students examine and describe their own dance experiences.	X
4.2 Students describe how reflection can influence self-expression and growth.	X

<b>5 What is the relationship between dance, society and cultural identity?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
5.1 Students examine the role of dance in society.	X
5.2 Students explain the relationship between dance and cultural identity.	X
5.3 Students examine dance in historical contexts.	X
5.4 Students examine a variety of contemporary and historical dance figures.	X

<b>6 How can the study of dance help to develop skills and open up career opportunities?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
6.1 Students describe dance-related careers.	X
6.2 Students describe transferable workplace skills acquired through dance studies.	X

<b>7 How can I consistently demonstrate dance foundations to expand my movement skills and techniques?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
7.1 Students model appropriate etiquette, including attire and safe practices, in the dance environment.	X
7.2 Students model appropriate genre-specific warm-ups.	X

7.3 Students model appropriate genre-specific body alignment and posture.	X
7.4 Students demonstrate and describe appropriate movements in response to dance vocabulary prompts.	X
7.5 Students model a variety of dance movements and phrases, including stationary and traveling movements, turning, and steps of elevation.	X
7.6 Students model choreography in a variety of dance genres.	X

<b>8 How can I apply the elements of composition within the choreographic process to a variety of dance genres?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
8.1 Students apply compositional elements to choreography.	X
8.2 Students create sequences of dance phrases using improvisational exercises, techniques and compositional elements, in a variety of dance genres.	X
8.3 Students explain how the elements of composition affect choreography in a variety of dance genres.	X

<b>9 How can artistic elements be used to improve communication and expression?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
9.1 Students model and explain relationships between music and movement.	X
9.2 Students communicate a message through dance movements.	X
9.3 Students examine and explain ways to improve quality in performance.	X
9.4 Students explain and model how movement, music and costumes can communicate a message.	X
9.5 Students model ways to apply mood and expression to dance movements.	X

<b>10 How can self-reflection contribute to growth in dance?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
10.1 Students reflect on new learnings from dance experiences.	X



10.2 Students examine reflection strategies to influence self-expression and growth	X
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<b>11 How can dance influence society and cultural identity?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
11.1 Students explain how society can have an influence on dance.	X
11.2 Students explain the significance of dance in cultural identity.	X
11.3 Students examine dance in contemporary and historical contexts.	X
11.4 Students explain how contemporary and historical figures have influenced dance.	X

<b>12 How can dance help us to develop skills that can be utilized in a variety of careers?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
12.1 Students examine a variety of career opportunities in dance.	X
12.2 Students examine transferable workplace skills acquired through dance studies.	X

<b>13 How can I independently apply dance foundations to a variety of dance genres?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
13.1 Students model and explain appropriate etiquette, including attire and safe practices, in the dance environment.	X
13.2 Students lead appropriate genre-specific warm-ups.	X
13.3 Students apply knowledge of body alignment and posture to a variety of genres.	X
13.4 Students apply knowledge of dance vocabulary to demonstrate a variety of genre-specific movements.	X
13.5 Students apply knowledge of dance movements to dance phrases and sequences, including stationary and traveling movements, turning, and steps of elevation.	X
13.6 Students apply knowledge of genre-specific techniques to perform choreography in a variety of dance genres.	X

<b>14 How can analysis and reflection be used to guide our choices when creating choreography?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
14.1 Students analyze and refine compositional elements in their choreography.	X
14.2 Students create a basic dance composition applying their knowledge of improvisational exercises, techniques and compositional elements, in a variety of dance genres.	X
14.3 Students analyze how the elements of composition are used in various choreography.	X

<b>15 How can artistic elements be critiqued to improve communication and expression?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
15.1 Students analyze and apply appropriate movements to a variety of music selections.	X
15.2 Students refine and perform dance movements to communicate a message.	X
15.3 Students analyze and critique factors that contribute to quality in performance.	X
15.4 Students explain and demonstrate how movement, music and costumes can communicate a message.	X
15.5 Students refine their application of mood and expression in dance movements.	X

<b>16 How can self-reflection and analysis influence artistic growth in dance?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
16.1 Students analyze and relate dance experiences to artistic growth.	X
16.2 Students explain how reflection can influence self-expression and personal artistic growth.	X

<b>17 Why is dance important to society and cultural identity?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
17.1 Students analyze the role and influence of dance in society.	X

17.2 Students examine ways to enhance cultural identity through dance.	X
17.3 Students analyze historical aspects of dance and explain how they may have influenced contemporary society.	X
17.4 Students analyze the contributions of contemporary and historical dance figures to the evolution of dance.	X

<b>18 How can the skills that are developed in dance aid in professional pursuits?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
18.1 Students evaluate a variety of career opportunities in dance.	X
18.2 Students examine possible professional applications of skills acquired through dance studies.	X

<b>19 How can I explore dance foundations to expand my movement skills and techniques?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
19.1 Students model, at a basic level, appropriate etiquette, including attire and safe practices, in the dance environment.	X
19.2 Students demonstrate components of a basic warm-up.	X
19.3 Students model, at a basic level, genre-specific body alignment and posture.	X
19.4 Students demonstrate appropriate movements in response to dance vocabulary prompts.	X
19.5 Students describe and model, at a basic level, a variety of dance movements, including stationary and traveling movements, turning, and steps of elevation.	X
19.6 Students model basic choreography in select dance genres.	X

<b>20 How can the elements of composition guide the choreographic process when creating dance phrases?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
20.1 Students identify compositional elements.	X
20.2 Students create simple dance phrases using improvisational exercises, techniques and compositional elements.	X

20.3 Students identify the elements of composition through the examination of various choreography.	X
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<b>21 How can artistic elements be used to communicate and express emotions and intent?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
21.1 Students describe relationships between music and movement.	X
21.2 Students describe how dance can communicate a message.	X
21.3 Students describe factors that contribute to quality in performance.	X
21.4 Students explain how movement, music and costumes can communicate a message.	X
21.5 Students relate mood and expression to dance movements.	X

<b>22 How can we be reflective practitioners of dance?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
22.1 Students examine and describe their own dance experiences.	X
22.2 Students describe how reflection can influence self-expression and growth.	X

<b>23 What is the relationship between dance, society and cultural identity?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
23.1 Students examine the role of dance in society.	X
23.2 Students explain the relationship between dance and cultural identity.	X
23.3 Students examine dance in historical contexts.	X

<b>24 How can I consistently demonstrate dance foundations to expand my movement skills and techniques?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
24.1 Students model appropriate etiquette, including attire and safe practices, in the dance environment.	X
24.2 Students model appropriate genre-specific warm-ups.	X

24.3 Students model appropriate genre-specific body alignment and posture.	X
24.4 Students demonstrate and describe appropriate movements in response to dance vocabulary prompts.	X
24.5 Students model a variety of dance movements, including stationary and traveling movements, turning, and steps of elevation.	X
24.6 Students model choreography in select dance genres.	X

<b>25 How can I apply the elements of composition within the choreographic process to select dance genres?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
25.1 Students apply compositional elements to choreography.	X
25.2 Students create a variety of dance phrases using improvisational exercises, techniques and compositional elements, in select dance genres.	X
25.3 Students describe how the elements of composition affect choreography in select dance genres.	X

<b>26 How can artistic elements be used to improve communication and expression?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
26.1 Students model and explain relationships between music and movement.	X
26.2 Students communicate a message through dance movements.	X
26.3 Students examine and explain ways to improve quality in performance.	X
26.4 Students explain and demonstrate how movement, music and costumes can communicate a message.	X
26.5 Students model ways to apply mood and expression in dance movements.	X

<b>27 How can self-reflection contribute to growth in dance?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
27.1 Students reflect on new learnings from dance experiences.	X

27.2 Students examine reflection strategies to influence self-expression and growth.	X
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<b>28 How can dance influence society and cultural identity?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
28.1 Students explain how society can have an influence on dance.	X
28.2 Students explain the significance of dance in cultural identity.	X
28.3 Students examine dance in contemporary and historical contexts.	X

<b>29 How can I independently apply dance foundations to a variety of dance genres?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
29.1 Students model and explain appropriate etiquette, including attire and safe practices, in the dance environment.	X
29.2 Students lead appropriate genre-specific warm-ups.	X
29.3 Students apply knowledge of body alignment and posture to select genres.	X
29.4 Students apply knowledge of dance vocabulary to demonstrate movements in select genres.	X
29.5 Students apply knowledge of movement patterns to dance sequences, including stationary and traveling movements, turning, and steps of elevation.	X
29.6 Students apply knowledge of genre-specific techniques to perform choreography in select dance genres.	X

<b>30 How can analysis and reflection be used to guide our choices when creating choreography?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
30.1 Students analyze and refine compositional elements in their choreography.	X
30.2 Students create a sequence of dance phrases applying their knowledge of improvisational exercises, techniques and compositional elements, in a select dance genre.	X
30.3 Students analyze how the elements of composition are used in various choreography.	X

<b>31 How can artistic elements be critiqued to improve communication and expression?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
31.1 Students apply appropriate movements to a variety of music selections.	X
31.2 Students refine and perform dance movements to communicate a message.	X
31.3 Students analyze and critique factors that contribute to quality in performance.	X
31.4 Students explain and demonstrate how movement, music and costumes can be better used to communicate a message.	X
31.5 Students refine their application of mood and expression in dance movements.	X

<b>32 How can self-reflection and analysis influence artistic growth in dance?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
32.1 Students analyze and relate dance experiences to artistic growth.	X
32.2 Students explain how reflection can influence self-expression and personal artistic growth.	X

<b>33 Why is dance important to society and cultural identity?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
33.1 Students analyze the role and influence of dance in society.	X
33.2 Students examine ways to enhance cultural identity through dance.	X
33.3 Students describe and analyze historical aspects of dance and how they may have influenced contemporary society.	X

# Facilities or Equipment

## Facility

The facility should provide the physical resources to accommodate all the goals of the curriculum. These would include:

- adequate flooring (sprung or resilient wood floors)
- air quality (ventilation and temperature control)
- space (at least 90 square feet per student recommended)
- shatterproof mirrors

Facilities:

## Equipment

No required equipment.

# Learning and Teaching Resources

Appropriate attire is encouraged in the dance environment to promote safe practice; encourage full range of motion.

## Sensitive or Controversial Content

No sensitive or controversial content.



## **Issue Management Strategy**

### **Health and Safety**

There is a degree of risk associated with all physical activity.

## **Risk Management Strategy**

## **Statement of Overlap with Existing Programs**

**Locally Developed Course with Overlap and/or Similarity: Ballet 15-25-35**

**Identified Overlap/Similarity:** There is overlap throughout the two curricula, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Dance 15-25-35 is designed to expose learners to a broad range of aesthetic experiences from a variety of dance disciplines, while Ballet 15-25-35 is intended for students who want to focus their dance studies on ballet.

**Locally Developed Course with Overlap and/or Similarity: Ballet Six-year 15-25-35**

**Identified Overlap/Similarity:** There is overlap throughout the two curricula, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Dance 15-25-35 is designed to expose learners to a broad range of aesthetic experiences from a variety of dance disciplines. It is intended for students who begin their dance studies in high school. On the other hand, Ballet Six-year 15-25-35 is intended for students who: want to focus their dance studies on ballet, began their ballet studies in grade 7, and wish to continue their ballet studies into high school.

**Locally Developed Course with Overlap and/or Similarity: Contemporary Dance 25-35**

**Identified Overlap/Similarity:** There is overlap throughout the 25-35 curriculum, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Dance 15-25-35 is designed to expose learners to a broad range of aesthetic experiences from a variety of dance disciplines, while Contemporary Dance 25-35 is intended for students who have taken Dance 15 and want to further their dance studies with a specialization in contemporary dance.

**Locally Developed Course with Overlap and/or Similarity: Création en danse 25-3**

**Identified Overlap/Similarity:** Both courses contain outcomes related to dance techniques and choreography.

**Reasoning as to Why LDC is Necessary:** While there is some overlap between these two courses, the stated aim of Création en danse 25 is to allow students to “express their cultural identity more in their dance work and in their Francophone community”, which is not the aim of Dance 15-25-35.

**Locally Developed Course with Overlap and/or Similarity: Dance 15-25-35 (3 and 5 credit)**

**Identified Overlap/Similarity:** There is overlap between the 3 and 5 credit versions of Dance 15-25-35.

**Reasoning as to Why LDC is Necessary:** The 5-credit version of Dance 15-25-35 allows for a more intensive study of dance than does the 3-credit version.

**Locally Developed Course with Overlap and/or Similarity: Dance Composition 35**

**Identified Overlap/Similarity:** There are a number of outcomes that overlap between Dance 15-25-35 and Dance Composition 35. In particular, outcomes related to dance vocabulary, examination of techniques and choreographic elements appear in both Dance 15-25-35 and Dance Composition 35.

**Reasoning as to Why LDC is Necessary:** Dance 15-25-35 and Dance Composition 35 do have some outcomes that overlap, but the intention of the courses are very different. Dance 15-25-35 is designed to expose learners to a broad range of aesthetic experiences from a variety of dance disciplines. It is intended for students who begin their dance studies in high school. On the other hand, Dance Composition 35 provides students with the opportunity to develop their leadership skills and artistic capabilities as choreographers. While the focus in Dance 15-25-35 is on the student in the role of the dancer, the focus in Dance Composition 35 is on the role of choreographer.

**Locally Developed Course with Overlap and/or Similarity:** Dance Performance 15-25-35

**Identified Overlap/Similarity:** There are a number of outcomes that overlap between Dance 15-25-35 and Dance Performance 15-25-35. In particular, outcomes related to dance vocabulary, examination of techniques and choreographic elements appear in both Dance 15-25-35 and Dance Performance 15-25-35.

**Reasoning as to Why LDC is Necessary:** Dance 15-25-35 is designed to expose learners to a broad range of aesthetic experiences from a variety of dance disciplines. It is intended for students who begin their dance studies in high school. On the other hand, Dance Performance 15-25-35 provides students with the opportunity to participate in the creative process as a member of a dance performance ensemble. Dance 15-25-35 is designed to allow students to demonstrate dance foundations in order to expand their movement skills and techniques. Diversely, Dance Performance 15-25-35 is designed to foster an understanding of the rehearsal and performance process, while drawing emphasis to the artistic elements required in the performance of a piece of choreography.

**Locally Developed Course with Overlap and/or Similarity:** Dance Six-year 15-25-35

**Identified Overlap/Similarity:** There is overlap throughout the curriculum, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Dance 15-25-35 is designed to expose learners to a broad range of aesthetic experiences from a variety of dance disciplines. It is intended for students who begin their dance studies in high school. The learning outcomes reflect that the students have little or no dance experience upon entry into Dance 15-25-35. On the other hand, Dance Six-year is designed for students who enter dance studies in grade 7 and want to continue their studies of a variety of dance disciplines through to grade 12. The learning outcomes in Dance Six-year 15-25-35 reflect that students have had three years of dance experience in junior high school.

**Locally Developed Course with Overlap and/or Similarity:** Interprétation en danse 15

**Identified Overlap/Similarity:** Both courses contain outcomes related to dance techniques, choreography and dance terminology.

**Reasoning as to Why LDC is Necessary:** While there is some overlap between these two courses, the stated aim of Interprétation en danse 15 is to “offer young francophones the creative and innovative opportunity to develop their knowledge and skills, in dance, in French, which will have the effect of enhancing the sense of belonging to their Francophone community”, which is not the aim of Dance 15-25-35.

**Locally Developed Course with Overlap and/or Similarity:** Jazz Dance 25-35

**Identified Overlap/Similarity:** There is overlap throughout the 25-35 curriculum, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Dance 15-25-35 is designed to expose learners to a broad range of aesthetic experiences from a variety of dance disciplines, while Jazz Dance 25-35 is intended for students who have taken Dance 15 and want to further their dance studies with a specialization in jazz dance.

## Student Assessment

No identified student assessments.

## **Course Approval Implementation and Evaluation**



# LOCALLY DEVELOPED COURSE OUTLINE

Dance Composition (2019)35-5

Submitted By:

**Lethbridge School District No. 51**

Submitted On:

## Course Basic Information

<u>Outline Number</u>	<u>Hours</u>	<u>Start Date</u>	<u>End Date</u>	<u>Development Type</u>	<u>Proposal Type</u>	<u>Grades</u>
35-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G12

### Course Description

Dance Composition 35 is designed for students who have previously studied dance and who wish to extend and enrich their study of dance to include the processes of choreography. Students in Dance Composition 35 will explore the role of choreographer and present a final work to an audience. In Dance Composition 35, students will have the opportunity to experience the role of choreographer from concept/idea development, to audition, to the rehearsal process, to the production designs, and finally, to the actual performance in a safe, supportive environment.

The facility should provide the physical resources to accommodate all the goals of the curriculum. These would include:

- .  
adequate flooring (sprung or resilient wood floors)
- .  
air quality (ventilation and temperature control)
- .  
space (at least 90 square feet per student recommended)
- .  
shatterproof mirrors
- .  
access to water
- .  
access to performance space



## Course Prerequisites

Dance Composition 35 Prerequisite: successful completion of a 20-level dance course.

Any one of the following courses would meet the prerequisite requirement:

- Advanced Ballet 25
- Ballet (Six-Year) 25
- Ballet 25
- Contemporary Dance 25
- Création en danse 25
- Dance 25
- Dance (Six-Year) 25
- Dance (Twelve-Year) 25
- Dance Performance 25
- Jazz Dance 25

(Authorized courses as of January 2019)

## Sequence Introduction (formerly: Philosophy)

Dance Composition 35 supports many elements of the *Ministerial Order on Student Learning* (#001/2013). In particular, through the choreographic process, students engage in critical thinking, problem solving, collaboration, teamwork and communication. Students in Dance Composition 35 take risks in exploring ways to achieve their artistic vision through creative expression and innovation. This course provides opportunities for students to explore the work of various choreographers, which fosters appreciation for how others go through the creative process.

## **Student Need (formerly: Rationale)**

Dance Composition 35 is designed for students who have previously studied dance and who wish to extend and enrich their study to include the processes of choreography. Students in Dance Composition 35 will explore the role of choreographer and present a final work to an audience. In Dance Composition 35, students will have the opportunity to experience the role of choreographer from concept/idea development, to audition, to the rehearsal process, to the production designs, and finally, to the actual performance in a safe, supportive environment. Dance Composition 35 provides students with knowledge about choreography in contemporary and historical contexts and the opportunity to develop technical proficiency in choreography.

## **Scope and Sequence (formerly: Learner Outcomes)**

Essential Understanding 1: Artworks take form through the exploration and application of artistic elements and techniques to support expression. (Guiding Questions 1, 2 and 3)

Essential Understanding 2: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Question 4)

Essential Understanding 3: Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways. (Guiding Question 5)

## **Guiding Questions (formerly: General Outcomes)**

- 1 How can elements of composition guide the choreographic process?**
- 2 How can choreographic processes be used to develop original dance compositions?**
- 3 How can production elements be used to enhance the staging of dance compositions?**
- 4 How can examining the work of a variety of choreographers assist in the creation of original choreography?**
- 5 How can undertaking the role of a choreographer aid in developing leadership skills?**

## Learning Outcomes (formerly: Specific Outcomes)

<b>1 How can elements of composition guide the choreographic process?</b>	<b>35-5</b>
1.1 Students apply knowledge of vocabulary to dance movement, dance composition, music, and technical design.	X
1.2 Students select, analyze and apply a variety of stimuli for dance composition.	X
1.3 Students construct movement sequences that include the following dance concepts: spatial design, time, weight, effort, dynamics, Laban's movement elements, choreographic structures and devices	X
1.4 Students describe and apply components of the composition process.	X

<b>2 How can choreographic processes be used to develop original dance compositions?</b>	<b>35-5</b>
2.1 Students create dance compositions based on concepts, themes, movements, ideas or other stimuli.	X
2.2 Students develop movement phrases and sequences by applying knowledge of technique and choreographic processes.	X
2.3 Students apply choreographic components in their original choreographic work.	X
2.4 Students evaluate the effectiveness of the elements of composition within their own choreography.	X
2.5 Students refine choreographic elements within their original compositions.	X

<b>3 How can production elements be used to enhance the staging of dance compositions?</b>	<b>35-5</b>
3.1 Students analyze, manipulate, and prepare a music selection to complement a dance composition.	X

3.2 Students create production deadlines and prioritize tasks to meet the deadlines.	X
3.3 Students design and assemble basic lighting, costumes, and sets to be presented on stage.	X
3.4 Students design and assemble components of a printed dance program.	X
3.5 Students explain production needs to technical staff and dancers in a performance setting.	X
3.6 Students present their original work in a showcase or a performance.	X

<b>4 How can examining the work of a variety of choreographers assist in the creation of original choreography?</b>	<b>35-5</b>
4.1 Students analyze the approach and composition techniques of past and present choreographers.	X
4.2 Students compare the choreography of past and present choreographers from a variety of dance disciplines.	X

<b>5 How can undertaking the role of a choreographer aid in developing leadership skills?</b>	<b>35-5</b>
5.1 Students develop and implement plans for choreography and rehearsal.	X
5.2 Students apply problem solving strategies when working with peers during the choreographic and rehearsal process.	X
5.3 Students apply strategies to create a positive and supportive dance environment during the audition and rehearsal process.	X

# Facilities or Equipment

## Facility

The facility should provide the physical resources to accommodate all the goals of the curriculum. These would include:

- adequate flooring (sprung or resilient wood floors)
- air quality (ventilation and temperature control)
- space (at least 90 square feet per student recommended)
- shatterproof mirrors
- access to water
- access to performance space

Facilities:

## Equipment

No required equipment specified.

# Learning and Teaching Resources

Appropriate attire is encouraged in the dance environment to promote safe practices encourage full range of motion while studying dance.

## Sensitive or Controversial Content

No sensitive or controversial content.

## **Issue Management Strategy**

### **Health and Safety**

No directly related health and safety risks.

## **Risk Management Strategy**

## **Statement of Overlap with Existing Programs**

## Statement of Overlap with existing Programs of Study

**Course Name:**Interprétation en danse 15

**Identified Overlap:** Learning Outcome 2.1 of Interprétation en danse 15 and Learning Outcome 2.2 of Dance Composition 35; Learning Outcome 1.4 of Interprétation en danse 15 and Learning Outcome 3.6 of Dance Composition 35

**Reasoning why LDC is necessary:** While there is some overlap between these two courses, the stated intention of Interprétation en danse 15 is to “enable [a student] to express his identity in his work in dance and in the Francophonie”, which is not the focus of Dance Composition 35.

**Course Name:** Dance Performance 15-25-35

**Identified Overlap:** There are a number of outcomes that overlap between Dance Performance 15-25-35 and Dance Composition 35; in particular, outcomes related to healthy relationships, leadership in the dance environment, dance vocabulary, examination of techniques and rehearsal appear in both Dance Performance 15-25-35 and Dance Composition 35.

**Reasoning why LDC is necessary:** Dance Composition 35 and Dance Performance 15-25-35 do have some outcomes that overlap, but the intention of the course are very different as outlined below.

Dance Composition 35 provides students with the opportunity to develop their leadership skills and artistic capabilities as a choreographer. Through this reflective journey, students explore elements of composition, choreographic elements and elements of production. The focus is on the role of choreographer. In Dance Composition 35:

- Healthy relationships are viewed as the relationship between choreographer and his/her performers.

- Leadership is approached through the lens of the choreographer as the decision-maker with flexibility to implement change. The choreographer outlines the roles and responsibilities that are expected during the rehearsal and audition process. Roles are analyzed and problem-solving strategies are utilized to work through obstacles.

- Dance vocabulary is applied to movement composition, as a choreographer and used to communicate to performers to create the work.

- Choreography of others is examined so the composition techniques can be analyzed. On the other hand, Dance Performance 15-25-35 provides students with the opportunity to participate in the creative process as a member of the dance performance ensemble. It is designed to foster an understanding of the rehearsal and performance process, while emphasizing the artistic elements required in the performance of a piece of choreography. In Dance Performance 15-25-35:

- Healthy relationships are viewed from the perspective of a performer.

- Leadership is approached in terms of a performance ensemble, such as a dance captain, and not as the decision-maker. Students are asked to recognize the role of self in the performance ensemble-they do not outline the responsibilities to others.

- Dance vocabulary is used to describe movement patterns and phrases, as a performer.

- Comparison of dance performance pieces and examination of elements of performance are made, through the lens of the performer.



## **Student Assessment**

No identified student assessments.

## **Course Approval Implementation and Evaluation**



## LOCALLY DEVELOPED COURSE OUTLINE

Jazz Dance (2019)25-5

Jazz Dance (2019)35-5

Submitted By:

**Lethbridge School District No. 51**

Submitted On:

## Course Basic Information

<u>Outline Number</u>	<u>Hours</u>	<u>Start Date</u>	<u>End Date</u>	<u>Development Type</u>	<u>Proposal Type</u>	<u>Grades</u>
25-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G11
35-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G11

## Course Description

Jazz Dance 25-35 provides opportunities for students who would like to pursue dance beyond the Alberta Physical Education Program of Studies. Jazz Dance 25-35 is designed for students who have previously studied dance. Jazz Dance 25-35 encourages students to explore vernacular jazz movement and its relationship to the evolution of jazz music. Through analysis, creation and reflection, students in this course sequence will deepen their understanding of jazz dance foundation, composition and the use of artistic elements in jazz dance.

The facility should provide the physical resources to accommodate all the goals of the curriculum. These would include:

- adequate flooring (sprung or resilient wood floors)
- air quality (ventilation and temperature control)
- space (at least 90 square feet per student recommended)
- shatterproof mirrors

There is a degree of risk associated with all physical activity.

## Course Prerequisites

Jazz Dance 25 prerequisite: successful completion of a 15-level dance course

Any one of the following 15-level dance courses would meet the prerequisite requirement for Jazz Dance 25 (Authorized courses as of February 2019):

- Advanced Ballet 15
- Ballet Six-Year 15
- Ballet 15
- Dance 15
- Dance Six-Year 15
- Dance Performance 15
- Interprétation en danse 15

Jazz Dance 35 prerequisite: Jazz Dance 25

## Sequence Introduction (formerly: Philosophy)

Jazz Dance 25-35 provides students with opportunities to develop many of the competencies and qualities outlined in the Ministerial Order on Student Learning (#001/2013). In particular, Jazz Dance 25-35 education fosters communication, creative expression, innovation, self-discipline, collaboration and teamwork. Through the exploration of dance, students are encouraged to take risks in exploring ways to be creative and achieve excellence, to solve problems and to think critically. Jazz Dance 25-35 engages students intellectually, emotionally, socially and physically. Students in this course sequence have opportunities to explore their own identity, develop self-awareness and deepen their appreciation of diverse perspectives, contributing to the development of ethical citizenship. Jazz Dance 25-35 encourages students to explore vernacular jazz movement and its relationship to the evolution of jazz music. Through analysis, creation and reflection, students in this course sequence will deepen their understanding of jazz dance foundations, composition and the use of artistic elements in jazz dance.

## **Student Need (formerly: Rationale)**

Jazz Dance 25-35 provides opportunities for students who would like to pursue dance beyond the Alberta Physical Education Program of Studies. Jazz Dance 25-35 is designed for students who have previously studied dance.

Jazz Dance 25-35 provides students with knowledge about jazz dance and the opportunity to develop:

- physical, social and emotional skills;
- technical proficiency;
- contemporary and historical appreciation; and
- positive self-concepts.

The goal of this course sequence is to foster in students an understanding and appreciation of, curiosity about, and a lifelong interest in jazz dance. It is designed to provide students with opportunities to specifically study jazz dance and to appreciate it as an art form. Jazz Dance 25-35 also contributes to preparing students for a range of exciting and rewarding careers in the arts, as well as careers in which they can draw upon the skills, knowledge and attitudes acquired through jazz dance.

## Scope and Sequence (formerly: Learner Outcomes)

### **Jazz Dance 25**

Essential Understanding 1: Art takes form through the exploration and application of artistic elements and techniques to support expression. (Guiding Questions 1 and 2)

Essential Understanding 2: Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways. (Guiding Question 3)

Essential Understanding 3: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Questions 4, 5 and 6)

### **Jazz Dance 35**

Essential Understanding 1: Art takes form through the exploration and application of artistic elements and techniques to support expression. (Guiding Questions 7 and 8)

Essential Understanding 2: Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways. (Guiding Question 9)

Essential Understanding 3: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Questions 10, 11 and 12)

## **Guiding Questions (formerly: General Outcomes)**

- 1 How can I consistently demonstrate jazz dance foundations to expand my movement skills and techniques?**
- 2 How can I apply the elements of composition within the choreographic process to my choreography?**
- 3 How can artistic elements be used to improve communication and expression?**
- 4 How can self-reflection contribute to growth in jazz dance?**
- 5 How can dance influence society and cultural identity?**
- 6 How can dance help us to develop skills that can be utilized in a variety of careers?**
- 7 How can I independently apply dance foundations to improve my movement skills and techniques in jazz dance?**
- 8 How can analysis and reflection be used to guide our choices when creating choreography?**
- 9 How can artistic elements be critiqued to improve communication and expression?**
- 10 How can self-reflection and analysis influence artistic growth in jazz dance?**
- 11 Why is dance important to society and cultural identity?**
- 12 How can the skills that are developed in dance aid in professional pursuits?**



## Learning Outcomes (formerly: Specific Outcomes)

<b>1 How can I consistently demonstrate jazz dance foundations to expand my movement skills and techniques?</b>	<b>25-5 35-5</b>
1.1 Students model appropriate etiquette, including attire and safe practices, in the dance environment.	X
1.2 Students model appropriate body alignment and posture in jazz dance movements.	X
1.3 Students model appropriate jazz dance warm-ups.	X
1.4 Students demonstrate and describe appropriate movements in response to jazz dance vocabulary prompts.	X
1.5 Students model a variety of jazz dance movements, including stationary and traveling movements, turning, and steps of elevation.	X
1.6 Students model various dance techniques and styles of jazz dance pioneers.	X
1.7 Students model various examples of jazz dance choreography.	X

<b>2 How can I apply the elements of composition within the choreographic process to my choreography?</b>	<b>25-5 35-5</b>
2.1 Students apply compositional elements to choreography.	X
2.2 Students collaborate to create an original jazz dance composition, using improvisational exercises, techniques and compositional elements.	X
2.3 Students explain how the elements of composition affect various jazz dance choreographies.	X

<b>3 How can artistic elements be used to improve communication and expression?</b>	<b>25-5 35-5</b>
3.1 Students model and explain relationships between jazz music and movement.	X

3.2 Students communicate a message through jazz dance movements.	X
3.3 Students examine and explain ways to improve quality in performance.	X
3.4 Students explain and model how movement, music and costumes in jazz dance can communicate a message.	X
3.5 Students model ways to apply mood and expression to jazz dance movements.	X

<b>4 How can self-reflection contribute to growth in jazz dance?</b>	<b>25-5 35-5</b>
4.1 Students reflect on new learnings from dance experiences.	X
4.2 Students examine reflection strategies to influence self-expression and growth.	X

<b>5 How can dance influence society and cultural identity?</b>	<b>25-5 35-5</b>
5.1 Students explain how society can have an influence on jazz dance.	X
5.2 Students explain the significance of jazz dance in cultural identity.	X
5.3 Students examine jazz dance in contemporary and historical contexts.	X
5.4 Students explain how contemporary and historical figures have influenced jazz dance.	X

<b>6 How can dance help us to develop skills that can be utilized in a variety of careers?</b>	<b>25-5 35-5</b>
6.1 Students examine a variety of career opportunities in dance.	X
6.2 Students examine transferable workplace skills acquired through dance studies.	X

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<b>7 How can I independently apply dance foundations to improve my movement skills and techniques in jazz dance?</b>	<b>25-5 35-5</b>
7.1 Students model and explain appropriate etiquette, including attire and safe practices, in the dance environment.	X
7.2 Students apply knowledge of body alignment to improve execution of movement skills and techniques in jazz dance.	X
7.3 Students lead appropriate jazz dance warm-ups.	X
7.4 Students apply knowledge of dance vocabulary to demonstrate a variety of jazz specific movements.	X
7.5 Students apply knowledge of patterns of stationary and travelling movements, turning, and steps of elevation to jazz dance sequences.	X
7.6 Student analyze and perform various dance techniques and styles of jazz dance pioneers.	X
7.7 Students apply knowledge of techniques specific to jazz dance to improve the performance of various choreography.	X

<b>8 How can analysis and reflection be used to guide our choices when creating choreography?</b>	<b>25-5 35-5</b>
8.1 Students analyze and refine compositional elements in their choreography.	X
8.2 Students create an original jazz dance composition, applying their knowledge of improvisational exercises, techniques and compositional elements.	X
8.3 Students analyze how the elements of composition are used in various jazz dance choreographies.	X

<b>9 How can artistic elements be critiqued to improve communication and expression?</b>	<b>25-5 35-5</b>
9.1 Students analyze and apply the appropriate movements to a variety of jazz music selections.	X
9.2 Students refine and perform jazz dance movements to communicate a message.	X
9.3 Students analyze and critique factors that contribute to quality in performance.	X

9.4 Students explain and demonstrate how movement, music and costumes in jazz dance can communicate a message.	X
9.5 Students refine their application of mood and expression in jazz dance movements.	X

<b>10 How can self-reflection and analysis influence artistic growth in jazz dance?</b>	<b>25-5 35-5</b>
10.1 Students analyze and relate dance experiences to artistic growth.	X
10.2 Students explain how reflection can influence self-expression and personal artistic growth.	X

<b>11 Why is dance important to society and cultural identity?</b>	<b>25-5 35-5</b>
11.1 Students analyze the role and influence of jazz dance in society.	X
11.2 Students examine ways to enhance cultural identity through jazz dance.	X
11.3 Students analyze historical aspects of jazz dance and explain how they may have influenced contemporary society.	X
11.4 Students analyze the contributions of contemporary and historical jazz dance figures to the evolution of dance.	X

<b>12 How can the skills that are developed in dance aid in professional pursuits?</b>	<b>25-5 35-5</b>
12.1 Students evaluate a variety of career opportunities in dance.	X
12.2 Students examine possible professional applications of skills acquired through dance studies.	X

# Facilities or Equipment

## Facility

The facility should provide the physical resources to accommodate all the goals of the curriculum. These would include:

- adequate flooring (sprung or resilient wood floors)
- air quality (ventilation and temperature control)
- space (at least 90 square feet per student recommended)
- shatterproof mirrors

Facilities:

## Equipment

No required equipment.

# Learning and Teaching Resources

Appropriate attire is encouraged in the dance environment to promote safe practices encourage full range of motion while studying dance.

## Sensitive or Controversial Content

No sensitive or controversial content.

## **Issue Management Strategy**

### **Health and Safety**

There is a degree of risk associated with all physical activity.

## **Risk Management Strategy**

## **Statement of Overlap with Existing Programs**

**Locally Developed Course with Overlap and/or Similarity:** Ballet 15-25-35

**Identified Overlap/Similarity:** There is overlap throughout the two curricula, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Jazz Dance 25-35 is intended for students who have taken Dance 15 and want to further their dance studies with a specialization in jazz dance, while Ballet 15-25-35 is intended for students who want to focus their dance studies on ballet.

**Locally Developed Course with Overlap and/or Similarity:** Ballet Six-year 15-25-35

**Identified Overlap/Similarity:** There is overlap throughout the two curricula, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Jazz Dance 25-35 is intended for students who: began their study of dance in high school, have taken Dance 15, and want to further their dance studies with a specialization in jazz dance. On the other hand, Ballet Six-year 15-25-35 is intended for students who: want to focus their dance studies on ballet, began their ballet studies in grade 7, and wish to continue their ballet studies into high school.

**Locally Developed Course with Overlap and/or Similarity:** Contemporary Dance 25-35

**Identified Overlap/Similarity:** There is overlap throughout the two curricula, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Jazz Dance 25-35 is intended for students who have taken Dance 15 and want to further their dance studies with a specialization in jazz dance, while Contemporary Dance 25-35 is intended for students who have taken Dance 15 and want to further their dance studies with a specialization in contemporary dance.

**Locally Developed Course with Overlap and/or Similarity:** Création en danse 25-3

**Identified Overlap/Similarity:** Both courses contain outcomes related to dance techniques and choreography.

**Reasoning as to Why LDC is Necessary:** While there is some overlap between these two courses, the stated aim of Création en danse 25 is to allow students to “express their cultural identity more in their dance work and in their Francophone community”, which is not the aim of Jazz Dance 25-35.

**Locally Developed Course with Overlap and/or Similarity:** Dance 15-25-35 (3 and 5 credit)

**Identified Overlap/Similarity:** There is overlap throughout the two curricula, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Jazz Dance 25-35 is intended for students who have taken Dance 15 and want to further their dance studies with a specialization in jazz dance, while Dance 15-25-35 is designed to expose learners to a broad range of aesthetic experiences from a variety of dance disciplines.

**Locally Developed Course with Overlap and/or Similarity:** Dance Composition 35

**Identified Overlap/Similarity:** There are a number of outcomes that overlap between Jazz Dance 25-35 and Dance Composition 35. In particular, outcomes related to dance vocabulary, examination of techniques and choreographic elements appear in both Jazz Dance 25-35 and Dance Composition 35.

**Reasoning as to Why LDC is Necessary:** Jazz Dance 25-35 and Dance Composition 35 do have some outcomes that overlap, but the intention of the courses are very different. Jazz Dance 25-35 provides an opportunity for students to further their dance studies with a specialization in jazz dance. Dance Composition 35 provides students with the opportunity to develop their leadership skills and artistic capabilities as a choreographer.



**Locally Developed Course with Overlap and/or Similarity:** Dance Performance 15-25-35

**Identified Overlap/Similarity:** There are a number of outcomes that overlap between Jazz Dance 25-35 and Dance Performance 15-25-35. In particular, outcomes related to dance vocabulary, examination of techniques and choreographic elements appear in both Jazz Dance 25-35 and Dance Performance 15-25-35.

**Reasoning as to Why LDC is Necessary:** Jazz Dance 25-35 provides an opportunity for students to further their dance studies with a specialization in jazz dance. On the other hand, Dance Performance 15-25-35 provides students with the opportunity to participate in the creative process as a member of a dance performance ensemble. It is designed to foster an understanding of the rehearsal and performance process, while drawing emphasis to the artistic elements required in the performance of a piece of choreography.

**Locally Developed Course with Overlap and/or Similarity:** Dance Six-year 25-35

**Identified Overlap/Similarity:** There is overlap throughout the curriculum, as both address dance outcomes.

**Reasoning as to Why LDC is Necessary:** Jazz Dance 25-35 is intended for students who: began their dance studies in high school, have taken Dance 15 and want to further their dance studies with a specialization in jazz dance. On the other hand, Dance Six-year 15-25-35 is designed for students who entered dance studies in grade 7 and want to continue their studies of a variety of dance disciplines through to grade 12.

**Locally Developed Course with Overlap and/or Similarity:** Interprétation en danse 15

**Identified Overlap/Similarity:** Both courses contain outcomes related to dance techniques, choreography and dance terminology.

**Reasoning as to Why LDC is Necessary:** While there is some overlap between these two courses, the stated aim of Interprétation en danse 15 is to “offer young francophones the creative and innovative opportunity to develop their knowledge and skills, in dance, in French, which will have the effect of enhancing the sense of belonging to their Francophone community”, which is not the aim of Jazz Dance 25-35.

## Student Assessment

No identified student assessments.

## Course Approval Implementation and Evaluation



## LOCALLY DEVELOPED COURSE OUTLINE

Advanced Acting/Touring Theatre (2  
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Advanced Acting/Touring Theatre (2  
Advanced Acting/Touring Theatre (2  
Advanced Acting/Touring Theatre (2

Submitted By:

**Lethbridge School District No. 51**

Submitted On:

## Course Basic Information

<u>Outline Number</u>	<u>Hours</u>	<u>Start Date</u>	<u>End Date</u>	<u>Development Type</u>	<u>Proposal Type</u>	<u>Grades</u>
15-3	62.50	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
15-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
25-3	62.50	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
25-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
35-3	62.50	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
35-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G10

## Course Description

The Advanced Acting/Touring Theatre course 15, 25, 35 is designed to develop an appreciation of theatre as an innovative form of performance art and communication that reflects diverse social, cultural and global perspectives. Students will develop a deep understanding of acting for stage and the theatre community. The course will provide additional opportunities for students to develop and refine skills and competencies.

Theatre can happen anywhere and Advanced Acting/Touring Theatre is not limited by facilities. The following facility recommendations would enhance courses in Advanced Acting/Touring Theatre, especially when Technical Theatre Courses are held in conjunction with Advanced Acting.

Theatre Recommendations:

- ☐ wing and backstage areas
- ☐ light and sound booth
- ☐ main drape, scrim, legs and traveler
- ☐ ceiling grid
- ☐ separate change rooms off adjacent to the theatre

Studio / Classroom Recommendations:

- ☐ adjacent storage rooms for sets, costumes and props

The following equipment recommendations would enhance Advanced Acting/Touring Theatre:

- ☐ Music system with speakers
  - ☐ Access to computers and devices to access online music and music editing software
  - ☐ Digital video recording and playback device
  - ☐ digital lighting board
  - ☐ 2.4 kilo, 96 dimmers, 96 circuits (dimmer per circuit)
  - ☐ computerized lighting control (able to handle moving lights)
  - ☐ a variety of spot lights / lights
  - ☐ 1 portable dimmer board for classroom/studio
  - ☐ 1 surdex unit to manage power
- Sound Equipment Recommendations:
- ☐ 1 sound mixer (24 channels in, 8 channels out)
  - ☐ speakers for playback and special effects
  - ☐ a variety of microphones/ booms
  - ☐ computers equipped with sound editing software
  - ☐ 1 stage monitor
  - ☐ 1 light booth monitor and headset

## **Course Prerequisites**

Advanced Acting / Touring Theatre 15: No pre-requisite

Advanced Acting / Touring Theatre 25: Advanced Acting / Touring for Theatre 15

Advanced Acting / Touring Theatre 35: Advanced Acting / Touring for Theatre 25

## Sequence Introduction (formerly: Philosophy)

Theatre artistically explores ideas and concepts and is driven by tradition. Exploration in theater provides the opportunity to practice analysis, evaluation and metacognitive skills; for example, theatre may lead to the appreciation of diverse ideas, thoughts, and emotional experiences.

Dramatic performances in theatre provides opportunities for students to use their imagination to create original work and to communicate with others through acting on stage. Effective teamwork, collaboration and communication are essential skills of life- long learners who are able to adapt to change with an attitude of optimism and hope for the future.

In preparation for theatrical performances, students must collaborate with others, which includes building positive relationships, sharing responsibility, and showing flexibility. This form of learning is challenging in that it expects students to be creative yet respectful, empathetic and compassionate, as they work together to broaden their awareness of humanity through the performance process. Student success is largely dependent on a strong work ethic, individual perseverance and self-discipline.

Advanced Acting/Touring for Theatre offers students the opportunity to study acting as a theatre performance-based course. Performance acting allows students to develop their creative, intuitive, spontaneous and imaginative potential.



## **Student Need (formerly: Rationale)**

Advanced Acting/Touring for Theatre offers students the opportunity to study acting and theatre as a subject in its own right. This course will provide opportunities for students to expand upon their skills learned in Drama 10-20-30 as it explores performance as an important learning experience for theatre students. Advanced Acting and Touring Theatre recognizes that students need a performance component to both deepen and broaden their understanding. Students will develop an appreciation for the role and impact of theatre as a means of communicating with an audience. By moving into an interdependent, group project, students experience enrichment not possible in the traditional drama class.

Advanced Acting/Touring for Theatre may act as a stepping-stone for students wishing to consider a career in the theatre. Students are encouraged to explore various career possibilities and to seek additional opportunities to participate in acting within their local communities. Theatre offers students the chance to think and react creatively and critically through the competencies within the discipline.

## Scope and Sequence (formerly: Learner Outcomes)

Advanced Acting/Touring Theatre is a creative collaborative, which uses the acquired dramatic skills and applies them into the world of theatre. Performance acting allows students to develop creative, innovative, collaborative, communicative, and personal growth competencies.

Upon completion of all three levels of the course students should be able to successfully demonstrate:

- ☐ The ability to appreciate the artistic processes that go into theatre productions
- ☐ A variety of acting skills and techniques
- ☐ Knowledge of the technical processes that go into theatre productions
- ☐ Artistic Competencies including:
  - ☐ Creativity and Innovation
  - ☐ Critical thinking
  - ☐ Problem Solving
  - ☐ Managing information

All Essential Understandings and Guiding Questions are present at each of the grade levels due to the collaborative nature of the theatre; however, students at the Grade 15, 25 and 35 level will apply, develop, and execute theatre skills as their skills progress. The guiding questions span all course levels. Where a specific learner outcome spans all levels, students are expected to show an increased sophistication and refinement of skills and in demonstrating the outcome.

Teachers must direct students in production work. Teachers should select a script, text, or structure based on student needs and abilities.

All the Learning Outcomes of Advanced Acting/Touring for Theatre are intended to be achieved through performance, reflection, and discussion.

## **Guiding Questions (formerly: General Outcomes)**

- 1 How can the artistic processes of theatre productions be understood, analyzed and appreciated?**
- 2 How can acting skills and physical, vocal and cognitive techniques express thoughts, ideas and emotions through performance?**
- 3 How can actors work collaboratively to explore and apply elements of performance and performance etiquette?**

## Learning Outcomes (formerly: Specific Outcomes)

<b>1 How can the artistic processes of theatre productions be understood, analyzed and appreciated?</b>	<b>15-3</b>	<b>15-5</b>	<b>25-3</b>	<b>25-5</b>	<b>35-3</b>	<b>35-5</b>
1.1 Communicate using vocabulary and terms unique to the theatre	X	X	X	X	X	X
1.2 Identify the influence of given circumstances, such as technical, acting, directing and identify contexts, which may include historical, traditional, contemporary in a scene or script	X	X				
1.3 Describe the influence of given circumstances, such as technical, acting, directing and describe contexts in a scene or script			X	X		
1.4 Analyze the influence of given circumstances, such as technical, acting, directing and analyze contexts in a scene or script					X	X
1.5 Identify the role of an audience in a performance such as communication choices and style of performance	X	X				
1.6 Describe the role of an audience in a performance, including communication choices, style of performance, etc.			X	X		
1.7 Analyze the role of an audience in a performance, including communication choices, style of performance, etc.					X	X
1.8 Respectfully identify the impact of theatrical performances 5 credits only	X					
1.9 Respectfully describe the impact of theatrical performances. 5 credits only			X			
1.10 Respectfully analyze the impact of theatrical performances. 5 credits only					X	
1.11 Identify various roles and career opportunities within the theatre 5 credits only	X					
1.12 Investigate various roles and career opportunities within the theatre 5 credits only			X			
1.13 Analyze and reflect upon various roles and career opportunities within the theatre 5 credits only					X	

<b>2 How can acting skills and physical, vocal and cognitive techniques express thoughts, ideas and emotions through performance?</b>	<b>15-3</b>	<b>15-5</b>	<b>25-3</b>	<b>25-5</b>	<b>35-3</b>	<b>35-5</b>
2.1 Apply audition skills required for acting for theatre	X	X	X	X	X	X
2.2 Utilize rehearsal experiences to improve stage performances	X	X	X	X	X	X
2.3 Develop awareness of a variety of warm-up exercises for the body and voice	X	X				
2.4 Execute a variety of warm-up exercises for the body and voice			X	X		
2.5 Lead a variety of warm-up exercises for the body and voice					X	X
2.6 Explain the role of an actor's book in relation to the complexity of a role	X	X				
2.7 Apply the use of an actor's book in relation to the complexity of a role			X	X	X	X
2.8 Apply blocking techniques in a scene or play	X	X	X	X		
2.9 Offer and apply blocking techniques in a scene or play					X	X
2.10 Identify and apply the creative process of basic character development and the ability to sustain a character throughout a performance	X	X				
2.11 Explain and apply the creative process of intermediate character development and the ability to sustain a character throughout a performance			X	X		
2.12 Critique and apply the creative process of advanced character development and the ability to sustain a character throughout a performance					X	X

<b>3 How can actors work collaboratively to explore and apply elements of performance and performance etiquette?</b>	<b>15-3</b>	<b>15-5</b>	<b>25-3</b>	<b>25-5</b>	<b>35-3</b>	<b>35-5</b>
3.1 Demonstrate responsibility and commitment both individually and to the group, such as effective use of rehearsal time, being 'off book' early, etc.	X	X	X	X	X	X

3.2 Reflect upon personal acting skills and assess strengths and areas for growth in order to set goals and strategies for improvement, such as self-reflection, acting on feedback, etc.	X	X	X	X	X	X
3.3 Build positive relationships to manage conflict and differences and collaborate with others to present a scene or play on stage	X	X	X	X	X	X
3.4 Transfer technical knowledge and decisions to new stage environment, such as loading set in and out, learning new lighting and sound equipment 5 credits only	X			X		X

## Facilities or Equipment

### Facility

Theatre can happen anywhere and Advanced Acting/Touring Theatre is not limited by facilities. The following facility recommendations would enhance courses in Advanced Acting/Touring Theatre, especially when Technical Theatre Courses are held in conjunction with Advanced Acting.

#### Theatre Recommendations:

- ☐ wing and backstage areas
- ☐ light and sound booth
- ☐ main drape, scrim, legs and traveler
- ☐ ceiling grid
- ☐ separate change rooms off adjacent to the theatre

#### Studio / Classroom Recommendations:

- ☐ adjacent storage rooms for sets, costumes and props

#### Facilities:

## Equipment

### Equipment

The following equipment recommendations would enhance Advanced Acting/Touring Theatre:

- ☐ Music system with speakers
  - ☐ Access to computers and devices to access online music and music editing software
  - ☐ Digital video recording and playback device
  - ☐ digital lighting board
  - ☐ 2.4 kilo, 96 dimmers, 96 circuits (dimmer per circuit)
  - ☐ computerized lighting control (able to handle moving lights)
  - ☐ a variety of spot lights / lights
  - ☐ 1 portable dimmer board for classroom/studio
  - ☐ 1 surge unit to manage power
- Sound Equipment Recommendations:
- ☐ 1 sound mixer (24 channels in, 8 channels out)
  - ☐ speakers for playback and special effects
  - ☐ a variety of microphones/ booms
  - ☐ computers equipped with sound editing software
  - ☐ 1 stage monitor
  - ☐ 1 light booth monitor and headset

## Learning and Teaching Resources

No required resources.

## **Sensitive or Controversial Content**

No sensitive or controversial content.

## **Issue Management Strategy**

## **Health and Safety**

No directly related health and safety risks.

## **Risk Management Strategy**



## **Statement of Overlap with Existing Programs**

Provincial Courses with Overlap and/or Similarity

Drama 10, 20, 30

Identified Overlap/Similarity

There are eight disciplines required in Alberta Education's Senior High Drama Program. The four disciplines that communicate are movement, speech, improvisation and acting. The four disciplines that enhance communication are theatre studies, technical theatre/design, playwriting and directing. Advanced Acting/Touring Theatre 15, 25, 35 offers an extension of Drama 10, 20, 30 with a specific focus on acting methods and touring theatre.

Reasoning as to Why LDC Is Necessary

The Advanced Acting/Touring Theatre courses are designed to develop an aesthetic awareness of performance acting as a distinct dramatic form that can reflect diverse social, cultural and global perspectives. Performance acting provides the means not only to reconstruct the world as it is, but also to model human possibilities. This course provides preparation for post-secondary study and careers in the dramatic arts, such as scenography, playwriting, directing, design and dramaturgy. Students will have the opportunity to master the acting process and use their imagination to perform dramatic works in order to express themselves for a variety of audiences and purposes.

## **Student Assessment**

This course has no unique assessment requirements.

## **Course Approval Implementation and Evaluation**





## LOCALLY DEVELOPED COURSE OUTLINE

Yoga (2019)15-3

Yoga (2019)15-5

Yoga (2019)25-3

Yoga (2019)25-5

Yoga (2019)35-3

Yoga (2019)35-5

Submitted By:

**Lethbridge School District No. 51**

Submitted On:

**May. 9, 2019**

## Course Basic Information

<u>Outline Number</u>	<u>Hours</u>	<u>Start Date</u>	<u>End Date</u>	<u>Development Type</u>	<u>Proposal Type</u>	<u>Grades</u>
15-3	62.50	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
15-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
25-3	62.50	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
25-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
35-3	62.50	05/09/2019	08/31/2023	Acquired	Reauthorization	G10
35-5	125.00	05/09/2019	08/31/2023	Acquired	Reauthorization	G10

## Course Description

In Yoga 15, 25, 35, students experience the health benefits of the practice and discipline of yoga and develop awareness and skills in building and maintaining health, well-being and personal management. These skills enable students to balance school, work and life priorities.

This course requires the following equipment: yoga mats, yoga blocks, yoga straps, bolsters, blankets.

## Course Prerequisites

15: prerequisite | none

25: prerequisite | Yoga 15

35: prerequisite | Yoga 25

Course Equivalency:

Students may not earn credits in both Yoga and Yoga Fitness at the same grade level.

Yoga and Yoga Fitness are equivalent courses. As equivalent courses, either Yoga 15 or

Yoga Fitness 15 would meet the prerequisite requirement for either Yoga 25 or Yoga

Fitness 25. Yoga 25 or Yoga Fitness 25 will meet the prerequisite requirement for Yoga

35 or Yoga Fitness 35.

## Sequence Introduction (formerly: Philosophy)

In Yoga students experience the health benefits of the discipline of yoga and develop skills that enable them to develop well-being, balance multiple aspects of their lives, and manage priorities. Yoga is a holistic pursuit of wellness where students are encouraged to challenge their limits, both physically and psychologically. By experiencing these challenges, while learning in a supportive group setting, students will gain a better sense of identity, both as individuals and as active agents of a broader world.

Through the various yoga movements, students will develop deep physical literacy in numerous ways and increase their self-awareness, including learning how to relax at will. They will learn to identify the precursors of stress and release them, which will assist them in making responsible personal choices and decisions.

At times, students will work in groups, refining communication skills and collaborating to build understanding, advance learning goals and foster an increased sense of community while experiencing and honouring the benefits of yoga in a healthy, active lifestyle.

## **Student Need (formerly: Rationale)**

The Yoga locally developed course provides a specific response to the need for further opportunities to provide students with high quality physical activity in the high school setting. This course offers an option to students who may consider other physical activity related options in Career and Technology Studies (CTS) or Physical Education.

The growing popularity of yoga, both locally as well as within Canada, accentuates the focus of yoga as a way to develop physical skills as well as self-awareness. An emphasis on focus and relaxation makes this course sequence a valuable addition to the high school curriculum options. This course also helps students to develop a strong foundation for further yoga practice, which can be a lifelong pursuit.

The Yoga locally developed course provides additional opportunities for students to develop and refine learner competencies, including the exploration and development of identity, recognizing the importance of diverse cultures, building resiliency, and learning through interactions with others.

## **Scope and Sequence (formerly: Learner Outcomes)**

The Yoga course offers students the opportunity to study and practice the discipline of yoga. It is designed to safely introduce students to the basic postures (asanas), breathing techniques and relaxation methods of yoga. It will also introduce students to the historical roots of yoga and give them an understanding of anatomy and physiology as it applies to this discipline.

Students will develop an enhanced appreciation of their own body and an acceptance of its uniqueness. They will have improved spinal mobility, increased flexibility of movement, increased strength and improved posture and sitting habits. Their focus and concentration will improve, as will their functional breathing. They will learn to be more in touch with their own needs, and those of others.

NOTE: The Guiding Questions span all course levels. Where Learning Outcomes spans all levels, students are expected to show an increased sophistication and refinement of skills in demonstrating the outcome. Overall, Learning Outcomes can be achieved and assessed concurrently rather than sequentially.



## **Guiding Questions (formerly: General Outcomes)**

- 1 How does performing the postures, asanas, breathing techniques and relaxation techniques of a yoga practice assist in experiencing wellness benefits?**
- 2 How can students develop an understanding of their unique needs, limitations and growth through yoga?**
- 3 How can students benefit personally from a yoga program?**
- 4 How is an understanding of anatomy and physiology relevant to yoga?**
- 5 What are the historical roots of yoga as an art, science and philosophy?**

## Learning Outcomes (formerly: Specific Outcomes)

1 How does performing the postures, asanas, breathing techniques and relaxation techniques of a yoga practice assist in experiencing wellness benefits?	15-3 15-5 25-3 25-5 35-3 35-5
<p>1.1 Perform and practice basic yoga postures including, but not limited to: ? bridge, setu bandha sarvangasana; ? camel, ustrasana; ? cobra, bhujangasana; ? corpse, savasana; ? cow's head, arms only, gomukhasana; ? downward facing dog, adho mukha svanasana; ? extended side angle, utthita parsvakonasana; ? extended side stretch, parsvottanasana; ? fierce, lightning bolt, utkatasana; ? forward facing hero, adho mukha virasana; ? garland, with heel support, malasana; ? gate, parighasana; ? half-moon, ardha chandrasana; ? hero, virasana; ? mountain, tadasana; ? seated twist, bharadvajasana I; ? seated twist, marichyasana I; ? staff, dandasana; ? standing forward bend, uttanasana; ? tree, vrksasana; ? triangle, utthita trikonasana; ? warrior I, virabhadrasana I; ? warrior II, virabhadrasana II; ? wide-leg forward bend, prasarita padottanasana</p>	<p>X X X</p>
<p>1.2 Perform, practice and refine basic yoga postures including, but not limited to: ? bridge, setu bandha sarvangasana; ? camel, ustrasana; ? cobra, bhujangasana; ? corpse, savasana; ? cow's head, arms only, gomukhasana; ? downward facing dog, adho mukha svanasana; ? extended side angle, utthita parsvakonasana; ? extended side stretch, parsvottanasana; ? fierce, lightning bolt, utkatasana; ? forward facing hero, adho mukha virasana; ? garland, with heel support, malasana; ? gate, parighasana; ? half-moon, ardha chandrasana; ? hero, virasana; ? mountain, tadasana; ? seated twist, bharadvajasana I; ? seated twist, marichyasana I; ? staff, dandasana; ? standing forward bend, uttanasana; ? tree, vrksasana; ? triangle, utthita trikonasana; ? warrior I, virabhadrasana I; ? warrior II, virabhadrasana II; ? wide-leg forward bend, prasarita padottanasana</p>	<p>X X X</p>

<p>1.3 Perform and practice more advanced yoga postures including but not limited to: ? 3-limb forward bend, triang mukhaikapada pascimottanasana; ? boat &amp; half boat, navasana, paripurna &amp; ardha; ? bound angle, baddha konasana; ? cow's head, arms &amp; legs, gomukhasana; ? dancer's pose, natarajasana; ? eagle, garudasana; ? four limb staff, chataranga dandasana; ? garland, heels down, malasana; ? half Lord of the Fishes, with support, ardha matsyendrasana; ? head to knee, janu sirasana; ? hold big toes, padangusthasana; ? little bridge, chatushpadasana; ? locust &amp; crocodile, salabasana &amp; makrasana; ? one-leg downward facing dog, eka pada adho mukha svasana; ? plough, legs on chair at first, halasana; ? reclining bound angle, supta baddha konasana; ? reclining hand to big toe, supta padangusthasana; ? reclining hero, supta virasana; ? seated forward bend &amp; twist, marichyasana I, III; ? seated forward bend, paschimottanasana; ? sitting cross-legged, siddhasana; ? sun salutation, surya namasakara; ? upward facing dog, urdhva mukha svanasana; ? wheel, dhanurasana</p>	X	X
<p>1.4 Perform, practice and refine more advanced yoga postures including but not limited to: ? 3-limb forward bend, triang mukhaikapada pascimottanasana; ? boat &amp; half boat, navasana, paripurna &amp; ardha; ? bound angle, baddha konasana; ? cow's head, arms &amp; legs, gomukhasana; ? dancer's pose, natarajasana; ? eagle, garudasana; ? four limb staff, chataranga dandasana; ? garland, heels down, malasana; ? half Lord of the Fishes, with support, ardha matsyendrasana; ? head to knee, janu sirasana; ? hold big toes, padangusthasana; ? little bridge, chatushpadasana; ? locust &amp; crocodile, salabasana &amp; makrasana; ? one-leg downward facing dog, eka pada adho mukha svasana; ? plough, legs on chair at first, halasana; ? reclining bound angle, supta baddha konasana; ? reclining hand to big toe, supta padangusthasana; ? reclining hero, supta virasana; ? seated forward bend &amp; twist, marichyasana I, III; ? seated forward bend, paschimottanasana; ? sitting cross-legged, siddhasana; ? sun salutation, surya namasakara; ? upward facing dog, urdhva mukha svanasana; ? wheel, dhanurasana</p>	X	X

1.5 Perform and practice more advanced yoga postures including but not limited to: ? heron pose, krauncasana; ? revolving half-moon, parivrtta ardha chandrasana; ? revolving side angle, parivrtta parsvakonasana; ? revolving triangle, parivrtta trikonasana; ? supported shoulder stand, salamba sarvangasana; ? standing hand to big toe pose, utthita hasta padangusthasana; ? pendant pose, lolasana; ? vishnu's couch, ananatasana; ? leg over shoulder pose, eka hasta bhujasana; ? two legs over arms pose, dwi hasta bhujasana; ? warrior III, virabhadrasana III; ? inverted backbend, viparita dandasana	X					
1.6 Perform, practice and refine more advanced yoga postures including but not limited to: ? heron pose, krauncasana; ? revolving half-moon, parivrtta ardha chandrasana; ? revolving side angle, parivrtta parsvakonasana; ? revolving triangle, parivrtta trikonasana; ? supported shoulder stand, salamba sarvangasana; ? standing hand to big toe pose, utthita hasta padangusthasana; ? pendant pose, lolasana; ? vishnu's couch, ananatasana; ? leg over shoulder pose, eka hasta bhujasana; ? two legs over arms pose, dwi hasta bhujasana; ? warrior III, virabhadrasana III; ? inverted backbend, viparita dandasana	X					
1.7 Demonstrate the safe use of props such as yoga block and yoga strap to do poses safely and comfortably	X		X		X	
1.8 Demonstrate and refine the safe use of props such as yoga block and yoga strap to do poses safely and comfortably		X		X		X
1.9 Demonstrate improved flexibility, strength and range of motion in performance of postures	X		X		X	
1.10 Demonstrate and refine improved flexibility, strength and range of motion in performance of postures		X		X		X
1.11 Develop an increasing awareness and proficiency in day-to-day practice of yoga postures	X	X	X	X	X	X
1.12 Practice and demonstrate basic yogic breathing techniques such as ujjayi I and II, and bramari, and explain their importance for concentration, calming and focus	X		X		X	
1.13 Practice, demonstrate and refine basic yogic breathing techniques such as ujjayi I and II, and bramari, and explain their importance for concentration, calming and focus		X		X		X

1.14 Practice and demonstrate more advanced breathing techniques such as but not limited to viloma I, II & III, and nadishodana, leading to improved concentration and heightened awareness, calming and focus	X	X			
1.15 Practice, demonstrate and refine more advanced breathing techniques such as but not limited to viloma I, II & III, and nadishodana, leading to improved concentration and heightened awareness, calming and focus		X		X	
1.16 Perform and practice relaxation techniques such as but not limited to, corpse pose, savasana	X	X		X	
1.17 Perform, practice and refine relaxation techniques such as but not limited to, corpse pose, savasana	X	X		X	

<b>2 How can students develop an understanding of their unique needs, limitations and growth through yoga?</b>	<b>15-3</b>	<b>15-5</b>	<b>25-3</b>	<b>25-5</b>	<b>35-3</b>	<b>35-5</b>
2.1 Develop an increased appreciation for the body's inherent health, strengths and abilities in the yoga classroom setting	X		X		X	
2.2 Develop an increased appreciation for the body's inherent health, strengths and abilities both in yoga class-based settings and beyond		X		X		X
2.3 Develop increased body awareness and inner confidence through participation in the yoga classroom setting	X		X		X	
2.4 Develop increased body awareness and inner confidence through participation in both yoga class-based settings and beyond		X		X		X
2.5 Safely explore and challenge individual limitations in personal yoga practice in a healthy and non-competitive manner in the yoga classroom setting			X	X	X	X
2.6 Demonstrate a deepened sense of well-being, self-care and self-understanding in the yoga classroom setting				X		X
2.7 Demonstrate an increased awareness of balance in their personal learning environments, such as balance between core subjects and yoga					X	

<b>3 How can students benefit personally from a yoga program?</b>	<b>15-3</b>	<b>15-5</b>	<b>25-3</b>	<b>25-5</b>	<b>35-3</b>	<b>35-5</b>
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3.1 Demonstrate modification poses, including the use of props such as yoga blocks and straps, for maximum personal benefit, alignment and safety	X		X		X	
3.2 Identify, select and demonstrate appropriate modification poses, including the use of props such as yoga blocks and straps, for maximum personal benefit, alignment and safety		X		X		X
3.3 Identify specific postures or asanas that benefit particular body needs, such as spinal health	X		X		X	
3.4 Identify, develop and modify specific postures and asanas that benefit particular body needs, such as spinal health		X		X		X
3.5 Describe personal experiences in developing mindfulness techniques while walking, lying and sitting	X		X		X	
3.6 Describe personal experiences in developing and modifying mindfulness techniques while walking, lying and sitting		X		X		X
3.7 Apply teacher feedback to personal yoga practice	X	X	X	X	X	X
3.8 Develop a personal yoga practice plan based on personal goals			X	X	X	X
3.9 Adapt and refine a personal yoga practice plan based on feedback from the teacher					X	X
3.10 Develop a general understanding of alignment, mechanics and benefits of poses			X		X	
3.11 Develop an advanced understanding of alignment, mechanics and benefits of poses				X		X
3.12 Develop a general understanding of which yoga poses specifically target particular needs					X	
3.13 Develop an advanced understanding of which yoga poses specifically target particular needs						X

<b>4 How is an understanding of anatomy and physiology relevant to yoga?</b>	<b>15-3 15-5 25-3 25-5 35-3 35-5</b>
4.1 Explore and identify the functions of the diaphragm, intercostal muscles and lungs in yoga postures or asanas	X
4.2 Explain the functions of the diaphragm, intercostal muscles and lungs in yoga postures or asanas	X

4.3 Summarize major skeletal and muscular structures applicable to yoga postures, asanas	X	X	X
4.4 Summarize both major and minor skeletal and muscular structures applicable to yoga postures, asanas	X	X	X
4.5 Explore and identify basic joint and supporting tissue structure functions applicable to yoga postures or asanas, especially with respect to shoulders and hips		X	X
4.6 Describe basic joint and supporting tissue structure functions applicable to yoga postures or asanas, especially with respect to shoulders and hips		X	X
4.7 Explore and identify principles of physiology associated with yoga postures, asanas, in general	X	X	X
4.8 Explain principles of physiology associated with yoga postures, asanas, in general	X	X	X
4.9 Explore and identify specific anatomical and physiological benefits and improvements resulting from the practice of specific postures or asanas and families of postures or asanas		X	X
4.10 Describe specific anatomical and physiological benefits and improvements resulting from the practice of specific postures or asanas and families of postures or asanas		X	X
4.11 Explore and identify the biomechanics and kinesiology of specific yoga postures or asanas		X	
4.12 Analyze the biomechanics and kinesiology of specific yoga postures or asanas			X

<b>5 What are the historical roots of yoga as an art, science and philosophy?</b>	<b>15-3</b>	<b>15-5</b>	<b>25-3</b>	<b>25-5</b>	<b>35-3</b>	<b>35-5</b>
5.1 Explore and identify the meaning of the Sanskrit word, Yoga	X		X		X	
5.2 Describe the meaning of the Sanskrit word, Yoga		X		X		X
5.3 Investigate the origins of yoga as a discipline and the history of yoga as an art and a science	X		X		X	
5.4 Explain the origins of yoga as a discipline and summarize the history of yoga as an art and a science		X		X		X

5.5 Investigate the outline of introductory yoga sutras, traced from original historic yogic texts	X	X	
5.6 Summarize the outline of introductory yoga sutras, traced from original historic yogic texts		X	X
5.7 Explore and identify yoga sutras, traced from historic yogic texts		X	
5.8 Critically assess yoga sutras, traced from historic yogic texts			X
5.9 Explore and identify the Eight Limbs of Yoga and their source, from early yogic texts	X	X	X
5.10 Summarize the Eight Limbs of Yoga and their source, from early yogic texts	X	X	X
5.11 Explore and identify the Sanskrit names, and English meanings of, basic postures or asanas	X	X	X
5.12 Describe the Sanskrit names, and English meanings of, basic postures or asanas	X	X	X
5.13 Explore the history of yoga, especially with respect to its growth in popularity in North America, looking at current styles of yoga such as Iyengar, Ashtanga, Moskha, and Flow		X	X
5.14 Summarize the history of yoga, especially with respect to its growth in popularity in North America, looking at current styles of yoga such as Iyengar, Ashtanga, Moskha, and Flow		X	X
5.15 Identify and explore two or more of the great yoga masters		X	
5.16 Describe the teachings of two or more of the great yoga masters			X

## Facilities or Equipment

### Facility

No required facilities



Facilities:

## **Equipment**

- ☐ yoga mats
- ☐ yoga blocks
- ☐ yoga straps
- ☐ bolsters
- ☐ blankets

## **Learning and Teaching Resources**

No required resources.

## **Sensitive or Controversial Content**

No sensitive or controversial content.

## **Issue Management Strategy**

## **Health and Safety**

Teachers wishing to teach yoga require certification from a recognized yoga teacher training program. Programs vary widely in their scope, duration, and rigor, but a minimum of 200 hours of teacher training is required. Particular attention should be paid to training in safety precautions relevant to the practice of yoga and the developmental level of the students. This requires a strong knowledge of anatomy as it applies to yoga.

Please also refer to the guidelines for Yoga in the Safety Guidelines for Physical Activity in Alberta Schools, Alberta Education, and the Alberta Centre for Injury Control and Research. This resource is available in print form from Ever Active Schools or online at the Alberta Education website.

## **Risk Management Strategy**

## Statement of Overlap with Existing Programs

Provincial Courses with Overlap and/or Similarity

- ☐ Physical Education courses

Identified Overlap/Similarity

- ☐ Some Physical Education courses provide some exposure to yoga through the non-locomotor activity outcome, which students apply and refine non-locomotor skills and concepts to perform and create a variety of activities

Reasoning as to Why LDC Is Necessary

- ☐ The term yoga, nor any of the associated poses do not appear anywhere within the Physical Education program of study and are only taught if the non-locomotor outcome is interpreted through some yoga inspired movement

Locally Developed Courses with Overlap and/or Similarity

- ☐ Yoga Fitness 15 25 35

Identified Overlap/Similarity

- ☐ Yoga Fitness includes the practice of yoga poses

Reasoning as to Why LDC Is Necessary

- ☐ Yoga Fitness does not include the study and practice of the philosophy of yoga

## Student Assessment

This course has no unique assessment requirements

## **Course Approval Implementation and Evaluation**



## LOCALLY DEVELOPED COURSE OUTLINE

Portfolio Art (2019)35-3

Portfolio Art (2019)35-5

Submitted By:

**Lethbridge School District No. 51**

Submitted On:

## Course Basic Information

<u>Outline Number</u>	<u>Hours</u>	<u>Start Date</u>	<u>End Date</u>	<u>Development Type</u>	<u>Proposal Type</u>	<u>Grades</u>
35-3	62.50	05/14/2019	08/31/2023	Acquired	Reauthorization	G12
35-5	125.00	05/14/2019	08/31/2023	Acquired	Reauthorization	G12

## Course Description

Portfolio Art 35 is designed for students who are serious about their intentions to continue their studies of Art at a post-secondary level. Three major areas of focus drive the course: investigative skills, technical skills, and the demonstration of the ability to compose and curate a collection of strong visual expressions.

Portfolio Art is designed for the student who wishes to pursue art beyond high school in post-secondary studies and/or as a career path. The primary goal of the program is to help students develop competencies to become successful in the art world. Students will learn to think critically about their own artwork, the work of others, and concepts.

Notably, students' portfolio pieces may also be used for course credit through the Advanced Placement Program and International Baccalaureate Programme.

Portfolio Art 35 can be taught in any senior high art classroom/facility

Obtaining supplementary materials required as a result of a technical investigation are at the discretion of the school.

## Course Prerequisites

Art 30 is a prerequisite or co-requisite for Portfolio art 35

## **Sequence Introduction (formerly: Philosophy)**

Art is a reflection of the artist and the society within which the artist lives. Through researching and creating art, students will increase their technical skills and knowledge related to meaning in their own and others' art. Process journaling, on the other hand, will reflect their learning and development. In creating a cohesive body of artwork, students will gain competencies for critical and creative thinking around artistic process and products, and allow them to assess their specific strengths as artists. All concepts covered and art works produced in Portfolio Art will be done to foster dignity, respect, honesty, loyalty, fairness, and personal and communal growth. Students will have the opportunity to determine the value of their skills and research various fields of artistic enterprise to empower their own futures.

## **Student Need (formerly: Rationale)**

In Portfolio Art 35, students will have the freedom to delve deeply into areas of personal interest, encouraged to work in series and develop a personal identity as an artist. The result of finding their own unique voice through exploring different media and themes is empowerment, which segues into research of art related career opportunities. Students' portfolio pieces may also be used for course credit through the Advanced Placement Program and International Baccalaureate Programme. Students may require the 3-credit (62.5 hours) of instruction to meet their portfolio development requirements or their International Baccalaureate Diploma Programme requirements. Students may require the 5-credit (125 hours) of instruction to meet their portfolio development requirements.



## Scope and Sequence (formerly: Learner Outcomes)

In research and in art-making, students will select and use technology, thereby managing information and communicating ideas through multiple literacies (visual, textual, oral and sensory). Students further document their process, share their work, and communicate using appropriate technologies. **[AO1]** Students are encouraged to develop the communications skills that allow them to analyze and discuss artwork knowledgeably. They will analyze their own work, the work of their peers, as well as contemporary and historical works to inform their practice. Through the study of art students will develop greater global and cultural understanding

Essential understandings:

- Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways.
- Exploring connections strengthens our understandings of relationships to help us make meaning of the world.
- Artworks take form through the exploration and application of artistic elements and techniques to support expression.

## Guiding Questions (formerly: General Outcomes)

- 1 How does investigating and researching art-based career goals and post-secondary institutions offering art-related programs, advance my personal and career goals?**
- 2 How do I think critically and creatively to develop, select, assemble and prepare a substantial body of work for exhibition and assessment?**
- 3 In what ways can I communicate my artistic vision and demonstrate artistic maturity in the quality and originality of my art pieces?**
- 4 How can I construct and communicate meaning in the articulation of my creative processes to develop an understanding of critical assessment as it applies to my work?**

## Learning Outcomes (formerly: Specific Outcomes)

<b>1 How does investigating and researching art-based career goals and post-secondary institutions offering art-related programs, advance my personal and career goals?</b>	<b>35-3 35-5</b>
1.1 Students critically investigate the academic and portfolio requirements for one or more art based careers or post secondary institutions.	X X
1.2 Students create and present personal artistic goals and the career and post secondary paths that will allow them to achieve the stated goals.	X X

<b>2 How do I think critically and creatively to develop, select, assemble and prepare a substantial body of work for exhibition and assessment?</b>	<b>35-3 35-5</b>
2.1 Students manage technology tools and skills necessary to digitally record and archive personal art work.	X X
2.2 students record and correct images digitally while maintaining the integrity of the original.	X X
2.3 Students analyze expressive qualities of a variety of media to create meaningful images.	X X
2.4 Students make intentional selections of expressive qualities of media and processes to create meaningful images.	X X

<b>3 In what ways can I communicate my artistic vision and demonstrate artistic maturity in the quality and originality of my art pieces?</b>	<b>35-3 35-5</b>
3.1 Students explore an idea, theme or artistic concept by producing a series of related works of art that demonstrate a personalized artistic vision.	X X

3.2 Students communicate their understanding of how a single visual image can give a different visual impression when depicted with different media, artistic styles or movements to demonstrate scope of artistic vision.	X X
<b>4 How can I construct and communicate meaning in the articulation of my creative processes to develop an understanding of critical assessment as it applies to my work?</b>	35-3 35-5
4.1 Students explore the history and evolution of art criticism and apply relevant theories to their body of work.	X X
4.2 students identify personal strengths in personal artistic style and evaluate these strengths to best demonstrate maturity and technical accomplishment.	X X

## Facilities or Equipment

### Facility

Portfolio Art 35 can be taught in any senior high Art classroom/facility.

Facilities:

### Equipment

No unique equipment required for this course

## **Learning and Teaching Resources**

No specific learning and teaching resources are required.

## **Sensitive or Controversial Content**

No sensitive or controversial content identified.

## **Issue Management Strategy**

## **Health and Safety**

No health or safety issues identified.

## **Risk Management Strategy**

## **Statement of Overlap with Existing Programs**

**Portfolio Art 35 - 3 credit and 5 credit**

Portfolio Art 35 is required at the 3 and 5 credit levels with the same outcomes as students will require different levels of time and instruction to complete their professional portfolio. Students in International Baccalaureate Diploma and Career Related Programmes may require the 3-credit course for IB instructional requirements.

**Art 10/20/30**

The study and creation of artistic pieces in a variety of media using a variety of techniques as well as the reflection on the process and product within the context of historical and contemporary culture, is common to both Art 10/20/30 and Portfolio Art 35. The difference is in the depth and breadth that the student artists strive for and achieve in creating portfolios of a professional nature. The wording of the outcomes is very similar, but the expectations and creation of work is at a much higher level.

Reasoning as to Why LDC is Necessary

Portfolio Art 35 is necessary for students who need the time and teacher guidance to investigate post-secondary expectations, demonstrate advanced skills and produce professional quality collection of strong visual expressions suitable for a professional portfolio.

**Art 11/21/31**

No Overlap

Art 11/21/31 courses are cultural studies that focus primarily on art history. The Portfolio Art 35 Program looks at art history primarily to inform and relate the students work to contemporary and historical movements. Portfolio Art focuses on developing a unique personal art vision and body of work. There is no overlap with Art 11, 21, 31

**CTS DES 1010**

1. sketch, draw and model natural and manufactured three-dimensional (3-D) forms

draw real objects; e.g., human forms, natural and manufactured objects, artifacts from different materials with differing textures and reflective properties

demonstrate various sketching and drawing styles used in different contexts; e.g., gesture, contour, tonal, isometric, perspective

2. use manual sketching, drawing and modelling materials and tools effectively

2.1 recognize appropriate sketching, drawing and modelling tools

2.2 demonstrate correct use and implementation of appropriate sketching, drawing and modelling tools and mediums; e.g., T-square, scales, set squares, pencil, chalk, coloured marker, ink, paint, paper, plastic, wood, foam

2.3 use and maintain tools and materials in a safe and appropriate manner

3. present a portfolio-ready drawing, rendering or model that the student produced

3.1 present sketches, drawings and/or models for assessment 3.2 maintain a design folder, journal or sketchbook as part of the portfolio of ongoing observational drawing and modelling activities

Reasoning as to Why LDC is Necessary

Portfolio Art is a course for students who have worked on their craft and are at a high level of artistic ability. Students work at a higher level and on broader investigations than the Design Program allows. Students are focused on creating a cohesive successful body of work.

### **CTS COM 1005: Visual Composition**

3. produce visual compositions using a variety of media, e.g., print, photography, video, animation, where a number of elements and principles of design are used and have an identifiable impact on the intent of the message

4. identify copyright restrictions and permissions and put them into practice

5. present a selection of work completed in this course to an audience

5.1 discuss work regarding:

6. participate in a critique or an assessment of compositions created by others; e.g., classmates, professionals

Reasoning as to Why LDC is Necessary

Portfolio Art is a program for those students who have worked on their craft and are at a high level of artistic ability. They are working at a higher level and on broader investigations than the Visual Composition allows them to work. They are focused on creating a cohesive successful body of work.

### ***CALM (planning post-secondary)***

C2. update and expand a personal profile related to potential career choices

C6. investigate the range of learning opportunities in post-secondary programs, on-the-job training and apprenticeship

Reasoning as to Why LDC is Necessary

The career choices and investigation in Portfolio Art is specific to art-related programs in post-secondary institutions while CALM does not ask students to research specific fields and requirements.

### ***Leadership in the Arts 35***

Evaluate possibilities for careers and lifelong involvement in the Arts

Reasoning as to Why LDC is Necessary

Portfolio Art 35 focuses on the visual arts with the intent to have students create a professional portfolio for post-secondary submission.

***Drawing (Advanced Techniques) 15/25/35***

Students will explore and apply a variety of sources and methods to create visual imagery.

Students will develop an analytical and reflective artistic working process.

Students will recognize the importance of setting artistic goals

Students will work collaboratively to examine and communicate artistic ideas.

Students will identify methods and processes of art curation.

Reasoning as to Why LDC is Necessary

Portfolio Art 35 uses drawing as only one small part of the curating of a professional portfolio for students. Students do not work collaboratively as they are creating individual portfolios but they do work together as critical friends during the curation of their portfolio.

***Professional Studio Arts 15/25/35***

Students will broaden their knowledge and understanding and apply professional artist activities.

Continue to develop a professional artist portfolio (repeated in other general outcomes)

Students will mentor, motivate and influence others in a variety of settings

Create a professional artist portfolio (repeated in other general outcomes)

Students will broaden their familiarization with and use of a variety of technological tools

Develop a [professional artists portfolio including resume, photographs (images) of your work and artist statements (repeated in other general outcomes)

Continue development and completion of your Artist Portfolio (repeated in other general outcomes)

Continue to develop aesthetic and interpretive judgement (repeated in other general outcomes)



Reasoning as to Why LDC is Necessary

Portfolio Art 35 is specifically focused on students creating a professional portfolio while the portfolio creation for this series of courses is only a small part of the expectations of the course.

## **Student Assessment**

No specific/unique student assessments

## **Course Approval Implementation and Evaluation**

