

DANCE IN THE SCHOOL CURRICULUM OF AOTEAROA NEW ZEALAND

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*Tena te ngaru whati
Tena te ngaru puku*

*There is a wave that breaks
There is a wave that swells.*

Introduction

This paper describes the national policy guidelines and current practice with respect to the teaching of dance as a school subject in the national curriculum of Aotearoa New Zealand. The paper is presented in several sections. The introductory section overviews and describes the New Zealand curriculum and identifies dance as a discrete discipline within the essential learning area of The Arts. The second section iterates the policy implications and key concepts inherent in *The Arts in the New Zealand Curriculum* (2000), the national curriculum statement for The Arts in New Zealand schools. Section three describes the main traditions in the field of dance in New Zealand. Section four examines current practice in dance education in schools with a focus on articulating dance curriculum concepts, pedagogical approaches, and the challenges and issues facing the implementation of dance in New Zealand schools. In particular the current situation with regard to teacher education and training in dance is explained and recommendations for future development are outlined. Section five draws the paper to a conclusion with reference to the broader socio-political environment in New Zealand and its relationship to the arts in general and to dance in particular.

THE NEW ZEALAND CURRICULUM FRAMEWORK

The school curriculum in Aotearoa New Zealand is underpinned by the official policy outlined in *The New Zealand Curriculum Framework/Te Anga Marautanga o Aotearoa* (1993). This document sets out the national curriculum framework and guiding principles that give direction to learning and assessment in New Zealand schools. The document identifies seven essential learning areas: The Arts Nga Toi; Language and Languages Te Korero me Nga Reo; Health and Physical Well-being Hauora; Social Sciences Tikanga-a-iwi; Technology Hangarau; Mathematics Pangarau; and Science Putaiao. The essential skills: communication; numeracy; information; problem solving; self-management and competitive; social and co-operative; physical; and work and study, to be developed by all students are identified and the place of attitudes and values in relation to the school curriculum are articulated. National curriculum statements in each of the essential learning areas have been progressively developed and describe in more detail the national achievement aims and objectives against which student achievement can be assessed. The national curriculum statements are the documents that schools use to ensure that teaching and learning programmes enable all students the opportunities to meet the requirements of the New Zealand curriculum.

The New Zealand school curriculum recognises and builds on pre-school learning experiences as developed through *Te Whariki* (1996), the national curriculum guidelines

for early childhood education, and it also links to post-compulsory school education and training opportunities. The New Zealand school curriculum applies to all:

- New Zealand schools, including kura kaupapa Maori, (Maori language schools) and special education schools;
- students irrespective of gender, ethnicity, belief, ability or disability, social or cultural background, or geographical location;
- the years of schooling, from new entrants to the completion of schooling; that is, from years 1-13. (The New Zealand Curriculum Framework, 1993, p.3).

The New Zealand curriculum acknowledges the value of the Treaty of Waitangi, and of Aotearoa New Zealand's bi-cultural identity and multicultural society. For each of the essential learning areas identified in the New Zealand curriculum framework there is an equivalent curriculum statement (Nga Marautanga) for Maori medium education. Maori medium education currently accounts for approximately 8-9% of Maori children and involves learning through the medium of Maori language and incorporates a Maori worldview. There are two approaches to Maori medium education -- total immersion units within mainstream schools and kura kaupapa Maori schools. Kura kaupapa Maori may use the marautanga Maori based on Western philosophy or alternatively Te Aho Matua, which is the philosophy underpinning kura kaupapa Maori.

THE ARTS AND NGA TOI IN THE NEW ZEALAND CURRICULUM

*The arts develop the artistic and aesthetic dimensions of human experience.
They contribute to our intellectual ability and to our social, cultural, and spiritual understandings.
They are an essential element of living and lifelong learning.*

The Arts in the New Zealand Curriculum 2000 p. 9

The Arts in the New Zealand Curriculum was officially launched in September 2000. This curriculum statement is the final document to be developed in relation to a ten-year period of national curriculum reform instigated by the policy guidelines established in *The New Zealand Curriculum Framework*. *The Arts in The New Zealand Curriculum* (2000) provides schools with guidance for planning programmes in the arts for all students in Years 1-13. It outlines the requirements that schools must meet in relation to learning and teaching in the four disciplines of dance, drama, music, and the visual arts:

In years 1-8, students must study, and have opportunities to meet achievement objectives in, all four disciplines. (p.90)

Over the two-year period of years 9-10, students should study, and have opportunities to meet achievement objects in, all four disciplines. As a minimum requirement, students must study at least two disciplines, with opportunities to meet achievement objectives up to level 5 in one of them by the end of the year 10. (p. 91).

At the senior secondary school level (years 11-13), students may elect to study specialist arts discipline programmes as made available by the school. For students in years 11-13 the arts curriculum statement also complements and supports a range of national achievement standards developed for the new National Certificate in Educational

Achievement (NCEA) and New Zealand Qualifications Authority (NZQA) unit standards developed for national certificate and diplomas registered on the national qualifications framework.

The aims of *The Arts in the New Zealand Curriculum* (2000) are:

- To enable students to develop literacies in dance, drama, music and the visual arts;
- To assist students to participate in and develop lifelong interest in the arts;
- To broaden understanding of and involvement in the arts in New Zealand.

The development of literacies in each of the arts disciplines has been adopted as the central and unifying idea for the arts in the New Zealand curriculum. Literacies are developed in dance, drama, music, and the visual arts as students learn to use the particular visual, auditory, and kinaesthetic signs and symbols of each discipline to convey and receive meaning. Students develop literacy in each discipline as they:

- Explore and use its elements, conventions, processes, techniques and technologies;
- Draw on a variety of sources of motivation to develop ideas and make art works;
- Present and respond to art works, developing skills in conveying and interpreting meaning;
- Investigate the discipline and art works in relation to their social and cultural contexts.

Within each discipline achievement objectives are expressed at eight levels in accordance with the New Zealand curriculum framework. They describe the scope and parameters for learning and identify the particular skills, knowledge, and understanding to be developed in each strand of each discipline. Learning within dance, drama, music, and the visual arts is approached through four interrelated strands. The four strands define key areas learning for each discipline.

- Developing Practical Knowledge in dance/drama/music/the visual arts
- Developing Ideas in dance/drama/music/the visual arts
- Communicating and Interpreting in dance/drama/music/the visual arts
- Understanding dance/drama/music/the visual arts in Context

Teachers develop specific learning outcomes for classroom programmes appropriate to the learning context. They are guided in their classroom implementation by various resources developed in support of the document.

It is anticipated that the arts statement will be officially 'gazetted' for full implementation during 2003-4. From this point, the Education Review Office (ERO) will expect all schools to be delivering programmes of learning in line with the curriculum. School managers become accountable for ensuring the provision of learning opportunities that enable students to work towards meeting achievement objectives appropriate to their level.

Nga toi i roto te Marautanga o Aotearoa

A parallel curriculum statement for use in Maori medium education *Nga Toi i roto te Marautanga o Aotearoa* was launched in March 2001. This curriculum statement provides Maori medium schools with guidance for planning programmes for all students in Years 1-

10. *Nga toi i roto te Marautanga o Aotearoa* identifies three disciplines of Nga Mahi a te Rehia, Puoro, Toi Ataata, which explore the performing arts (dance and drama), music and the visual arts from a Maori perspective.

Nga Toi i roto i te Marautanga o Aotearoa includes mandatory requirements parallel to those in the general stream document. In years 1-8, students must study all three disciplines. In years 9-10, students should continue to learn in all three disciplines; as a minimum requirement, students must study at least two disciplines. In the senior secondary school (years 11-13), students may elect to study specialist arts discipline programmes as made available by the school.

For students in years 11-13 both curriculum statements complement and support achievement standards developed for the new National Certificate in Educational Achievement. The curriculum statement also builds on the foundations for learning in the arts described in *Te Whariki* (1996) the New Zealand curriculum for early childhood education.

The aims of *Nga Toi I roto te Marautanga o Aotearoa* are:

- To instil a Maori essence through the language and resources of the Maori Art-forms
- To construct pathways so that all New Zealanders can pursue the different Maori Art-forms
- To nurture and strengthen the Maori art-forms of Aotearoa and foster learning of the contemporary Arts
- To bring about awareness to all people regarding the fruits and benefits of the Maori Arts
- Through the Arts – strengthen the Maori language and customs
- To support planning and implementation processes

Learning within Toi Ataata, Toi Pūoro, and Ngā Mahi a Te Rehia is approached through for interrelated strands:

- Tūhura – Exploring
- Mahi – Making
- Mohiotanga – Understanding
- Maioha – Appreciating

The four strands define key areas of learning for each discipline. Within each discipline achievement objectives are expressed at eight levels in accordance with the New Zealand curriculum framework. They describe the scope and parameters for learning and identify the particular skills, knowledge, and understanding to be developed in each strand of each discipline. Teachers develop specific learning outcomes for classroom programmes appropriate to the learning context. They are guided in their classroom implementation by various resources developed in support of the document.

Given the recent development, publication of the two new curriculum statements *The Arts in the New Zealand Curriculum* (2000) and *Nga Toi I roto te Marautanga o Aotearoa* (2001) The Arts and Nga Toi in the school curriculum of Aotearoa New Zealand are

currently experiencing an exciting and enriching period of national development across the respective arts disciplines.

DANCE IN NEW ZEALAND: TRADITION AND INNOVATION

This section provides a brief description of the main traditions in the field of dance in New Zealand and their relationship to dance in the school curriculum.

Prior to post-colonial times the predominant dance traditions, in evidence in New Zealand were largely the dance forms of the Maori (the indigenous people of Aotearoa New Zealand) and those dance forms influenced by and reflecting the British heritage of colonial New Zealand. Maori traditional dance forms have long been held as unique *taonga* (cultural treasure) and in recent decades has become increasingly profiled both nationally and globally. Toi Maori, the arts of Maori, have to varying degrees, been taught as part of school programmes. Prior to the implementation of the current arts curriculum, traditional Maori dance forms were most commonly taught as components within physical education and music. The advent of cultural festivals for iwi (tribal) and school communities has provided the impetus and inspiration for the on-going retention and development of all forms of waiata, haka, and poi. The Aotearoa Traditional Maori Performing Arts Festival, for example, which began in 1972, is now a prestigious biennial event that brings together Maori cultural performance groups from across the country and has served to enrich and significantly raise the profile of Maori performing arts.

Dance is a source of cultural experience and a vehicle for cultural expression and in relation to the dance curriculum in New Zealand schools it is expected that all students should have opportunities to begin to develop literacies across a range of dance forms, genres, and styles. Students are expected to develop skills, knowledge, and understanding of the special character of dance and dance forms as they have evolved and developed in New Zealand as well as an appreciation of the form and function of dance in broader contexts. In particular, it is expected that students will come to appreciate that dance helps to shape our individual and national identity and specifically to value the traditional dance forms of Maori as unique cultural *taonga*.

In developing literacy in Maori dance forms students come to appreciate the holistic nature of Maori dance. As Keri Kaa, Maori teacher of haka writes,

Everything is inter-related, intertwined. The *tinana* (body), the *hinengaro* (mind) and the *wairua* (spirit) are joined as one. If you don't understand what you are singing and dancing about, your performance has no integrity. The *ihi* (energy force) or the *wana* (quality of performance) are missing. (1999, p. 8)

Maori dance forms have a whakapapa, a genealogical continuum that stretches back to deeply rooted traditions and spiritual beginnings while also evolving in the present as a living art form. Ngamoni Huata in *The rhythm and life of poi* (2000) tells of the origins and spiritual importance of *poi*, (the dance form performed by Maori women) writes,

Poi embodies whakapapa and the connection to the land and continuity of the culture through growth, hence the spiritual existence of poi is rooted in the beginnings of time. Whakapapa enables us to recognize and identify common ancestry, ideas of order, sequence, and progress. (p. 23)

In developing literacy in Maori dance forms, students come to appreciate that dance is not separated from other parts of life but that dance is integral to the story of the Maori people, to the land of Aotearoa New Zealand, and to all New Zealanders as a people. Dance forms such as Highland and Scottish country, ballet, European folk, and ballroom dance have long been in evidence in New Zealand with strong participatory involvement at community levels. In more recent times a far greater range of traditional and contemporary dance forms from many other cultures has become increasingly evident. Global trends towards more mobile populations, the attraction of this country as a safe haven for refugee immigration have impacted significantly on New Zealand's ethnic demographic and the advent of global telecommunications media has connected us more immediately to the global village. New Zealand cultural communities have over time become more diverse and this in turn has enriched and broadened the range of dance forms, genres, and styles that can be seen and experienced within our shores. Contemporary dance, (the dance of today) in New Zealand now reflects the rich multicultural nature of the nation. As New Zealand choreographer Lemi Ponifasio observes,

These are exciting times as contemporary dance in New Zealand continues to forge new directions. New Zealand is no longer an isolated archipelago at the end of the world but is woven into al global fabric. Travel, immigration, and media all weave us into the worldwide web and into an increasingly culturally diverse environment. (2002, p. 56)

The dance traditions of an increasing range of cultures including youth subculture drawn from across the globe are therefore much in evidence. Multicultural festivals particularly in the larger urban centres showcase the dance traditions of migrant communities from across all continents of the globe. In Auckland for example, the annual Pasifika Festival and The Asia 2000 Chinese New Year Lantern Festival highlight the traditional cultures of Auckland's Pacific Island and Asian communities through cultural performance and other cultural displays. Similarly, festivals such as the Aotearoa Hip Hop Summit feature dance forms associated most often with popular youth cultures such as hip-hop and break dance. This diversity of cultural dance forms both traditional and contemporary are also reflected in school and community performances by New Zealand students around the country. Student participation in Maori Kapa Haka, stage-dance, and multicultural dance festivals both within their local community and at regional and national level now play a significant part in a growing proportion of school programmes.

Influenced by globalisation and electronically mediated digital forms the contemporary dance scene in New Zealand is also trending as in other countries towards artistic innovation that is producing new and challenging hybrid forms. This development is producing a dynamic, fresh, and uniquely New Zealand 'look and feel' to much that is now developed in the field of contemporary dance. As Elizabeth Kerr Chief executive, Creative New Zealand (The Arts Council of New Zealand) remarks:

Contemporary dance has played a special role in showing us how the cultures of this country can work together, producing dance that speaks to us with a unique voice. It has become a powerful expression of our place in the Pacific. (2002, p. 5)

The development of dance literacy also enables New Zealand students to come to appreciate that the various forms of contemporary dance in New Zealand are evolving as

distinct cultural forms. Schultz (2000) for example, commenting on the contemporary dance scene after four years abroad observes, 'that contemporary (sic modern) dance in New Zealand, at least in Auckland, has developed its own aesthetic apart from any previous traditions from America, Europe, or Australia' (p. 10). This development is now more than ever clearly exemplified in the cross-cultural dance works now occurring as a result of the cross-pollination and fusion between the dance traditions of for example, Maori, European and those of Asia, and the South Pacific rim. The study of dance in New Zealand schools involves opportunities for students to explore the global nature of dance and to come to appreciate the uniqueness of New Zealand dance our dance products and dance stories. As New Zealand journalist Michael Smyth (2002) has recently remarked:

Globalisation is both a threat and an opportunity. The danger is that we could become completely Coco-Cola(nised), global-blanded and Microsoft-centered. If we allow that to happen we would end up offering the ludicrous proposition that the rest of the world should come to the ends of the Earth for more of the same. (p. A.13)

As they develop dance literacy students come to appreciate that dance is significant as a way of knowing and the importance of dance practice and traditions in defining and expressing all cultures and that contemporary cultures are in a continual state of evolution and development. As a form of representation, dance is integral to the development and articulation of our individual, group, and national stories both traditional and contemporary. Culturally inclusive programmes are desired that provide all students with a safe environment in which to develop positive attitudes towards cultural diversity, to express their identity and to come to appreciate that cultural practices are always changing.

DANCE IN THE NEW ZEALAND CURRICULUM

The following section of this paper provides a brief historical overview of the development of dance in the school curriculum. It explains in greater detail the curriculum statement and related documents informing the implementation of dance at both primary and secondary level in New Zealand. It describes in general the current situation of teaching of dance at primary and secondary school level in New Zealand. Discussion includes an explanation of the place of dance in the official school curriculum and the current situation in regard to its implementation in school programmes.

The Historical Development of Dance in the School Curriculum

With regard to dance in the school curriculum, and similar to the trends perceived in community culture British models of education heavily influenced the early development of movement and dance programmes in New Zealand schools. Prior to and during the early 1900's military drill and training dominated physical education in New Zealand. However, by 1912 modern physical education made its appearance with the adoption of the 1909 English syllabus. This new but 'imported' syllabus, abolished the cadet system, allocated fifteen minutes to be spent on physical training in primary school and identified swimming and postural training as important aspects of the programme. The 1909 syllabus also for the first time identified folk dance as an appropriate physical training activity and by 1925, folk dance was incorporated into the Physical Education scheme of work.

Movement and dance in New Zealand schools throughout the earlier decades of the 20th century was therefore characterised in large measure by callisthenics training and folk dance. It was not until the 1950's with the introduction of modern educational dance, (also known commonly as creative dance), drawn from both British and American sources that the emphasis began to change. Creative dance once introduced to New Zealand also influenced and contributed to other art forms. Nationally published teacher resource materials such as, *Music and Movement* (1968), which supported the Department of Education Handbooks *Physical Education Standard 2 – Form 2* and *Music in the Primary School* included content that demonstrated the influence of modern educational dance. Over time a more explicit identification of dance as a significant component in physical education programme was achieved. The 1987 *Physical Education Syllabus* focussed on three areas of student development: physical growth and development, motor skills development and personal and social development and identified dance alongside aquatics, athletics, ball activities, fitness, gymnastics, and te reo kori (the Maori dimension in physical education) as one of seven component parts of a well-balanced physical education programme.

The dance component within the 1987 syllabus focused on creative movement exploration and identified the key elements of dance: body awareness, space, time, energy, and relationships. A key development of the syllabus was the endorsement to include the dance forms of Maori and other cultures thereby enabling students,

To become aware of and come to appreciate Maori, European, Pacific Islands and other cultures, through experiencing action songs, haka, stick games, poi, siva, folk dances, and other dance forms. (New Zealand Department of Education, 1987, p. 38)

While the 1987 syllabus recommended the inclusion of movement and dance as a component part of the physical education programme there was no mandatory requirement for schools to include it. In practice, the occurrence of movement and dance within school programmes tended to be fragmented and often inconsistently delivered. While creative dance was successfully introduced in many schools, to a large extent folk dance and some experience of Maori dance forms remained the most common student experience. It has not been until the most recent round of curriculum reform (as previously outlined) initiated by *The New Zealand Curriculum Framework* (1993) that dance in New Zealand has had the opportunity to be fully and comprehensively implemented as a core compulsory subject in New Zealand schools.

Dance in The Arts in the New Zealand Curriculum

The dance statement within *The Arts in the New Zealand Curriculum* (2000) states that:

Education in dance is fundamental to the education of all students. Dance is a significant way of knowing, with a distinctive body of knowledge to be experienced, investigated, valued, and shared. ... Dance in the New Zealand Curriculum promotes the dance heritages of the diverse cultures within New Zealand's schools, communities, and multi-cultural society. In particular, all students should have the opportunity to learn about the sources and vocabularies of contemporary and traditional Maori dance forms. (New Zealand Ministry of Education, p. 19)

As previously described, *The New Zealand Curriculum Framework Te Anga Marautanga O Aotearoa* (1993) the policy document for New Zealand schools established The Arts as one of seven essential learning areas which contribute to a broad and balanced education for all New Zealand children. As a discipline identified within the arts essential learning area dance is a core compulsory subject with a clearly articulated statement of policy and intent encapsulated within *The Arts in the New Zealand Curriculum* (2000) statement. The re-positioning of dance as a separate discipline within the essential learning area of The Arts enabled dance to emerge from under the aegis of Physical Education and assume conventional school subject status. This means that dance is now, at least in theory, 'equal' to the other subjects in the school curriculum. Dance is a compulsory core subject at Years 1 through Year 8 and may then be offered as an elective subject (dependant on school programmes) from year 9-13. This shift in status has allowed dance to be fully implicated as a subject study in key initiatives in respect of senior secondary school qualifications reform. The two key qualifications reform initiatives impacting on dance in schools have been the development of: 1) New Zealand Qualifications dance unit standards; and 2) National Certificate of Educational Achievement (NCEA) dance achievement standards.

New Zealand Qualifications Authority Dance Unit Standards

Since 1995 the New Zealand Qualifications Authority (NZQA) Dance Advisory Group has developed and registered on the National Qualification Framework (NQF) a comprehensive set of dance unit standards. Unit standards are discrete units of learning and include clearly defined performance criteria against which learners are assessed. These unit standards in turn form the building blocks for qualifications established and monitored by the Visual and Performing Arts National Standards Body/Nga Toi Mahi at senior secondary school and post-compulsory education levels. NZQA Dance unit standards are offered across 4 levels in the following domains: dance performance, dance choreography, and dance perspectives.

Dance and Achievement 2001 Qualifications for Young People: NCEA

Achievement 2001: New Qualifications for Young People introduces the National Certificate of Educational Achievement (NCEA) and involves the development of new senior school (Years 11-13) qualifications and assessment procedures. National achievement standards in dance, including scholarship level standards have been progressively developed since the commencement of this initiative in 1999. Work on the writing of exemplar material and provision of professional development for teachers is on going.

These recent reform developments in both curriculum and senior school qualifications are of historic significance. For the first time in New Zealand school education, dance is now included as a subject study throughout the years of schooling. This shift in policy has had significant implications for teaching practice since the publication of the arts curriculum document in 2000. With the compulsory nature of dance in Years 1-8 and the anticipated growth of dance as an elective subject study across Years 9-13, it is expected that the level of dance literacy in respect to teachers and students will inevitably broaden and deepen. Integral to this will be opportunities to develop personal skills, knowledge and understanding of dance including experiences across a range of dance vocabularies, and cultural, historical, and aesthetic contexts.

Current practice: Implications and Pedagogy

Dance education in New Zealand schools is currently undergoing an unprecedented period of nationally facilitated and curriculum implementation focussed development. The initial implementation phase (2001-2) has evidenced significant growth in teacher confidence and knowledge in dance and increased 'buy in' from school and wider community sectors with regard to understanding of the nature and purpose of dance in the curriculum. Teacher involvement in local and regional dance networks is flourishing and there is a very positive groundswell of interest that may be discerned across all sectors of schooling.

The learning and teaching of dance in New Zealand schools involves broadening and deepening student understanding of dance as a *literacy*. The discipline of dance is conceptualised as a literacy that contributes to the development of multiple literacies which are vital to and enhance the student's ability to communicate, interpret, and make sense of the world in which they live. The development of dance literacy involves students at all ages and levels engaging in physical dance experiences that include exploration of creative improvisation and a variety of multicultural dance forms. Students learn to create their own and group dance works and to perform and make increasingly informed responses in respect of their own dance works and the dance works of others. Student knowledge and understanding about dance and the part it plays in their own lives and in the lives of all people in various cultures both past and present is fundamental to the development of dance literacy.

The dance curriculum statement acknowledges that students learn *in, through, and about* dance:

Students learn *in* dance as they use its vocabularies and practices to interpret, communicate with and respond to the world in their own ways. In learning *about* dance, students investigate the forms, purposes, and significance of dance in past and present times. Learning *through* dance enables them to appreciate that dance is a holistic experience that links the mind, body, and emotions. (Ministry of Education, 2000, p. 19)

The Dance statement within The Arts in the New Zealand Curriculum (2000) describes four interrelated strands: Developing practical knowledge in dance; Developing ideas in dance; Communicating and interpreting dance; and Understanding dance in context.

Developing practical knowledge (PK)

In this strand, students explore and use the vocabularies, practices, and technologies of different dance forms, genres and styles. They use the elements of dance to explore how the body moves and the body's relationship in movement to other people, objects, and environments. Students extend their personal movement vocabularies and movement preferences, and they learn about and apply

Developing dance ideas (DI)

In this strand, students initiate, develop, conceptualise, and refine ideas in dance through the creative process of choreography. They use dance ideas derived from such sources as imagination, feelings, experiences, or given stimuli. They manipulate the elements of dance to develop dance works, individually and in groups.

Through the active and reflective process of choreography, students develop their ability to express experiences, ideas, beliefs and feelings, and information through dance, using a variety of choreographic structures, devices, and processes.

Communicating and interpreting (CI)

In this strand, students develop knowledge and understanding of how dance communicates and is interpreted and evaluated. As dancers, they learn, rehearse, and share dance works and perform them to a variety of audiences in formal and informal settings. They develop performance skills and reflect on and evaluate their own dance.

As audience members, students learn to appreciate dance in its many forms. They respond to, reflect on. Analyse, and interpret dance, and they make increasingly informed judgements about the value, intentions and qualities of work performed by others.

Students learn about and use production technologies, such as video, lighting, costumes, and sound. They explore the influence of such technologies on communication and interpretation in dance.

Understanding context (UC)

In this strand, students develop knowledge and understanding of the forms and purposes of dance and its integral part in past and present cultures and societies. They come to appreciate that dance is firmly rooted in tradition, yet constantly evolving to reflect changes in contemporary culture. Students engage in practical and theoretical investigations of dance, and explore its ritual, social, and artistic purposes in global contexts. They investigate and celebrate the unique forms of traditional Maori dance and the multicultural dance heritage of New Zealand society.

(The Arts in the New Zealand Curriculum, 2000, p. 20 – 21)

Programmes in dance provide learning opportunities in each of the four strands. The overlapping nature of the strands encourages integrated planning and ensures that in a given project or unit of work, students will generally learn in more than one strand at the same time. At certain times selected strands may receive more or less emphasis, depending on the ages and learning need of students.

Achievement objectives across the 8 levels have been developed from which teachers work to develop specific learning intentions and outcomes. In general terms however, it is expected that students will:

- Contribute actively to dance within their schools and communities by making, presenting, and responding to dance works;
- Learn how dance operates in and contributes to societies and cultures within local and overseas contexts;
- Appreciate the significance and value of Maori dance forms

- Investigate how technological advances have impacted on the ways in which dance works are researched, planned, choreographed, produced, and interpreted.

Dance programmes should also recognise the spiral nature of students' learning and of their progression through the eight levels of the curriculum. As students engage with concepts and inquiry processes over time it is expected that they will also revisit discipline material and build greater depth and sophistication.

As students explore and experience dance across the four strands they are involved in iterative cycles of action and reflection and become engaged via the teaching and learning process as dance-makers, choreographers, performers, viewers and responders and investigators/researchers. Students develop the ability to 'think' in the medium of dance, to learn to use dance as a medium of expressive and bodily-kinaesthetic communication.

Programme Planning: Approaches to Implementing Dance in Schools

The Arts in the New Zealand Curriculum (2000) provides policy guidelines as to the conceptual and pedagogical outcomes underpinning the teaching and learning of dance in schools. The manner in which dance is implemented in the school programme is however determined by the individual school. This provides the opportunity for each school to accommodate the diverse interests, abilities, needs, and values of all students. While some schools for example may elect to allocate specific time either in concentrated blocks or spread out over several terms, others may wish to take a more integrated approach.

Approaches to the teaching dance in New Zealand schools include the opportunity for artists, arts organisations, and members of the local community to collaborate in learning experiences for students. As part of their learning in dance across the four strands, students may for example,

- Participate in skills-based workshops or demonstrations with dance artists from the local community
- Contribute to community projects or festivals as performers and audience members
- View, listen to and respond to live dance performances or presentations;
- Interview artists and community cultural leaders about dance and dance forms and the influences on and references to their work.

Schools might for example, collaborate with artists in residency programmes or have artists visit to provide workshops or contribute to class discussions to support a particular units of work.

Student's learning is enhanced through interactions with artists who demonstrate artistic standards in their work. Partnerships between schools and the arts community provide students with insights into possible career options and can strengthen infrastructures in the arts. (Ministry of Education, 2000, p. 103)

The development of a dance literacy approach in schools must be developed, enriched, and sustained through the development of productive partnerships that include the involvement of dance practitioners and cultural dance exponents from across the professional and the community sectors. While opportunities to view traditional and contemporary dance forms may well be catered for with diligent planning, opportunities for student to authentically engage in practical learning experiences with, for example, the dance forms of kapa haka,

ma ululu, contact improvisation, and the hornpipe, would imply the need for requisite teacher skills and knowledge across a range of selected dance forms. It is patently obvious that individual teachers cannot be expected to know and do it all. In planning their dance programmes teachers are encouraged to make links to and foster relationships with individual dance artists, practitioners, and cultural groups in the local community as sources of knowledge and appropriate practice.

PATHWAYS TOWARDS IMPLEMENTATION:

This section identifies the current situation with regard to the implementation of dance as a core curriculum area in New Zealand schools. The challenges and current conditions and issues related to pre-service teacher education and the professional development of in-service teachers in relation to dance are described and recommendations for the future are made.

The Arts and Nga Toi Implementation Strategy

A nationally co-ordinated and funded Arts Implementation Strategy has supported the introduction of the arts statement into New Zealand schools. An initial two-year (2001-2002) first phase implementation is already in process and a second-phase (2003-4) is currently under development. During the implementation phase schools and teachers are expected to take advantage of nationally facilitated professional development opportunities as they prepare, and plan for the introduction of the new national arts curriculum. The New Zealand Ministry of Education's first-phase implementation plan (2001-2) for The Arts in the New Zealand Curriculum has included the implementation of the following initiatives:

- The appointment of a full-time national co-ordinator for each discipline of Dance, Drama, Music, and The Visual Arts;
- Six regional contracts for teacher professional development (whole school and lead teacher development) covering the entire nation;
- One national teacher professional development contract for Pasifika teachers;
- One national on-line professional development contract targeted to rural schools;
- Concurrent materials and resource development in each discipline including an on-line website (www.tki.org.nz);
- National Exemplar development in each discipline for Levels 1-5;
- The development of secondary school arts co-ordinators at regional and national level to develop and assist in the administration of arts programmes and arts networks.

Nga Toi i roto te Marautanga o Aotearoa is similarly undergoing a New Zealand Ministry of Education funded and facilitated implementation plan (2002-3) that has involved the following initiatives:

- A national co-ordinator in Nga Toi
- Lead teacher professional development for all three disciplines (2001-3)
- Materials and resource development including an on-line website (www.tki.org.nz)
- National Exemplar development for Levels 1-5 (2003)

Dance Resources and Materials Development

The Ministry has also appointed a national co-ordinator for each of the four arts disciplines. A national co-ordinator for Nga Toi has also been appointed and in addition to facilitating the Nga Toi implementation will work alongside the four Arts co-ordinators in both a 'hands-on' and advisory capacity. The national co-ordinators each provide leadership for their specific discipline, and work closely as a team in conjunction with the Ministry's curriculum facilitator for The Arts to ensure national coherency and consistency of implementation. As a National Co-ordinator for The Arts with a responsibility for Dance, the writer's role over the last two years has been to support the implementation of dance as it has been introduced to teachers and schools as an arts subject. Some key roles have included developing a close liaison with dance colleagues facilitating the professional development contracts, the development of professional networks, and the development materials and resources to support the teaching of dance in schools.

In terms of resource development key initiatives over 2001-2 and made available and/or distributed to schools have included:

- *On-line resource material.* On-going development of the Unwrapping the Arts: Dance site on Te Kete Ipurangi (www.tki.org.nz) the Ministry of Education's on-line resource centre. The dance site currently includes 23 units of work across levels 1-5 and related support material;
- *Dancing the Long White Cloud.* A dance resource for schools comprising two x 45-minute videos and an accompanying resource book for teachers. The videos provide teachers with One video supports the teaching of dance for Years 1-6, the other for Years 7-10.
- *Dance Wall Charts.* This resource comprises a set of large wall charts for Years 1-6 and a set for Years 7-10. The charts focus on illustrating key concepts (e.g., the elements of dance) and providing visual stimuli for the teaching and learning of dance in classroom programmes. There are 4 charts per set each highlighting a particular strand focus. Additional support material for teachers such as starter activities, background information and web-links have also been developed and may be accessed via Te Kete Ipurangi web-site.
- *National Dance Exemplars.* This development contributes to a national assessment project across all essential learning areas of the curriculum. Exemplars of student work in various contexts showing progression across Levels 1-5 have been developed and will be published in CDROM and web-based form in mid-2003.
- *New Zealand dance work on video.* Various video projects are in process that profile the work of New Zealand choreographers and companies. This includes, *Ihi Frenzy* a production that features The Royal New Zealand Ballet and leading kapa haka group, Te Matarae I O Rehu; *Minoi* featuring the work of Samoan-New Zealand choreographer Neil Ieremia and Black Grace Dance Company; and a selection of dance work choreographed by Mary Jane O-Reilly from *Limbs Retrospective*.

The Challenges of Implementing Dance in the Curriculum

The Arts in the New Zealand Curriculum is a visionary document. International commentators have even ventured to say that it is a 'cutting edge' document that breaks new ground in arts education and looks very much to the future. The document is, of necessity, one that encompasses present teacher capabilities but also one that anticipates innovation, growth and development in terms of both pedagogical and discipline-content knowledge, skills, and understandings.

The effectiveness of the new curriculum delivery will obviously be very dependant on the ability of teachers in schools to interpret the curriculum from the printed page. As a visionary document and one that envisions significant change there are implications and issues inherent in its implementation across the disciplines. The challenges confronting the implementation of dance in schools needless to say are many. While significant ground has been made in the short period of initial implementation (2001-2) there is still much that needs to be achieved to support dance to a level where teachers and school communities feel confident and are delivering dance programmes that evidence good practice.

One of the most significant challenge emanates from the most fundamental of bases -- What is dance in education and what does it involve? Whereas most adults generally have some notion of the nature and content of other core curriculum studies, the same cannot be said in relation to dance. Dance education as it is conceptualised in the new arts curriculum has not been part of the general education of adults. Consequently there is a huge task ahead in advocating for the value of dance and in clarifying the content and processes involved in dance as a school subject. While perceptions are being changed as school programmes reflect the new art curriculum intentions, dance in schools is still commonly associated with folk dance as part of the physical education programme, or the 'frill' activity that contributes towards other events such as the school production or multi-cultural festival events. Other popular misconceptions that often occur include the notion that dance in schools will involve training students in specific dance techniques or dance forms. While students should experience a range of dance forms the emphasis particularly at the earlier levels is on participation rather than on extended development and mastery of a particular technique.

Another key concern prevalent amongst many teachers has been the perception that the curriculum particularly at primary school level is already full to overflowing and the issue of trying to fit dance as yet another subject into an already over-crowded curriculum has been often raised. As schools have addressed the implementation phase many have found that the issue lacks basis and have discovered that dance can be structured into existing programmes and have done so using a range of diverse approaches. Other challenges confronting the implementation phase of the curriculum have included the lack of printed and audio-visual dance resources. As described in the previous section, New Zealand specific dance resources are now in schools and other developments are in process.

Another key challenge and arguably the most pivotal in terms of its impact on the relative success or failure of dance curriculum implementation, lies in the need to raise the capability and capacity of generalist teachers to deliver dance in classroom programmes. From the outset, one of the key implications of the Arts in the New Zealand Curriculum document and the mandatory nature of dance across Years 1-8 has been the recognition of the imperative to increase the dance discipline content and pedagogical knowledge of teachers. While it is of course possible to employ specialist teachers, -- a solution

problematic in itself -- it is nevertheless on the broad shoulders of the generalist classroom teachers that the future strength and sustainability of dance education in New Zealand schools will either succeed or fail. The two-year implementation programme has made significant in-roads but this has not been sufficient to build a critical mass of confident and skilled teachers in dance. The proposed in-depth, in-school model of professional development for 2003-4 will further support what has already been achieved. The following section describes the current provision surrounding teacher education as it pertains to dance and further discusses the issues arising.

Dance and Teacher Education and Training in New Zealand

A range of national providers currently provide by pre-service teacher education programmes for primary and secondary school level. The majority of these initial degree and post-graduate diploma of teaching programmes are located within independent Colleges of Education, or Schools of Education within University settings, polytechnics and private training establishments. Most primary school teachers now complete a three-year Bachelor of Education or equivalent degree with shorter one-year compressed programmes for tertiary graduates entering with a degree qualification. Entry to the diploma of Teaching (Secondary) secondary teacher training programme is usually accessed after the completion of a degree qualification. In addition, there are an increasing number of four-year degree concurrent pathway programmes that incorporate a degree qualification and teacher training within the same course of study.

The provision of dance curriculum courses during initial teacher training at these respective institutions is currently inconsistent. Since the introduction of the new arts curriculum, an increasing number of institutions offering pre-service teacher education at primary level are now including at least one compulsory course in dance education (most often over a semester) with the option of elective course in subsequent years. Other providers however remain negligible in their coverage. Teacher education programmes offering dance as a specialist teaching option for secondary school level are currently limited to a scant few.

Apart from these core providers of teacher education programmes degree-level dance programmes with a focus on dance performance, dance choreography and dance studies at Bachelor and Masters level are progressively being offered at many institutions around the country. These programmes when coupled with graduate and post-graduate diplomas in teaching will over time provide the requisite specialist focus and broaden the capability and capacity of teachers to deliver quality dance programmes in community and school contexts.

The situation for the present time with regard to teacher education in New Zealand is patently in a transition phase. While the policy in curriculum terms is now in place there is much that needs to be achieved to build the capacity and capability of the generalist teacher to confidently deliver dance in the school curriculum. Discussions with professional development providers, principals, community groups, subject associations and researchers all concur. Firstly, that there is a significant need to further develop the professional skills and knowledge base of generalist teachers to deliver dance in the core curriculum and secondly, that there is a current deficit of specialist teachers of dance at the senior secondary school level.

Some Key Issues and Recommendations

The following section presents a summary of the key issues and recommendations related to teacher training and professional development as identified by the writer.

- **Establish core dance provision across teacher education providers**
There needs to be a commitment from all tertiary providers to include dance education as a core compulsory requirement for primary sector pre-service teacher education. Care must be taken to ensure all programmes are quality assured and that programmes are consistent with the philosophy and intentions that underpin *The Arts in the New Zealand Curriculum*.
- **Ensure provision and access to qualifications pathways for generalist and specialist dance teachers**
There needs to be clear and progressive pathways that enable the development of generalist and specialist teachers of dance. To ensure this development programmes of study in the discipline of dance spanning initial degree and pre-service to postgraduate and in-service level must be provided.
- **Build capability and capacity of dance teachers and educators across all sectors of education**
Discipline-qualified, teacher trained, and experienced dance educators and teachers are precious commodities. There is a need to continue to provide professional development programmes and opportunities for all teachers and educators across the spectrum of education. Professional development for teachers at all levels including tertiary lecturers must be provided to ensure ongoing excellence in arts education for the benefit of all New Zealanders. While postgraduate level programmes are emerging it is still widely accepted that those who wish to develop specialism to postgraduate level in the dance discipline should seek such qualifications overseas. This has implications for discipline status, sustainability and research opportunities in NZ.
- **Heighten focus on recruitment and retention of dance teachers**
Teaching dance in schools particularly given the new status it now holds as a core curriculum and senior school qualifications subject needs to be more clearly marketed as a viable career option. School leavers wishing to pursue teacher education degrees and graduates from dance degree programmes should be given every encouragement to pursue dance as a major or minor teaching subject. Strong consideration should be given to identifying dance as a ‘targeted subject’. This categorisation, which currently lists subject like, maths, physics, computing, physical education and te reo Maori, enables the provision of financial incentives to future teachers of subjects currently in short supply. Incentives and related considerations should also be applied to ensure the retention of existing teachers of dance in schools.
- **Build a strong dance in education research culture**
New Zealand specific research in the field of dance in education is an emergent field that must be further enhanced and findings communicated to the local and international community. There is a paucity of New Zealand based research in any of the arts in education and particularly so in the area of dance. Given the ‘cutting edge’ nature of the curriculum document and the opportunities afforded us to ‘make a difference’ to students as they learn in, through, and about dance it would

seem highly appropriate to conduct both qualitative and quantitative research studies from myriad perspectives that document the unfolding story of dance in the New Zealand curriculum.

- **Capitalise on the potential contributions of the wider dance community**

Private sector teachers and professional artists in dance have, with increasing vigour, voiced their interest in contributing to arts programmes in the school sector. This group maintains that there is a substantial pool of as yet 'untapped' human resource capital ready and willing to help implement the arts curriculum. Although there is a body of privately trained teachers in specific dance forms, such as dance teachers with Royal Academy of Dancing credentials, they are unable to access classroom teaching in equitable terms, because their qualifications are not recognised by the teaching profession.

While private sector teachers and dance professionals can and do readily contribute to school programmes as occasional visiting dance artists or participate in residency programmes there are other undoubtedly other opportunities that are yet unrealised. The question remains as to how this 'untapped' resource can best contribute and to what extent the individuals require additional professional development to enable their contributions to be maximised. In most cases these individuals want to teach only their discipline and across both primary and secondary levels. In this regard, the current sector-specific teacher education programmes do not meet their identified needs. These individuals have substantive discipline specific content knowledge but need to engage with the philosophies and contexts of arts education praxis and develop their skills and knowledge with regard to the professional practice of teaching.

- **Foster and nurture professional and community networks**

Teacher, school, community, and sector partnerships are necessary to achieve the successful implementation of dance in the curriculum. Initiatives such as the Ministry funded local/regional/national secondary arts co-ordinators are assisting the networking process by established databases and linking schools with community artists, cultural groups, and events. Teacher support networks are also developing supported by local and regional initiatives and the national subject association for dance in schools Dance Aotearoa New Zealand (DANZ) is assisting in bridging between sectors and dance forms. National interest in dance in the curriculum is being generated and it will be important that this momentum be further built and sustained.

CONCLUSION

In 1996, UNESCO identified some of the key issues central to the problems facing people and governments in this 'new age'. These include: the need for people to become members of a global society, while not losing their identities and allegiances to their own communities; the need to adapt to a new information age while retaining their cultural and historic traditions; the need to critically analyse and select information in an age where information is both ephemeral and instantaneous and the need to nurture and maintain ones sense of place and relationship both spiritually and materially.

Friedlander (1997), in describing the current trends in general and arts education reform and their implications in particular for dance education observes that,

A major reason why the arts are gaining attention now is that they possess the 'new educational values' such as fostering creativity, celebrating individualism, and encouraging risk-taking. These non-traditional educational values, however, are also unfamiliar and, thus some citizens are threatened by them. We must alleviate such fears. If the arts are indeed to benefit from this current wave of reform and enter the educational scene as full partners, then they must be part of the more embracing context, understand the bigger picture and thrive in a larger context that is continually being developed through the world of education...Dance educators and policy makers need to make sense of reality -- that is, how can they be part of an educational climate that is about nurturing a new social order and developing community like connections across learning, and teaching. (p. 118).

Nurturing these 'new educational values' and preparing students for life in a multicultural, technological, information and image dependent global community are challenges which fall not only to curriculum and policy developers but also to those of us who are dance curriculum developers, dance teachers and dance educators. In Aotearoa New Zealand dance, and the arts are currently recognised in curriculum terms as contributing to these new educational values. Moreover, the arts are becoming acknowledged not only as crucial to the development of fully realised individuals but also to the development of an innovative and vibrant society. As New Zealand Prime Minister, and Minister of The Arts, Culture, and Heritage Helen Clark is recently quoted as saying,

Our future prosperity depends on New Zealand being innovative and accepting no limits on its potential. I see a special role not only for science, research, and technology, but also for arts and culture as a seedbed for the creativity and lateral thinking that drives new ideas. In the twenty-first century, people who are innovative – who can think, analyse, design, dream and express themselves creatively – will find enormous opportunities open to them in the world of the arts and culture, and work and business. (Rt. Hon. Helen Clark, 2001, p. 4)

Governments both in Aotearoa New Zealand and abroad are acknowledging the value of the arts to the economy and its vital links to the culture and heritage of nations. The arts are recognised as significant in developing the very skills, knowledge, and dispositions required of people in meeting the challenges of twenty-first century life and living.

This is an enviable time for dance in Aotearoa New Zealand. It is a time of exciting development and a time potent with manifold possibilities. If dance as a school subject in Aotearoa New Zealand is to have a sustainable future, students, teachers, school administrators, and the community at large must come to understand that education in, through, and about dance is of significant value. Those of us already passionate about dance must continue to advocate strongly in word and action for dance in the school curriculum. We must articulate our experiences, tell our stories, and above all provide opportunities for our students to tell their own stories in, through, and about dance. For in the telling lies the essence of our endeavours.

Ko Toi te uri o Mahara Pohewa

Art is the child of Imagination

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