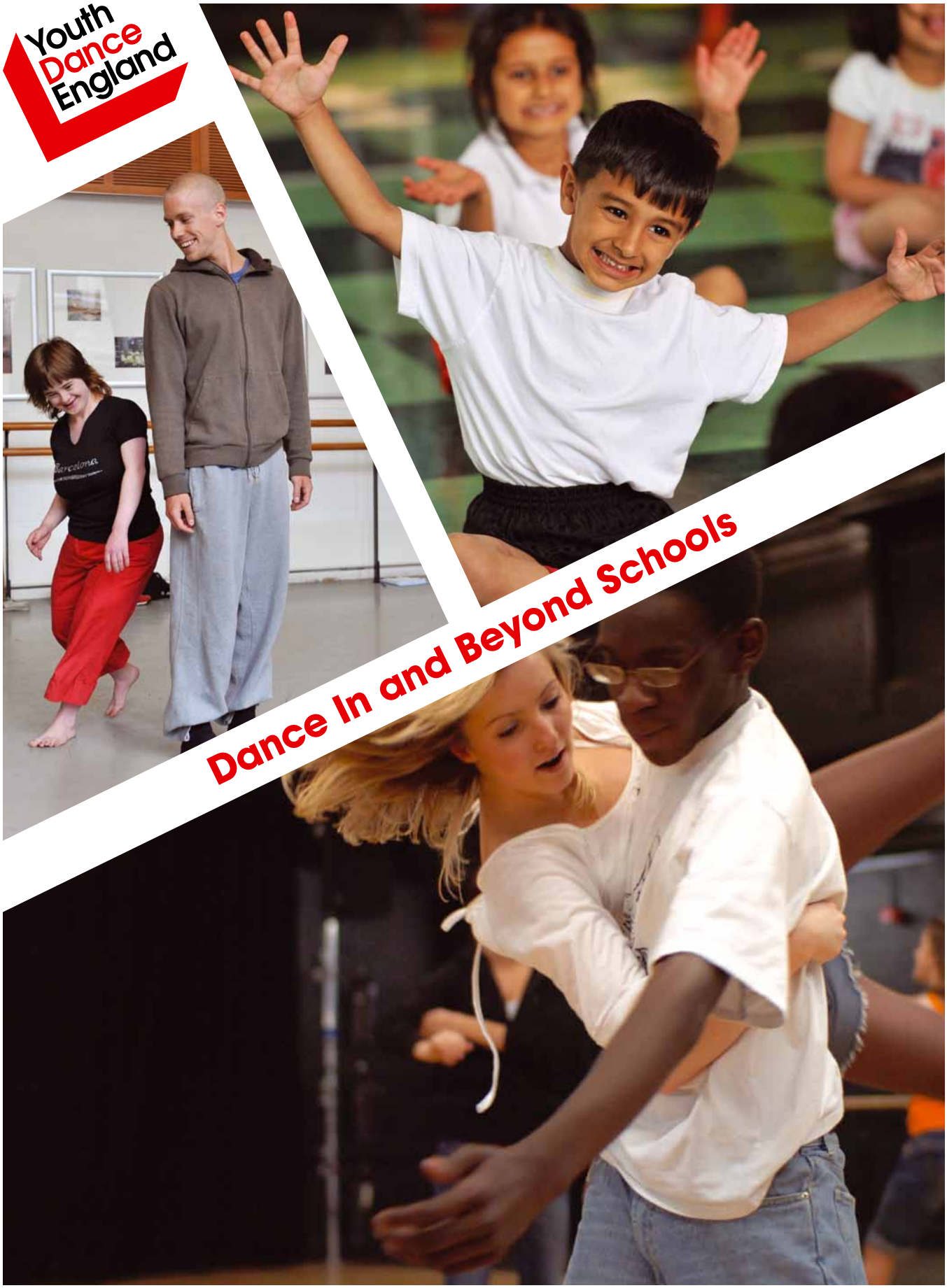
Youth Dance England



Dance In and Beyond Schools

An essential guide to
dance teaching and learning

www.yde.org.uk

© Youth Dance England 2010

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior permission of the publisher.

The contributors assert their rights under the Copyright, Designs and Patents Act 1988 to be identified as the authors of this work.

Dance In and Beyond Schools: an essential guide to dance teaching and learning is published by Youth Dance England.

Jeanette Siddall was commissioned to write the document with reference to:
Dance in Schools, Arts Council England; 1993
Dance Teaching Essentials, Dance UK; 2002
Dance Links, A guide to delivering high quality dance for children and young people; Physical Education, School Sport and Club Links Strategy; 2005
Arts Spaces in Schools, designing for excellence, Specialist Schools and Academies Trust; 2007
The Dance Review, Tony Hall; Department for Culture, Media and Sport; 2008

The editorial team, contributors, advisers and commentators are listed at the end of the publication.

Contents

Foreword 6

1 Why Dance? 8
- 1.1 What do young people learn from dance? 9
- 1.2 What can dance do for schools? 11
- 1.3 What can dance do for the wider community? 11
- 1.4 What can dance do for health? 12

2 What are we trying to achieve? 13
- 2.1 Where are we now? 13
- 2.2 A framework for progression 14
- 2.3 What can senior managers and policy-makers do? 17

3 What is high quality dance experience? 18
- 3.1 Roles: creator, performer, audience, critic, leader 19
- 3.2 Activities: dancing, creating, performing, watching 20
- 3.3 Dancing 21
- 3.4 Creating 22
- 3.5 Performing 24
- 3.6 Watching 25
- 3.7 Linking schools and the wider community 26
- 3.8 Working with artists 27
- 3.9 Outcomes 28

4 Dance teaching and learning 30
- 4.1 Role of the dance teacher 30
- 4.2 Aesthetic, artistic and cultural education 31
- 4.3 Inclusive practice 32
- 4.4 Safe practice 34
- 4.5 Planning a dance programme 35
- 4.6 Giving and receiving feedback 36
- 4.7 Progression, differentiation and assessment 36
- 4.8 Identifying and providing for talent 37
- 4.9 Resources and technology 39

5 Dance in schools 42
- 5.1 National Curriculum 42
- 5.2 Dance linking across the school curriculum 43
- 5.3 Compelling learning experience 45
- 5.4 Delivery 45

6 How do young people progress in dance? 48
- 6.1 Progression in dance 48
- 6.2 Dance qualifications and awards 49
- 6.3 Dance careers 51

7 Space for dance 52
- 7.1 Why does space matter? 52
- 7.2 What are the essential characteristics of space for dance? 53
- 7.3 Considerations for new builds and refurbishments 54

Contacts 55

Bibliography and references 59

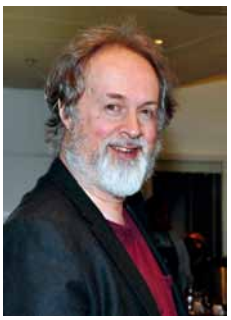
Editorial team and contributors 59

I'm thrilled that Dance In and Beyond Schools has been written – it's full of useful information, and at the same time inspires us with passionate conviction that dance enriches and even changes lives.

Somehow and marvellously, Jeanette Siddall has managed to pack in so many helpful and practical tips alongside creative ideas to help and support teachers.

The book strikes a skilful balance between imagination and down-to-earth common sense; that's all too rare and something to be really welcomed.

Richard Alston CBE, Chair, Youth Dance England
& Artistic Director, The Place and Richard Alston Dance Company



"At school I played as much sport as I could. I'd get strength from one, flexibility from another and stamina from the next. When I was in my mid-teens I decided to focus on dance. Of all of the sports I had done nothing was more demanding or rewarding.

I had the chance to take part in dance in and out of school – I was really lucky. It taught me lots of skills and helped me develop as a person. Many young people don't have this opportunity – especially boys.

Dance is a diverse discipline, it's more than movement and technique, it's inspiring, it's enjoyable, it's motivating; to an individual, a group, a class and a school.

For me dance has few boundaries and endless opportunities, it keeps you fit, develops self confidence and teamwork, it teaches artistic expression and even management skills. Dance can enrich a person's life and make teaching and learning a more valuable and enjoyable experience.

My hope is that this guide inspires and helps teachers across England to teach dance, inspire others to start teaching in and out of schools and encourages young people to dance."

Chris Scott, 19 years old
National Young Dance Ambassador
Youth Dance England

Foreword

The Government response to Tony Hall's Dance Review (March 2008) set out a bold ambition: *"We want every young person to have access to the highest quality dance teaching at every stage of their development"*. Youth Dance England shares this ambition and, as the national organisation that champions and promotes dance for children and young people, Youth Dance England works to make it a reality.

After football, dance is the most popular physical activity among young people[1]. It is a distinct art form and an integral part of culture. It is inherently collaborative, and creates connections across art forms, subjects, organisations and generations. Dance provides insights into other cultures, times and places, and gives young people access to a unique mode of learning, expression and communication. It promotes a range of public policy agendas for children and young people including *'Every Child Matters'*.

All young people deserve high quality dance experience that is compelling, coherent, and progressive. Through dance, young people can widen their aspiration and achieve their full potential as successful learners, confident artists, and responsible citizens.

Dance In and Beyond Schools takes the Government ambition for entitlement to dance for all young people as its starting point. It sets out the characteristics of high quality dance experience and the means of its attainment. It aims to speak to and be useful to all those involved in the provision of dance experience for children and young people, and to be applicable to all dance styles and genres. Young people experience dance in a range of settings and contexts, and policy makers, senior managers, dance teachers and practitioners need to work together to join-up and signpost, and to make sense of the different dance experiences and opportunities for young people.

[1] Dance Manifesto quoting a Physical Education and School Sport Club Links survey

Dance In and Beyond Schools draws on information from a range of sources. In particular, I would like to thank Arts Council England for permission to reference *Dance in Schools*, Dance UK for permission to draw on *Dance Teaching Essentials*, the National Dance Teachers Association for permission to draw on various material including *Dance Links, A guide to delivering high quality dance for children and young people*, and the Specialist Schools and Academies Trust for permission to draw on the guidance about dance spaces in *Arts Spaces in Schools, designing for excellence*. I would also like to thank the many people who contributed their experience and expertise.

My hope is that ***Dance In and Beyond Schools*** will contribute to increasing opportunities for young people, enhance the quality of their dance experience and provide a shared understanding of what high quality dance looks like that, in turn, will help build a coherent and progressive dance future for all young people.

Linda Jasper
Director, Youth Dance England
September 2010

Dance In and Beyond Schools – an introduction

"Dance has been always a means of knowing oneself and other people, of understanding the society around one and fitting into it."
Peter Brinson; Dance in Schools; Arts Council England; 1993

In schools, dance is part of the curriculum, a club activity, and contributes to the life and culture of the whole school. Dance offers opportunities to perform in school and in local, regional and national events, to engage young people and widen their aspirations, for them to gain qualifications and for gifted and talented students to fulfil their potential. It provides a means of engaging the wider community and of raising the profile of the school in the community. It is delivered by dance specialists and non-specialist teachers, and unites artistic practice with physical activity.

Beyond schools, young people can participate in regular classes, workshops, intensive projects and performances provided by educational, arts, private and community organisations. A national network of Centres for Advanced Training offers funded opportunities for young people with exceptional dance potential. Dance can be seen in theatres and in outdoor events, in films, popular shows and advertisements on television and there is a growing body of dance made specifically for the screen and making creative use of digital technology. Watching and participating in dance are social activities with the potential to promote health and well-being. On leaving school, dance offers a range of further and higher education, career and recreation options.

"Dancing is affirmative, optimistic and democratic. It embodies the idea that the world can be a better and happier place."
The Guardian, 20 December 2008

1 Why dance?

Young people enjoy dance. They value dance as an expressive art form and as social recreation, and they value the instrumental benefits it brings. Dance is the most popular physical activity after football for young people. [2]

Dance is a creative activity that uses the kinaesthetic mode (bodily movement) with imagination in its creating, performing and watching. It complements other forms of intelligence and provides a vehicle for young people to physically express and communicate their ideas, identity and culture, and their understanding about themselves, others and the society in which they live.

Anyone can enjoy dance regardless of their gender, age or background, whether they are disabled or non-disabled, whatever their shape and size, and whether or not they have danced before. Every culture has its dances, and there is a dance genre to attract everyone to take part whether in bhangra or ballet, tap or tango, salsa or street. Participation in dance can break down social and cultural barriers.

Dance plays a key part in contemporary culture. It can be moving image, architectural in its design and use of space, physical discipline and musical expression; it can be lyrical, narrative, dramatic and poetic; it makes connections within and across art forms, cultures, ages and other boundaries; it develops team working, creative and reflective thinking skills; it provides a means of expressing identity and of understanding other identities.

[2] Dance Manifesto, quoting a Physical Education and School Sport Club Links survey

Dance is a growing and developing industry. The BBC TV programme *Strictly Come Dancing* has sold to 38 countries and drawn a weekly audience of up to 12.2 million people; large arena tours of the show have attracted audiences of up to 20,000[3]. Dance is prevalent on YouTube, in advertisements aimed at young people, in music videos and young dancers won *Britain's Got Talent* in 2009. Theatre and popular dance overlap, with choreographers working across commercial and artistic contexts, and theatres across the country are presenting dance more usually associated with recreation, such as Flamenco, Ballroom and Latin. The Hip-Hop celebration *'Breakin' Convention'* merges the roles of performer, participant and audience.

A growing number of young people are taking examinations in dance at GCSE and GCE A and AS level, and going on to study dance in higher education. Outside school they may dance for social reasons, to progress through graded examinations, to participate in performance groups and a range of local, regional and national projects and schemes.

[3] Dance Mapping, Arts Council England 2009, p191

1.1

What do young people gain from dance?

Through dance young people gain access to both a core artistic discipline and to collaboration with other art forms. They develop skills in physical interaction, team working, problem solving, observing, evaluating, verbal and non-verbal communication of ideas and emotions, and in making connections, design in space, musicality and creativity. Dance can improve self-esteem and confidence; it can widen aspiration and help tackle obesity and other health issues.

Dance offers young people a wide range of physical, psychological, social and emotional benefits including:

Artistic and aesthetic understanding

- Understanding of a core artistic discipline; access to a unique means of translating ideas, expressing meaning and communicating with others
- Kinaesthetic, physical, spatial and visual awareness and literacy
- Integrating the processes of performing, making, observing and appreciating
- Collaborating with other art forms
- Making informed and critical judgements
- Developing creative thought and action

Cultural awareness

- Appreciation of diversity in cultures, cultural values and traditions
- Appreciation of context
- Understanding the signifiers of identity
- Understanding the processes of cultural transmission, mobility, fusion and change
- Physical empathy and understanding of difference

Health and well-being

- Co-ordination, control, posture, strength, stamina, flexibility and mobility
- Physical confidence, enjoyment in moving
- Developing a responsible attitude to health and well-being
- Making connections between feelings, values, ideas

Learning

- Learning through spatial, kinaesthetic, visual and verbal modes
- Enhanced memory through physical patterning and repetition
- Observation, analysis and developing strategies to improve performance
- Exploring and experimenting
- Attention, focus and bringing whole self to the moment
- Enjoyment, motivation, inspiration, aspiration and achievement

Life and employability

- Confidence and self-esteem
- Communication and negotiation skills; experience in giving and taking feedback
- Skills in working with others and in building consensus to achieve goals
- Problem-solving
- Leadership skills
- Flexibility and experience of working in different ways
- Ability to respond creatively to challenges; to generate innovative ideas

Literacy

- Reading meaning in signs, spatial design, gesture, posture, bodily tension
- Expressing meaning through signs, spatial design and body language
- Appreciation of linear and non-linear narrative and abstract structures
- Speaking and listening through discussion, evaluation, appreciation
- Developing vocabulary to describe, analyse and interpret

Dance promotes the ***Every Child Matters*** outcomes:

- **Health** – Encouraging active, healthy lifestyles
- **Safety** – Creating a sense of responsibility for self and others, promoting positive behaviour
- **Enjoy and achieve** – Engaging and progressing in an activity that many young people enjoy, that is social, increases confidence and self-esteem, and improves attitudes to learning
- **Make a positive contribution** – Developing team and leadership skills
- **Achieve economic well-being** – Promoting skills and competencies that employers seek such as creativity and co-operation, offering routes to employment

1.2

What can dance do for schools?

High quality dance promotes whole school improvement through influencing the culture of the school, raising aspiration and enhancing the profile of the school in its community. Dance can:

- Enable achievement by young people with a kinaesthetic learning preference
- Contribute to improving behaviour, reducing bullying and absentee rates, especially among boys
- Provide opportunities for young people to develop their leadership, team, negotiation, and communication skills
- Build confidence and self-esteem among students
- Provide purposeful out-of-hours activity and clubs popular with young people
- Promote collaboration across different subject areas
- Build links with feeder schools through shared performances and workshops
- Provide a specialism in which a school may take a lead role within its family or cluster of schools
- Promote links with local communities through providing performances, classes and/or dance space
- Raise the profile, reputation and standing of the school

1.3

What can dance do for the wider community?

For the wider community dance can:

- Provide purposeful positive activity popular with young people
- Build connections across generations and communities
- Build partnerships across services and agencies
- Provide opportunities for young people to achieve
- Create events and opportunities for people to come together as participants, performers and audiences
- Raise the profile of the area, and enhance the perception of the area among residents
- Contribute to regeneration projects
- Promote health and well-being

1.4

What can dance do for health?

Dance is an appealing physical activity for young people, especially for those resistant to participating in competitive sports such as some girls and young women. It can promote general well-being, physical fitness, emotional well-being and healthy attitudes to the body and lifestyle choices. Benefits include[4]:

Physical benefits:

- Healthier heart and lungs
- Stronger muscles
- Stronger bones and reduced risk of osteoporosis
- Better co-ordination, agility and flexibility
- Improved balance and enhanced spatial awareness
- Increased physical confidence
- Improved mental functioning
- Increased energy expenditure can help counteract unwanted weight gain

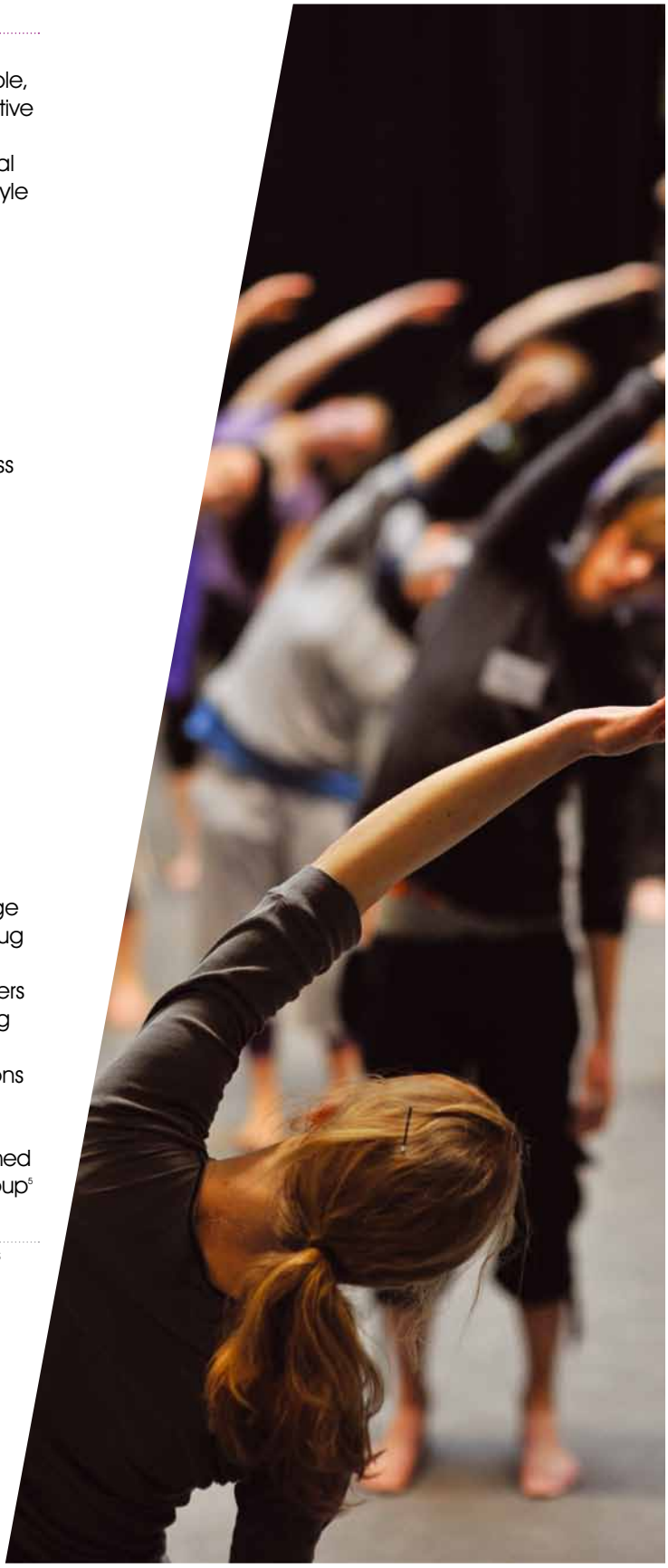
Personal and social benefits:

- Improved general and psychological well-being
- Greater self-confidence and self-esteem
- Increased trust
- Better social skills
- Reduced isolation and exclusion

Dance can play a role in changing attitudes to a range of health issues including teenage pregnancy, and drug and alcohol abuse. There are a growing number of examples of partnerships between health care providers and agencies providing dance opportunities for young people, including projects designed to tackle health issues. The most effective are clear about their intentions and measures of success.

The cross government *Be Active, Be Healthy* strategy aimed to get the nation moving, and a Dance Champions Group[5] was established to promote participation in dance.

[4] Taken from Dance and Health; Department for Culture, Media and Sport; Arts Council England; and National Health Service; 2006
[5] See www.dancechampions.org



2 What are we trying to achieve?

We want every young person to have access to the highest quality dance teaching at every stage of their development.
Government Response to Tony Hall's Dance Review, 2008

This entitlement statement requires equality of access to dance for all young people at all stages of their development. It also requires a shared understanding of what the highest quality dance teaching involves and how it can be recognised and promoted.

2.1

Where are we now?

In schools
In primary schools, dance is an integral part of the National Curriculum. It is valued for its contribution to young people's development and learning as well as its artistic and aesthetic values. The Jim Rose review of primary education published in 2009 located dance in 'Understanding the arts' and includes it in 'Understanding physical development, health and well-being'.

'In dance, children should create, perform and appreciate dances. They should develop physical skills and the ability to use space imaginatively and work with others to perform confidently and with expression. They should learn about and experience dance styles form different times, places and cultural contexts and see and participate in live performances.'
Sir Jim Rose, Review of Primary Education, 2009

Most secondary schools provide dance in the curriculum, often complemented by out of hours dance activity. It may be delivered through a physical education, performing or expressive arts department. Some secondary schools have a dance department. Dance contributes to young people's general development and can lead to qualifications at GCSE and GCE A levels and Higher Education. It can also contribute to multi-disciplinary awards such as the Arts Award and qualifications such as BTEC, GCSE and GCE A level in physical education and performing arts.

Schools reach the majority of young people. For this reason they have a unique responsibility for providing high quality, compelling dance experience that empowers young people to make choices about their further involvement in this distinctive aspect of culture.

Beyond schools
Local authorities, the voluntary and private sectors and extended schools all offer a range of opportunities for young people to gain their first experience of dance. Most publicly funded dance companies and agencies offer creative and performance activities and opportunities to work with professional dance artists. For some young people, this kind of project may be their initial engagement with dance, for others it may extend and enhance their regular participation in dance.

Youth Dance England (YDE) was established in 2004 to develop opportunities for all young people to engage with dance. Following the Government Response to the Tony Hall Dance Review in 2008, YDE's remit was extended to include schools and the production of a national strategy to provide coherence across funders and opportunities available to young people. YDE offers a range of progressive opportunities for young people, including the U.Dance performance framework, delivered through a national network of regional and local agencies[6].

All young people can progress in dance through performing and participating in a range of projects. For those with exceptional potential, means-tested funding is provided by the Department for Education's Music and Dance Scheme[7] to support their attendance at a small number of specialist boarding schools or a Centre for Advanced Training (CAT). Entry is by audition, and places provide advanced learning within a cohort of peers.

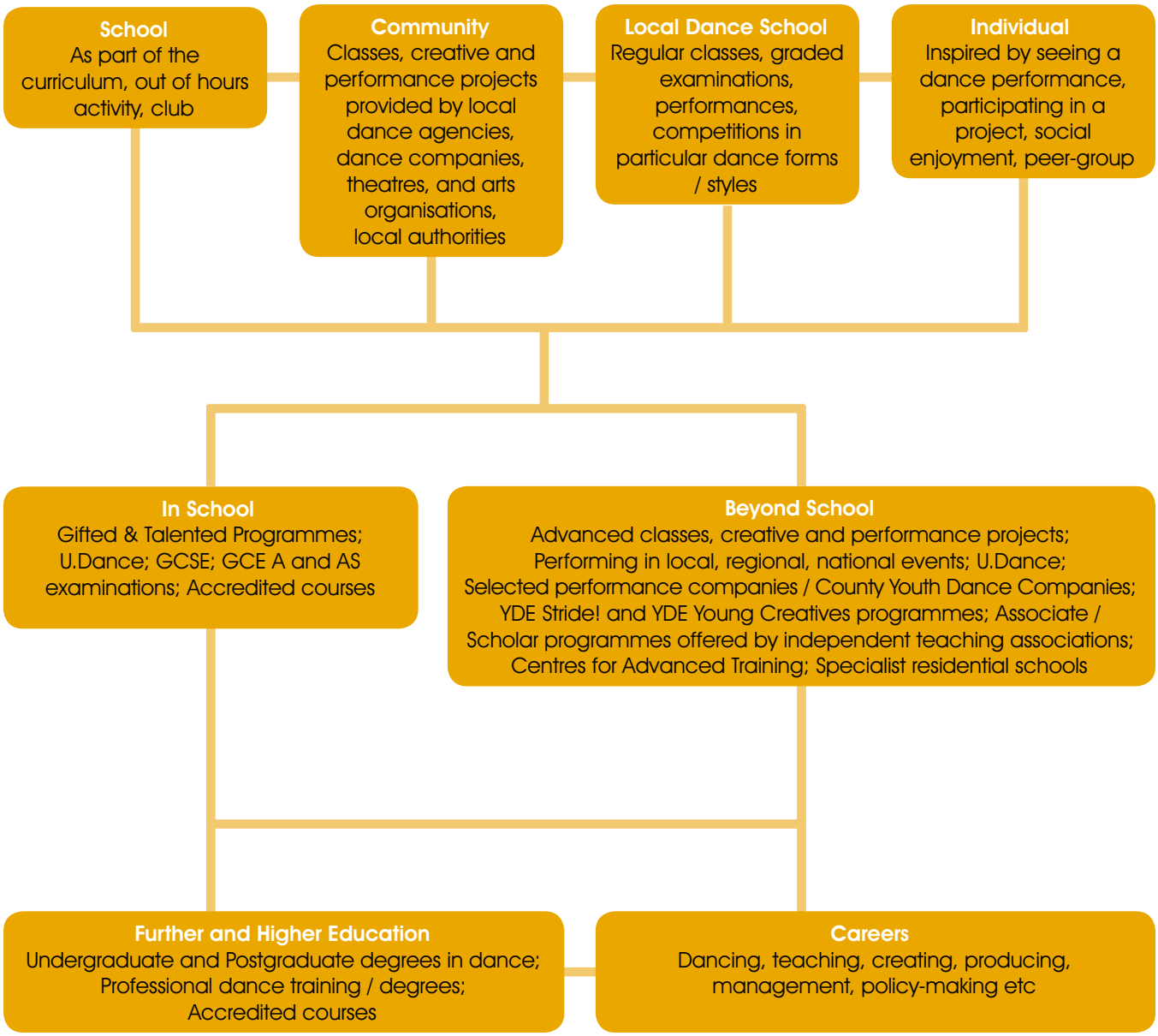
Dance provision beyond schools can complement and enrich dance in the school curriculum. It can provide inspiration, challenge, motivation and progression. Taking advantage of such opportunities requires schools to connect with external agencies and signpost young people to wider opportunities. Schools know their students and are well-placed to assist in identifying opportunities that are relevant and meaningful for their students.

[6] See www.yde.org.uk
[7] See www.dcsf.gov.uk/mds

2.2
A framework for progression

A framework for young people to engage and progress in dance is emerging. It includes a range of routes leading to possibilities for achievement, recreation and careers. The following diagram indicates something of the range of initial experiences and progression opportunities currently available for young people, including the opportunities that individual young people identify for themselves.

An emerging framework for engagement and progression



2.3

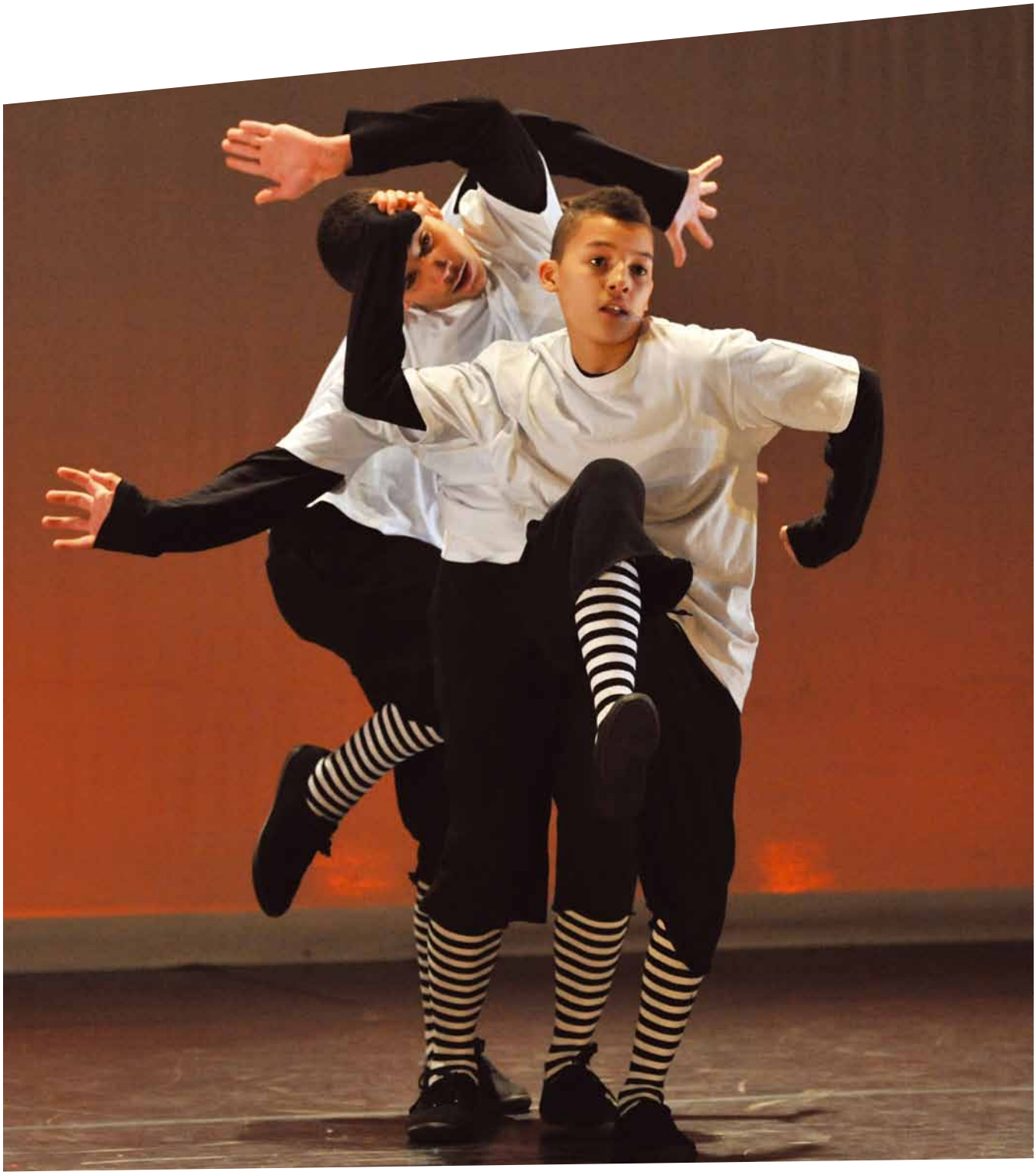
What can senior managers and policy-makers do?

Senior managers and policy-makers have a responsibility to promote access to dance for all children and young people and to ensure their experience is of the highest quality.

Senior managers and policy-makers have the overview that makes coherence between individual opportunities possible and provides the context for development. They are key advocates for enriching the lives of young people, and key influencers of policies and priorities. They can:

- Create the conditions that promote high quality dance experience for all young people
- Ensure resources, including teaching expertise, space and equipment, are safe and inspiring and promote long-term involvement
- Broker partnerships and collaborate with other providers and agencies to promote an inclusive, coherent and progressive dance offer for young people in and beyond schools
- Analyse the state of provision for young people in their area of responsibility; identify the needs and potential for development
- Prioritise key issues pertinent to their area of responsibility and plan for improvement
- Evidence and advocate the benefits of dance for young people, schools and the wider community
- Raise profile, celebrate success and achievement

Young people notice whether the activities they enjoy have status. They value the attention senior people give to activities young people consider important.



3 What is high quality dance experience?

High quality dance experience is compelling for children and young people. It is:

- **Inclusive** – programmes and activities are relevant, challenging and achievable for every child and young person; prejudice and stereotyping is challenged.
- **Coherent** – young people experience the roles of creator, performer, leader and critic through the activities of dancing, creating, performing and watching in a range of contexts and dance styles / genres. They make connections with other dance opportunities, art forms, subjects and contexts.
- **Purposeful** – creative responses, autonomy and decision-making are encouraged. There are clear learning outcomes, young people take responsibility and make informed choices about their future engagement with dance.
- **Progressive** – young people progress in and through dance. They are encouraged to achieve their potential, broaden their horizons and raise their aspirations.

Single dance experiences may focus on one aspect of dance, for example learning a particular dance style or technique such as Ballet, Kathak or Jazz, learning dances from other countries or times, rehearsing for a performance or analysing a dance work. Overall, high quality dance experience enables children and young people to:

- Learn movement skills, sequences and dances
- Create, compose and choreograph sequences and dances
- Perform to their peers and in public
- See live and recorded dance performances, including dance made for the screen
- Critique and appreciate a range of dance forms and styles from different times and places
- Experience the work of professional dance artists

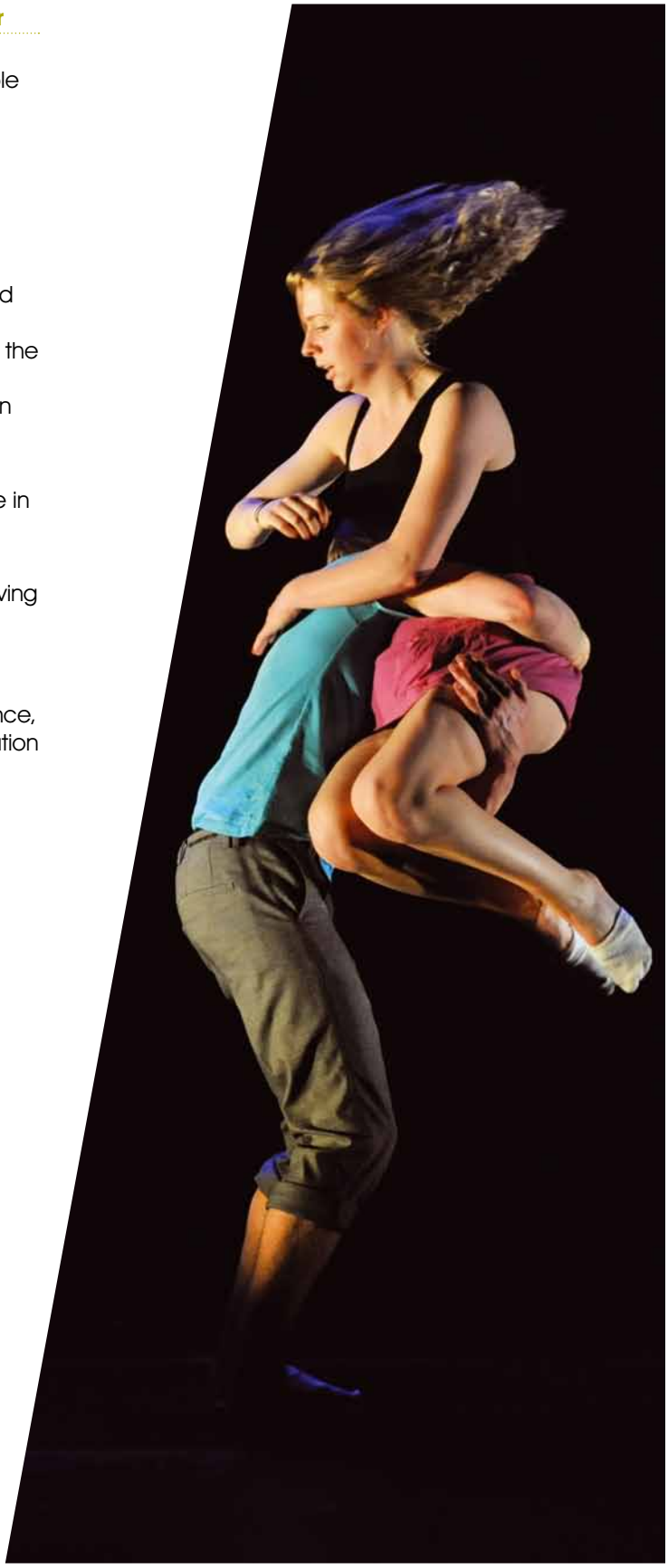
Young people can experience all these aspects, and a variety of roles, in any dance style. They can be encouraged to use movement vocabularies and styles to create something new and of their own. They can be challenged to work beyond movement vocabularies, dynamics and choreographic conventions with which they are familiar and comfortable. Learning set works, traditional and recreational dances can be enjoyable, and can introduce young people to a range of styles, contexts and disciplines.

3.1

Roles: creator, performer, audience, critic, leader

High quality dance enables children and young people to experience the roles of:

- **Creator** – making sequences and dances that are meaningful to them, involving creative responses, improvising, making choices and connections, collaborating, reflecting and evaluating
- **Performer** – performing to peers, parents, friends and the wider public, involving developing focus, concentration, memory and being totally present in the moment, working with others, finding courage and authenticity, reflecting and evaluating, taking pride in achievement and acclaim
- **Audience** – experiencing professional dance works and dance made by peers, developing confidence in personal response, being inspired, gaining ideas, experiencing difference
- **Critic** – discussing and evaluating dance works, involving reflection, questioning and understanding personal responses in a wider artistic and aesthetic context
- **Leader** – as creator, performer and critic involving taking responsibility for personal and team performance, understanding different leadership and communication styles, motivating others, negotiation and decision-making, reflecting and evaluating



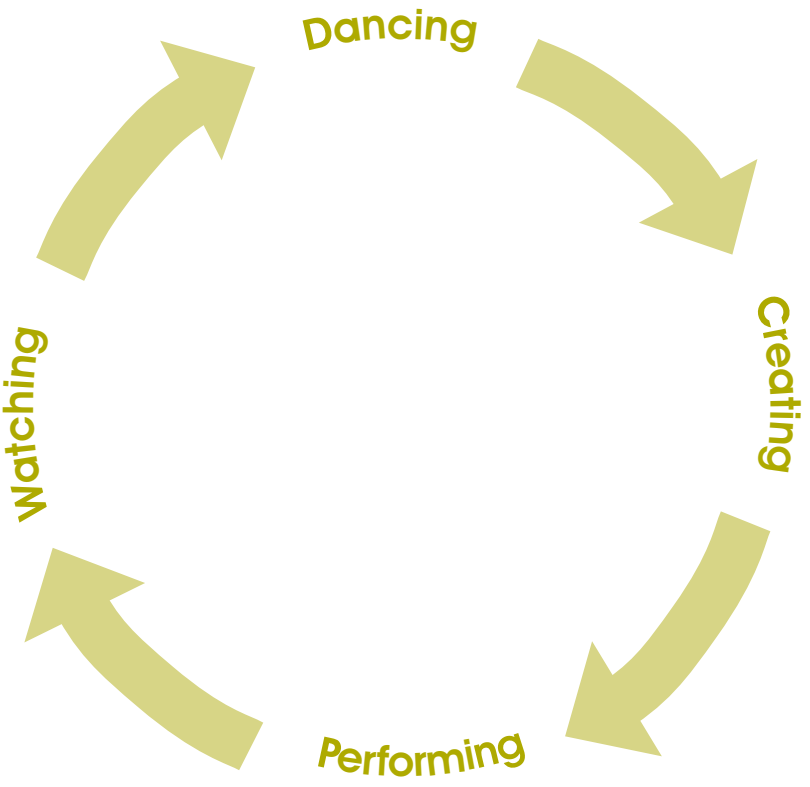
3.2

Activities: dancing, creating, performing, watching

High quality dance enables children and young people to experience these roles through integrating and contextualising the activities of:

- **Dancing** – dancing can include social dances, learning particular dance techniques, movements, phrases and repertoire.
- **Creating** – the making of dance phrases and dance works. In schools 'creating' is often described as 'composing'; beyond schools it is usually referred to as 'choreographing'.
- **Performing** – all dancing involves performing. Dancers perform while training, creating and rehearsing. Beyond schools 'performing' usually refers to performing dance works to an audience.
- **Watching** – movements, phrases and dances are created and learnt through watching. Watching professional live and recorded dance works can inspire, challenge, provide a context for young peoples' creative work and develop their critical appreciation.

However described, high quality dance experience involves young people engaging in dancing, creating, performing and watching.



3.3

Dancing

Dancing involves the development of technical and expressive skills including:

- Posture, alignment, co-ordination, balance, strength, flexibility and control
- Actions involving combinations of flexion, extension, rotation, locomotion, turning, gesture and elevation
- Dynamics involving combinations of speed, energy and continuity, flow of energy, stillness; to give accent, rhythm and phrasing
- Shaping and orientating the body in space, use of movement size, level, direction and pathways
- Relationships between parts of the body, movements, other dancers and the space
- Focus, projection, sense of style, musicality
- Communication of choreographic intention
- Conveying meaning and symbolic significance of movements

Actions can be performed using different combinations of dynamics, use of space and relationships. Laban Movement Analysis is a system and language for observing, understanding and describing movement. It can be useful for teachers in identifying, selecting and developing movement material when planning, teaching and evaluating.

Different dance styles and techniques emphasise particular movements, use of the body, relationships with gravity and other stylistic elements. For example ballet tends to defy gravity, emphasise elevation and extension, and use turn-out of the legs and symmetry. Other styles employ a lower centre of gravity, emphasise asymmetry and off-balance and sequential flow of movements. Choreographers may draw on a range of influences to devise their individual style.

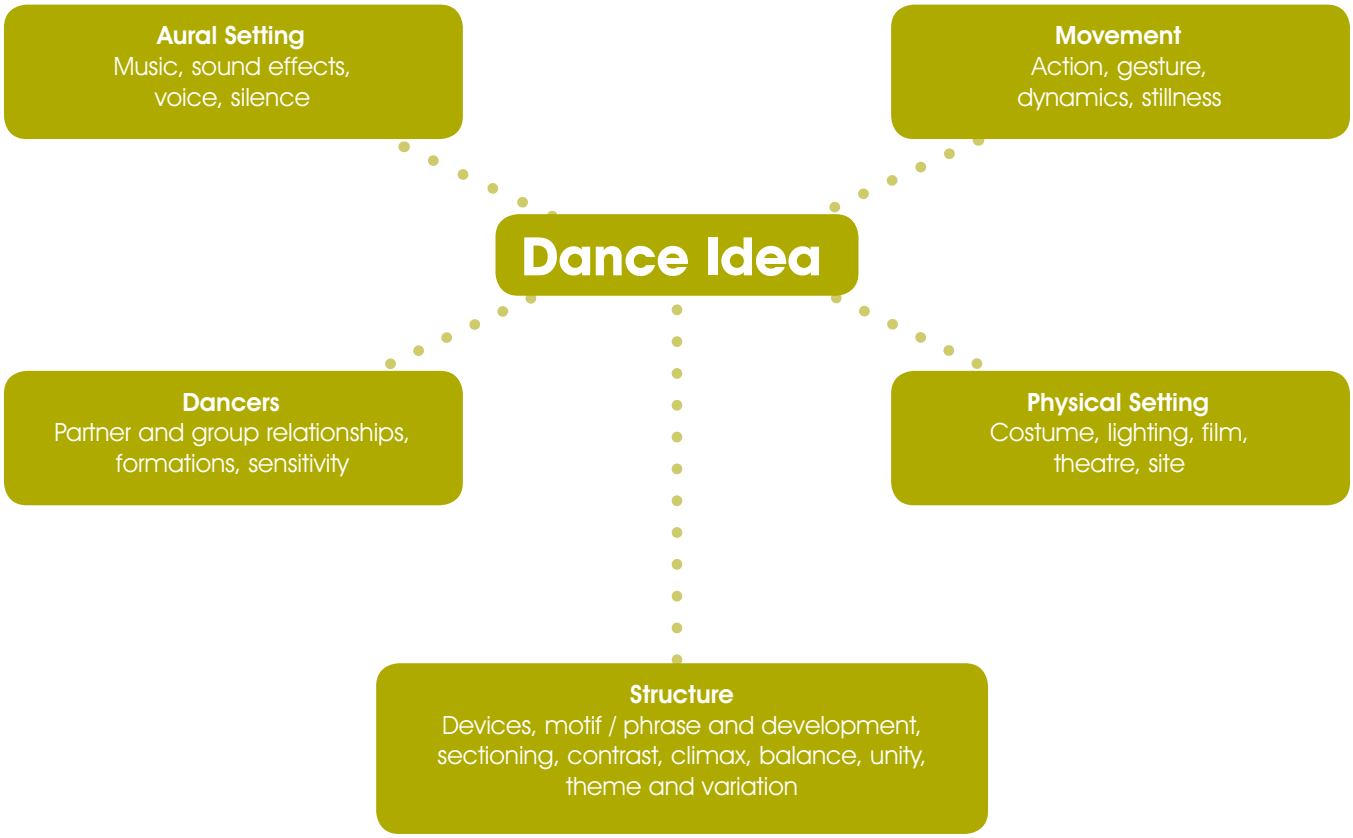
High quality dance teaching encourages students to 'perform' throughout their learning – in warm-up, sequences and in sharing their work in class. Every child and young person should have opportunities to perform in front of an audience in order to experience communicating through dance.

3.4

Creating

Creating dance is a decision-making process that involves making deliberate choices and having an understanding of the impact of the choices made. There are decisions to be made about all the constituent parts of the dance[8]:

[8] Taken from Youth Dance England's U.Dance Continuing Professional Development programme module:



The starting point is the dance idea – it might be a movement idea, a dance seen, a piece of music, a painting, object or photograph, a theme or an abstract idea.

The process of developing the dance idea and movement vocabulary involves improvising, experimenting, making choices, refining, evaluation and practice.

Movement vocabulary and the structure of the dance give the dance style. For example, the movement vocabulary will be distinctive in dances based in Bharatya Natyam, Street, African or other dance genres; a classical ballet pas de deux will have a distinctive structure of duet, solo, solo, duet.

Developing movement phrases, motifs and sequences may involve strategies such as:

- Repetition of the movements exactly, backwards or only some of the movements
- Changing the order, direction, level, size of movement
- Changing tempo, rhythm, dynamics
- Using different parts of the body
- Changing the music, setting, grouping of dancers

The structure of movement phrases and the dance work as a whole can be established using the same strategies and others including:

- Motifs, phrases and stillness as 'punctuation'
- Relationships and contact between dancers
- Theme and variation

Making dance involves repetition, improving, selecting, adapting and refining. It requires students to develop their movement memory, to exercise discipline, to distinguish between 'marking' and performing, to develop their spatial awareness, dynamic expression and focus. Through creating dance children and young people learn to[9]:

- Interpret and respond to a variety of stimuli
- Improvise, explore and experiment with movement ideas
- Develop the ability to select material to communicate thoughts, feelings and ideas
- Structure material using a variety of compositional methods and devices in a range of styles/genres
- Create movements, dance phrases and dances

[9] National Dance Teachers Association: www.ndta.org.uk

3.5

Performing

Young people enjoy performing. Performing also provides a focus for people to work towards, raises expectations and a sense of achievement and pride.

Performing can take place in a range of contexts including:

- **Sharings** – during lessons, workshops and events at the end of projects to which families and friends might be invited
- **Theatre performances** – in assemblies, at the end of a term or performance project, in studios and theatres
- **Festivals** – usually involving a range of groups
- **Showcases** – opportunities for highly skilled young dancers to showcase their ability, possibly with a potential outcome such as getting an agent or award
- **Site-specific performance** – dances created for a specific location, indoors or outdoors, for example, a gallery, museum, shopping centre or beach
- **Competitions** – a number of individuals/groups performing for some kind of recognition or award
- **U.Dance** – Youth Dance England's framework for dance performance

Through performing children and young people learn to[10]:

- Extend their movement vocabulary – actions, dynamics, use of space and relationships
- Become more skilful through practising, refining and clarifying movements, movement phrases and genres
- Train and develop their movement memory
- Dance with expression, understanding, sensitivity, feeling, focus and projection
- Develop movement skills in a range of dance styles and techniques
- Communicate with artistic intention

[10] National Dance Teachers Association: www.ndta.org.uk

3.6

Watching

Watching dance is an active process. It can inspire, motivate, widen aspiration and provoke ideas for creating. It provides insights into different ways of dancing, making and producing dances. Developing skills in observation, perception, interpretation and critical judgement enriches young people's lives and can be applied to other contexts.

Watching dance can take place in a range of contexts:

- **Students observing each other** – providing a means of making teaching points, reinforcing learning and stimulating further responses
- **Filming and playback of student work** – enabling students to see their own work and recall previous work
- **Dance work recorded on DVD** – expanding students' experience of dance and deepening their understanding of particular genres and choreographers; it can also be a useful preparation for seeing a live dance performance
- **Dance work made specifically for film or the screen** – an increasingly popular area of work that may involve collaborations with film makers, visual and other artists and may stimulate students to create their own dance films
- **Internet** – sites such as YouTube include a range of historic and contemporary dance films of varying quality; theatres and dance companies increasingly include extracts of dances and interviews with choreographers and dancers on their websites
- **Live dance in a theatre setting** – the immediacy of live dance, with its heightened sense of concentration and the power of the dancer to communicate, collaborations across music, design, lighting and technology, and the sense of event; all make watching dance live in a theatre setting a special and unique experience
- **Live dance beyond theatres** – an increasing number of artists create dance for particular settings and public spaces; the setting influences the creative process and adds different dimensions to the perception and appreciation of dance.

Students need to be guided in what to look for, and in ways of describing and analysing what they have seen. They can be asked to focus on aspects of the work, for example[11]:

- Technical expertise and skill
- Embodiment of certain themes or imagery
- Choreographic innovation
- Originality of movement content
- Compositional structure
- Theatrical aspects (setting, costume, sound, lighting)
- Use of culturally specific styles referenced within the work

In talking about dance, distinction can be made between *objective evaluation* (*what* is happening, *how* it is happening) and *subjective evaluation* (how do I *feel* about it). Young people will make judgements; they can be helped to explore the factors that contribute to their judgement and to move beyond *'I like ..'*, to *'I like .. because ..'*.

[11] U.Dance CPD Programme, *Approaches to Feedback in Dance*, Resource Pack; Lisa Spackman, YDE, 2009

With increasing experience dances can be evaluated with a more sophisticated understanding and articulation of context. This may include looking at a particular work in the context of the body of work created by the choreographer, and/or in its cultural, historical, geographical context. It may be relevant to consider the context provided by the setting or technological developments.

Through watching dance children and young people learn to[12]:

- Describe, analyse, interpret and evaluate dance works
- Understand socio-cultural/historic contexts
- Perceive aesthetic qualities and develop aesthetic sensibility
- Develop their understanding of movement, meaning, expression, communication, composition and performance
- Develop an understanding of a range of dance styles and traditions
- Develop a qualitative vocabulary
- Develop artistic understanding

[12] National Dance Teachers Association: www.ndta.org.uk

3.7

Linking schools and the wider community

All dance providers are partners in the dance experience of young people, and young people need to understand the range of opportunities available and how they complement each other. This is enabled by all teachers being aware of the range of opportunities available locally and beyond, and being able to signpost young people towards opportunities that are appropriate to their interests and abilities.

High quality dance experience can be created through links between schools and the wider community. Such links may include engaging in partnerships to provide enhancement activities and formal partnerships between providers. Partnership opportunities include, for example:

- Dance clubs before and after school
- Clusters or families of schools coming together to provide dance clubs and Gifted and Talented programmes
- School premises used for community classes, by local artists or companies
- Performance groups provided by schools, local authorities and professional dance organisations
- Residencies involving dance professionals or companies
- Dance festivals and other performance opportunities
- Attendance at private dance classes
- Attendance at classes and projects leading to performances run by dance agencies, theatres and organisations
- For those with the ambition and potential, attendance at a Centre for Advanced Training

Links should aim to support young people to:

- Choose dance opportunities that are suited to what they want to achieve
- Move confidently between dance activities provided by different agencies
- Understand how their different experiences complement each other
- Understand the impact different activities may have on them
- Balance their commitment to different activities within and beyond dance

Building partnerships
The process of building partnerships involves getting to know each other, gaining understanding about what each partner can offer and might gain from working together, and how they can jointly enhance young people's dance experience.

Questions to consider include[13]:

- What are the potential outcomes for children and young people?
- Who needs to know and be involved in developing plans?
- What is the role of each individual partner and the partnership as a whole?
- What responsibilities does each partner have?
- How can communication between partners be best maintained?
- How will unforeseen problems be dealt with?
- How will the partnership be monitored and evaluated?
- How will the benefits be acknowledged and celebrated?

[13] For further information see Dance Links; DCMS in collaboration with Youth Dance England, National Dance Teachers Association, 2005; and U.Dance Resource Pack: *Researching, Planning and Delivering a Successful Youth Dance Performance Event*, Youth Dance England, 2009

3.8
Working with artists

Young people may work with artists in a range of ways including through a single workshop or masterclass, an intensive project over a number of days or a longer term relationship.

Working with artists enriches the curriculum and can inspire and invigorate young people and their teachers, providing a source of new ideas, approaches and expectations. Artists can demonstrate discipline, curiosity and focus, and be positive role models for young people.

Working with artists is similar to building any other kind of partnership. Clarity about purpose, plans, roles, communication and outcomes are important. Partnerships with professional dance organisations and agencies can be useful source of contacts, advice and information.

3.9

Outcomes

The outcomes of high quality dance experience sees young people who:[14]

1. Are committed to dance and keen to experience a wide range of dance through participation, observation and discussion
2. Know and understand what they wish to achieve in a range of dance forms from different cultural contexts
3. Appreciate the benefits of dance as part of a healthy, active lifestyle and are able to make choices about its role in their lives
4. Have confidence in their own dance abilities and have high self-esteem
5. Demonstrate increased skills and physical competence in dance
6. Create and perform dances which communicate intention using a range of dance styles
7. Think critically about dance and communicate effectively about their own and others' work, including professional dance works
8. Show a desire to improve in dance and celebrate their dance experiences through a range of activities including performances
9. Have the stamina, suppleness and strength to participate in dance, understanding and applying aspects of safe dance practice
10. Enjoy dance and are engaged and motivated while dancing

[14] *Dance Links*; DCMS in collaboration with Youth Dance England, National Dance Teachers Association, 2005

4 Dance teaching and learning

4.1

Role of the dance teacher

Teaching contexts, qualifications and roles range widely. The dance teacher may act as instructor, choreographer, mentor, critical friend, audience, artistic director; and some teachers will be qualified only in some of these roles.

Teachers that are most effective in delivering high quality dance experience have excellent specialist dance knowledge and:[15]

- Believe in the value of dance and have a passion for sharing dance with children and young people
- Understand and meet the different needs of participants of varied abilities, ages, backgrounds and stages of development
- Understand creative approaches to teaching and learning in dance and use a range of strategies to inspire, meet students' individual learning needs and enable them to fulfil their potential
- Can successfully integrate composition, performance and appreciation
- Communicate all aspects of safe dance practice through their own practice
- Deliver appropriate, challenging and impactful dance activities safely and effectively
- Plan their sessions, set clear learning outcomes, use resources to promote learning, provide constructive feedback to students and participants and reflect on their teaching practice
- Refresh their practice by taking part in continuing professional development
- Have knowledge of the relevant legislation for working with children and young people[16]

[15] *Dance Links*; DCMS in collaboration with Youth Dance England, National Dance Teachers Association, 2005

[16] For information about current legislation visit: www.dcsf.gov.uk

4.2

Aesthetic, artistic and cultural education

Aesthetic education is concerned with increasing awareness of the qualities of objects, activities and events, for the power they have to enrich the lives of those who see and experience them. A range of qualities can be perceived, identified, promoted, appreciated and enjoyed, including:

- Formal – line, pattern, design, shape, structure
- Sensory – smoothness, swiftness, delicacy, hardness, urgency, precision
- Expressive – calmness, arrogance, gentleness, fearful

Aesthetic experience is subjective. Effects are created in dance, and both dancer and viewer are affected by its non-verbal messages and kinaesthetic impressions. A variety of images, feelings, thoughts and ideas are embodied in dance.

Aesthetic qualities are found in other areas of physical education. For example, sports activities can be enjoyed for the shapes, patterns and rhythms created, for their energy, dynamics and speed, as well as for the result. Only in dance is the explicit intention to employ aesthetic elements to enhance the experience for both performer and audience, to create meaning and communicate through movement.

Artistic education is concerned with the intentional use of aesthetic qualities. Dance deliberately employs aesthetic qualities in the exploration and presentation of symbolic meaning. It shares with other art forms the manipulation of materials, the exercise of imagination and the development of a personal style. Students explore ideas, try out ways of presenting them in movement, select and refine, elaborate and repeat, until they are satisfied with the final composition.

Cultural education is concerned with understanding the 'shared values and patterns of behaviour that characterise different social groups and communities'[17]. Dance is a prime expression of culture and a means of understanding the dynamics of cultural diversity, transmission and change. All dances have a cultural, social and/or political context that reflects something about the society and times in which the dance was created or evolved. Understanding this context is part of understanding and appreciating the dance.

Certain dance genres and styles become particularly popular with young people at different times, and these can be a rich source of movement material. As with all education, young people should be encouraged to try something new and to expand any self-imposed boundaries. Activity that is confined to one style or only to the learning of movement routines does not constitute high quality dance experience.

While movements of sexual connotation would not be condoned, some styles project connotations that may be construed as demeaning or quasi-sexual in nature. Teachers and leaders should constructively challenge this in ways that are age-appropriate. All high quality dance experience encourages students to make choices and to consider the impact of their choices on viewers.

Young people are active participants in, and creators of, culture. In an increasingly transitory world, and ever-more more culturally diverse society, dance can be a valuable means of developing responsible citizens with empathy for cultural diversity and complexity.

[17] National Advisory Committee on Creative and Cultural Education, 1999, p.42

4.3

Inclusive practice

Everyone can dance, but a range of factors inhibit the inclusion of some groups and individuals.

Gender
Boys are the largest group of disadvantaged young people in terms of dance opportunities. In secondary schools where dance is taught within Physical Education single-sex teaching is the norm and dance may only be offered to girls. The majority of those teaching dance are female so there are few male role models and dance becomes associated with femininity at the very time that boys are establishing their adult masculine identity. The lack of access to dance in schools impedes boys accessing dance opportunities beyond schools.

Where dance has been integrated into the curriculum for all young people, there is evidence of a positive impact on whole school improvement and in reducing bullying as boys and girls gain an understanding of physical contact beyond aggression and fighting. Beyond schools, special initiatives focus on engaging boys with dance. In the adult world, there are many male role models with star status and high level positions as dancers, choreographers, managers and policy-makers.

Equality legislation reflects the extent to which society has, in the main, moved on from homophobic and gender discriminatory attitudes. Schools and other organisations have a responsibility to challenge negative assumptions and stereotypes, and to promote equality of opportunity regardless of gender.

Disability
In every group there will be a range of dance aptitude. Young people who use a wheelchair, a signer, an assistant, have a visual impairment or learning difficulties can all participate in dance activities, including as part of an integrated group of people with and without disabilities.

Good teaching practice[18] will ensure all young people can be included through the use of strategies such as differentiation. Other strategies that have greater significance in working with groups with different abilities include:

- Take time to find out about individuals in the group and be clear about the role of facilitators and assistants.
- Avoid making assumptions about each individual's level of understanding or what they can do. Check for understanding and encourage participants to ask questions.
- Check for any potential safety issues and encourage a shared responsibility for personal and group safety.
- Communicate directly, ask advice about acceptable terminology, listen and allow time for communication through different means.
- Use language that is sensitive to difference, for example 'move around the space' rather than 'walk around the space', and use open questions to encourage creative responses.
- Find a pace that is appropriate to the group.
- Have high expectations and be prepared to adapt plans.
- Use demonstration by the teacher and by participants to make teaching points, demonstrate in ways that are relevant to the group.
- Emphasise the quality of movement and focus, rather than specific actions.

[18] Taken from *Dance Teaching Essentials*; Dance UK, 2002

Faith
Some faiths have attitudes to the body, music and the arts that may be challenging for participation in dance. Local solutions are necessary to be sensitive to a diverse population. For example, there will be a range of attitudes towards dance in Muslim communities. Some parents and students will have no problem with full participation, while others will prefer their children not to participate at all. Research undertaken in Birmingham schools[19] found that the strongest opposition is rooted in misunderstandings of the nature and potential of dance education. They may see no value in dance after early childhood or find it problematic on moral or religious grounds, and attitudes may be related to social dance forms associated with popular culture. Actions that could encourage inclusivity include:

- Consult with faith communities about the nature and value of dance in educational contexts.
- Increase shared understanding of aims, purposes, diversity and benefits of dance education.
- Provide dance in all-female environments where this may be helpful.
- Show sensitivity in the types and styles of dance experiences provided.
- Use variety in accompaniment. The teaching of dance is not dependent on the use of music; percussion, poetry, words, and stories can also be used.
- Start with creative movement to enable young people to work in styles they feel comfortable with.

[19] *Improving Participation of Muslim Girls in Physical Education and School Sport*; Birmingham City Council; 2008

4.4

Safe practice[20]

Teachers have a duty of care for participants and students. They ensure dance experience is physically and emotionally safe through a range of measures that include:

Clothing

- Set a good example in clothing and ensure that students and participants wear clothing and footwear that is comfortable and appropriate to the activity.
- Minimise the risk of injury by ensuring hair is tied back, jewellery is not worn and footwear is appropriate to the activity, floor surface and space.

Behaviour

- Promote a culture of responsibility for the physical and psychological well-being of others, including establishing a consensus about acceptable behaviour and the use of constructive language.
- Build spatial awareness and a positive use of space.
- Be aware of the possible implications of physical contact between young people, and between teachers and young people.

Physical safety and well-being

- Understand how children and young people develop physically, emotionally and psychologically; including the significance of body image and the physical and hormonal changes that take place during the adolescent growth spurt and puberty.
- Understand student's individual capabilities and preferred learning styles.
- Promote a responsible attitude to health, including the importance of keeping hydrated.
- Promote physical and attitudinal respect for each other, including sensitive and appropriate use of physical contact

[20] For further information see *Dance Teaching Essentials*, Dance UK, 2002

Injury prevention and management

- Minimise the risk of injury through providing warm-up and cool-down activities that are physically and psychologically appropriate to the session and the participants.
- Understand the principles of safe exercise associated with alignment, impact and control, including taking particular care to prevent injury to the neck and spine.
- Promote safe execution of movements and use of props and equipment
- Be prepared for injury and accidents, maintain a policy for providing first aid, referral to a medical practitioner, contacting parents / carers and making written reports.
- Maintain motivation and involvement of young people recovering from injury, and guide them back to full participation.

Inadequate spaces

At times it may be necessary to teach dance in spaces that are inadequate. If so, activity has to be adjusted to minimise the risk of injury, for example:

- **Cold spaces** – ensure participants are thoroughly warmed up, possibly wearing layers of clothing that can be discarded as they become warmer, and avoid activities that could strain muscles in cold conditions
- **Hard floors** – avoid jumps, lifts, falls to the floor
- **Cold or dirty floors** – students will be disinclined to work in bare feet and/or work on the floor
- **Stuffy spaces** – change activity frequently to maintain attention and consider providing breaks and opportunities to drink water
- **Small spaces** – consider working in small groups with some groups sitting out to watch; using the small space as a creative challenge, filming and playing back or watching and discussing a dance DVD

The Foundations for Excellence website[21] offers a range of information, guidance and signposting in the area of health and well-being for young musicians and dancers.

[21] See www.foundations-for-excellence.org

4.5

Planning a dance programme

A dance programme has an overarching learning goal, broken down through stages to the detail of the individual lesson. Each stage will have its own learning objectives building up to the overarching goal. Broadly, the stages are:

- **Scheme of work** – the long-term plan that takes into consideration the context, previous dance experience, learning goals and objectives, and the time, space and other resources available.

- **Unit of work** – the medium plan for a distinctive block of work identifying specific learning objectives and taking into account continuity and progression. Each unit should include the activities of dancing, making, performing, watching and appreciating dances, developing understanding of context and opportunities to experience the roles of creator, performer, critic and leader.

- **Lesson** – each lesson should:
  - Begin with warm-up exercises to prepare the body and focus the mind
  - Have a clear focus that contributes to the unit and scheme of work within which the lesson sits
  - Show continuity and progression
  - Include opportunities to reflect on learning
  - Conclude with cool-down exercises and opportunities to reflect on the whole lesson, what has been learnt and achieved, and how the work may be developed in the future

The dance lesson is a place of exploration and investigation in which teacher and students adopt a range of roles. At times the group may be unified, at others students will be working alone or in small groups discussing and negotiating ways forward, evaluating options and reaching consensus.

4.6

Giving and receiving feedback

Effective feedback is constructive and builds on strengths. It emphasises positive elements and empowers students.

Different approaches will be used depending on the context. For example, in teaching technique or leading a rehearsal prior to public performance feedback might be relatively directive. Feedback on creative tasks, compositions and choreography is likely to be more discursive.

Youth Dance England's U.Dance module *'Approaches to Feedback in Dance'* explores feedback in creative contexts in detail. It focuses upon the system developed by Liz Lerman at Dance Exchange in the United States[22]. This involves four steps that can be summarised as:

1. **Observation** – viewers describe what they have noticed. The teacher might use provocations such as: "What was surprising, stimulating, evocative, memorable, touching, unique, compelling, meaningful for you?"
2. **Creators' questions** – the creator(s) asks the viewers questions relevant to them, for example: "How obvious was it that the movement ideas were based on the starting point or the theme of the piece?", "How did the music work with the movement?", "How clear was the structure of the piece?"
3. **Viewers' questions** – viewers ask questions that open a dialogue with the creator(s), for example: "Why were the opening movements repeated?", "Where did you want the audience to focus at the start of the piece?"
4. **Permissioned opinions** – teachers ask whether the creator(s) would like to hear the viewers' opinions of the work. It might be expected that professional artists will be prepared to hear the viewers' opinions, but asking sets a positive example. Teachers will be sensitive to whether students are ready to hear opinions about their work or whether hearing views at another time might be more useful.

[22] Lerman, L and Borstal, J (2008) *Liz Lerman's Critical Response Process*, Contact Quarterly, 33(1), Winter/Spring, 2008, p16

4.7

Progression, Differentiation and Assessment

Progression will be recognised by the extent to which students create, execute movements, phrases and dances, perform, discuss and analyse with increasing understanding, complexity, control, depth and independence. In creating and performing it can be seen in, for example:

- Range of type of movement and use of parts of the body
- Appropriate use of energy, flow and bodily tension
- Physical ability and confidence
- Clarity of shape, line and form
- Efficiency, fluency and authenticity in movement
- Range of responses to rhythm
- Ability to move from the literal to the abstract
- Linking of the familiar and the unfamiliar
- Ability to move from given tasks to choosing own tasks and finding own resource material
- Ability to move from describing to comparing, analysing, evaluating
- Ability to identify and record intention and outcome

Differentiation may be by outcome or by task.

- Differentiation by **outcome** involves setting tasks that can be interpreted in different ways. It values the range of outcomes.
- Differentiation by **task** involves setting a number of tasks at one time to cater for different abilities within the group.

Assessment is a continuous process that promotes effective learning. It involves evaluation of outcome and process.

4.8

Identifying and providing for talent

Indicators of talent
Young people with talent in dance will show evidence of particular ability in one or more of the following areas[23].

Creating and composing by:

- Responding imaginatively to a range of starting points and concepts when creating movement, and demonstrating artistic sensitivity.
- Experimenting freely and confidently with movement and making considered decisions about the selection of appropriate material to incorporate into their finished work.
- Using space and relationships meaningfully, to express the intention of their dance idea. Space will include the dancer's own personal space and the general space (directions, levels, staging etc). Relationships may be dancer to dancer, dancer to physical environment or dancer to music.
- Applying the skills of choreography inventively to manipulate movement material, develop movement quality and to structure a final product.

Appreciating by:

- Observing and applying critical thinking to their own dance work and that of others, and using their analytical judgements to shape and develop their own practice and performance.
- Researching and demonstrating understanding of the concept, movement ideas and context in which the dance work exists.
- Making links between the choreographer's intentions, the compositional structures and the performance qualities displayed by the dancers.

[23] Taken from *Gifted and Talented Dancers: A Resource Booklet for Teachers*, Dr Lorna Sanders, commissioned by the National Dance Teachers Association, Youth Sport Trust, Specialist Schools and Academies Trust

Performing by:

- Controlling and co-ordinating the body when executing movement whilst successfully combining timing, action, spatial and dynamic content
- Expressing the meaning of the choreography and/or the stylistic features of the dance genre through the physicality of their performances and a strong performer/audience communication.
- Responding to the music/sound with sensitivity and rhythmic awareness, and expressing the musical qualities through their performance of the movement.

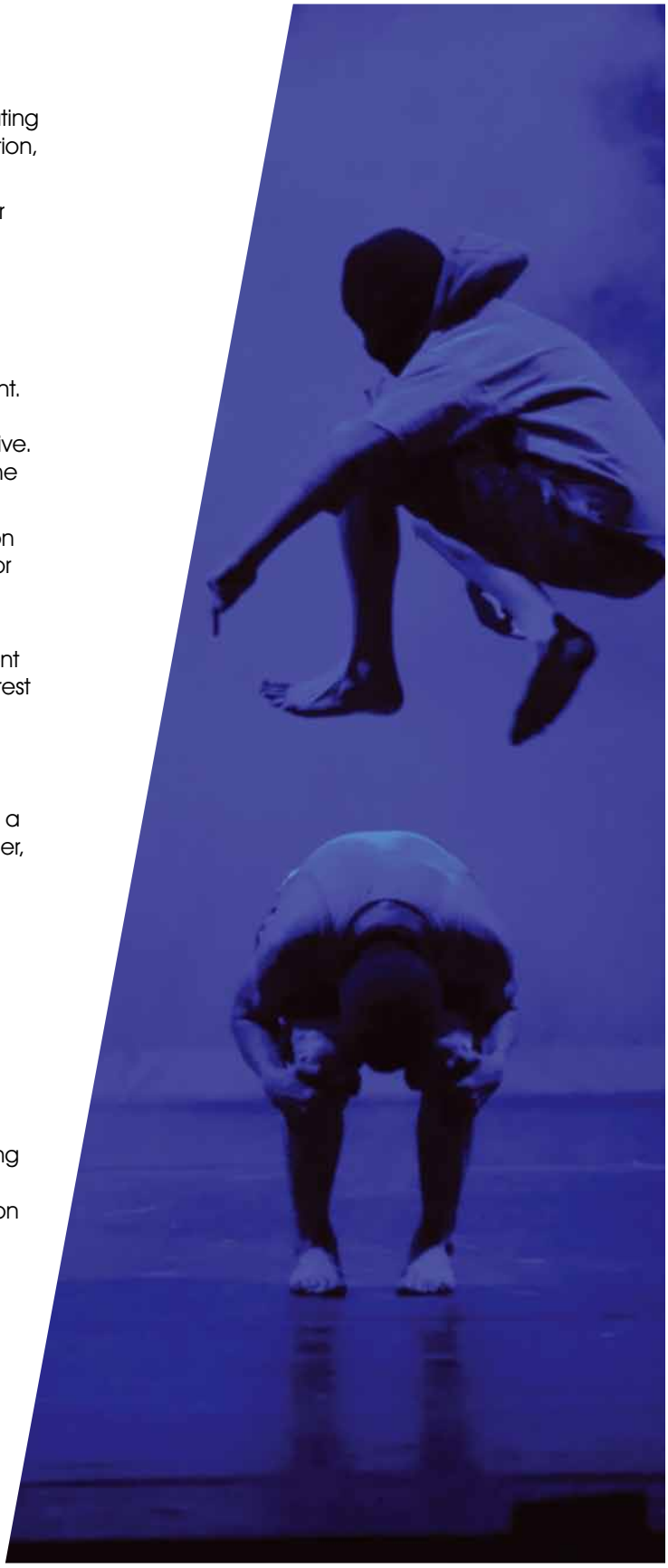
These indicators are descriptive, they are not prescriptive. A range of factors and circumstances may impede the identification of talent in dance:

- Lack of opportunity – for example if the young person has had no access to prior learning in dance or poor quality dance teaching
- Negative cultural context – for example a young person may be reluctant to show enthusiasm or talent if the cultural environment would not value their interest or if it might lead to bullying
- Lack of challenge – unless tasks are differentiated it may not be possible to identify talent
- Misconstrued expectations – for example expecting a talented dancer to also be a talented choreographer, or expecting a dancer with high level skills in one dance genre to be able to excel in all genres

Providing for talent

Providing for talent includes:

- Having a policy and appropriate procedures for identifying talent
- Understanding the special needs of talented young people
- Understanding whether the available dance teaching expertise, challenge and opportunities to develop talent are appropriate, or whether additional provision needs to be made
- Knowing where to signpost young people to enable them to access relevant opportunities and provision



4.9

Resources and technology [24]

Resources for dance include space that is safe and inspiring, a range of live and recorded music, DVDs and teachers packs produced by dance companies and organisations. Most resources can have value, depending on how they are used. The best dance teachers will select resources that promote their teaching objectives and use resources creatively.

Young people are immersed in technology. Schools use technology such as the internet, interactive whiteboards, hand-held learning devices, digital photography and video conferencing to create increasingly stimulating and exciting environments in which their students can learn. At home, young people engage with technologies such as games consoles, mp3 players and mobile phones as part of their daily lives.

Dance is uniquely placed to utilise technology in a variety of ways to enhance young peoples' experience and engagement:

Technology as a creative stimulus
Technological tools such as film and animation can provide an innovative external stimulus for creating movement language and choreography. Computer applications can also provide an alternative access point to dance whereby participants can first engage with the interface and then move into a physical exploration.

Lifeforms – the choreographic software most famously used by Merce Cunningham. The computer has an inbuilt choreographic vocabulary and generates movement language through key frame technology. Cunningham said:

"I think it could affect choreographers' experience of movement in the same way electric light first altered the way visual artists saw the world….It expands what we think we can do, I think normally the mind gets in the way and says 'you can't do that".

[24] Jasmine Wilson, Co-Director of Creative Learning, Wayne McGregor I Random Dance

Poser – a computer animation programme, not developed for choreographic purposes but which also uses key frame technology to animate figures that have no physical limitations. It can stimulate young people to create choreography that breaks their habitual movement patterns, and objects can be animated which can develop participants' sense of space and time.

Technology as a performance element
Digital film and video can be integrated into live dance performances. The process of making dance can be documented and live-performances recorded on film. Editing will have a major impact on the quality of the film.

Remote location technology such as video conferencing can be used to bring disparate communities together by bridging geographical distances both nationally and internationally. For example, in 2002 National Youth Dance Wales worked with Wayne McGregor | Random Dance on a project taking place in Cardiff and Mold. Participants rehearsed separately and the two performance venues were linked with video conferencing, with each group performing in front of projections of live images from the other venue.

Technology for recording and assessing
Recording dance can be a useful memory aid particularly where work is being created over a period of time. It can also help creators gain a greater sense of objectivity and audience perspective to record and view the work they are in the process of creating. Work may need to be submitted on DVD for assessment for some awarding boards. Filming and playback equipment is an essential resource, particularly for teaching dance in schools. Software is available for notating dance using the Labanotation and Benesh systems.

Technology as a dissemination and viewing tool
There is a huge range of websites providing advice on career paths, information on all dance forms and blogs that provide an opportunity to feedback on dance performances and experiences, creating a greater sense of ownership. Social networking sites can provide a communication tool for young people who share enthusiasm for dance or have taken part in the same project.

Professional companies use their websites as information points and to provide insights into the creative process. Rehearsals and performances are webcast, and choreographers and dancers write blogs about their working lives.

A wide range of dance is available on DVD, including dance that has been created for film. Theatre and company websites increasingly include extracts of performances and YouTube is also a popular platform for dance companies and venues to reach their audiences.

Theatres such as The Royal Opera House and Sadler's Wells, are starting to webcast dance work live, providing access to high quality performances that is not limited by geographical locations. The Royal Opera House has presented performances on Big Screens and produces a range of monthly podcasts (sound and video).

Technology and resources
Technology can provide innovative but accessible resources. There are a variety of DVD resources available, including resources produced by dance companies and providing access to the work of professional dance artists. Company websites may include archives of previous productions and tours, and organisations such as Dance Touring Partnership and Dance Consortium have archives of international dance companies that they have toured around the UK. National organisations such as the National Dance Teachers Association and Youth Dance England also provide a range of resources for teachers and young people. Y Dance, Scottish Youth Dance, has produced a variety of interactive resources for delivering dance including a choreographic tool[25].

High-speed broadband connections are necessary for successful webcasting and downloading of materials. Some organisations may have protocols about accessing websites. Internet content can often be opinion rather than fact, and as an increasing amount of information is available there can be quality control issues. Information for young people should always be accessed through well-established and reputable sources.

Technology should be an integral part of the activity and have a clear artistic or educational purpose. Technology cannot replace the live experience of dance either in teaching or performance, but it can serve as an innovative and engaging mechanism for expanding and enhancing young people's experience and engagement.

[25] See www.ydance.org

RMA

5 Dance in Schools

5.1
National Curriculum

The detail of the National Curriculum, and the place of dance within it, is subject to change. For example, Sir Jim Rose's review of primary education located dance in 'Understanding the arts' and includes it in 'Understanding physical development, health and wellbeing'. In secondary schools dance is cited as one of a range of activities through which the key concepts of Physical Education may be delivered. Dance is also taught through performing arts departments and as a single subject. Public examinations in dance and in multi-disciplinary subjects including dance are available at all levels and described in section 6: How do young people progress in dance?

Dance is powerfully placed to help schools meet the three statutory aims of the National Curriculum:

- **Successful learners** who enjoy learning, make progress and achieve
- **Confident individuals** who are able to live safe, healthy and fulfilling lives
- **Responsible citizens** who are able to make a positive contribution to society

Successful learners

- Engaging the kinaesthetic mode of intelligence
- Providing a unique means of learning
- Providing opportunities to reflect, develop and explore options, make informed choices, find strategies for improvement
- Providing opportunities to achieve and recognise success, particularly through performance
- Providing a progressive framework leading to qualifications, further education and a career

Confident individuals

- Promoting physical activity and healthy life-style choices
- Promoting self worth and personal identity
- Taking responsibility for own contribution and for others
- Relating to others in a range of ways
- Developing trust
- Combining the physical, emotional and intellectual aspects of the self
- Providing access to music, design, film and other art forms

Responsible citizens

- Communicating ideas and emotions
- Learning to give and receive feedback
- Promoting skills in problem solving and negotiation
- Promoting responsible team-working
- Providing access to understanding other perspectives, ideas and choices
- Providing access to appreciating diversity of culture, ability and society

5.2

Dance linking across the school curriculum [26]

The National Curriculum contains seven cross-curriculum dimensions that reflect some of the major ideas and challenges that face individuals and society, and help make learning real and relevant. The dimensions add a richness and relevance to learning and can provide a focus for work across the curriculum as a whole, including the routines, events and ethos of a school. Although often interdependent and mutually supportive, a school may choose to focus on one or more dimensions according to the priorities of each and its local context.

Dance is in an excellent position to support the cross-curriculum dimensions through its unique combination of skills.

Teachers do not need to create new activities in order to use dance as a tool for work that enhances cross-curriculum dimensions, but rather to look at new ways of thinking about existing practice in order to make the most of it for students. For example, many schools include at least one dance performance evening in their calendar, to celebrate achievement, provide a focus for learning and to enable young people to have an opportunity to perform in front of an audience. Such events offer many opportunities to support the work of cross-curriculum dimensions, for example:

[26] Kevin Barton, Qualification and Curriculum Authority

Cross curriculum dimension	Key question	Examples of activity
Identity and Cultural Diversity	What connects us with and distinguishes us from others in the UK and the rest of the world?	Students could learn, create and perform dances from a range of cultural and historical backgrounds, not only focusing on cultures represented in their local community, but linking to work in other subjects such as history and geography.
Healthy Lifestyles	How can I make healthy lifestyle choices, manage risk and stay safe?	As well as the obvious opportunities to champion the role dance can play in maintaining healthy lifestyles, students could also create and perform dances based around sensitive and challenging issues in a more abstract and less personal way.
Community Participation	How can we learn from others with expertise and experience in our community?	Community dance organisations could be invited to perform, to lead an extra curricular dance club or to become involved in dance lessons at the school, offering an ideal opportunity to form sustainable links with dance in the community.
Enterprise	How can I make ideas happen?	This provides a tremendous opportunity to widen the scope of events such as performances. Students can become directly involved in, for example, marketing, promotion and budgeting of the event, running refreshment franchises, making and selling DVDs of the event and liaising with the local press.
Technology and the Media	What does media and technology offer me?	There are clear opportunities for students to use technology in dance in a real and engaging context. Multi media technologies such as digital photography, sound and music production and use of video can enhance performances and be an integral part of the creation and performance of a work.
Creativity and Critical Thinking	Why are cultural experiences relevant to me and how can I get involved as a spectator, participant or creator?	Watching live and recorded performances and developing critical thinking are integral to high quality dance experience. It may be possible for the production team to pay a visit to a local theatre or studio before a dance event to gain an understanding of how a professional production is put on. Local primary schools can be invited to take part as performers and participants, possibly taking part in a live cultural event for the first time.
Global Dimension and Sustainable Development	What are the biggest challenges facing our planet and how might they alter its future?	Performances may be created around a unifying theme concerned with the global dimension, the event may be designed to raise money for a charity promoting sustainable development, there may be a presentation in the foyer for the audience to see prior to the performance, the school may decide to take steps to make the event itself 'carbon neutral.'

5.3

Compelling learning experience

The nature of dance, combining as it does the elements of physicality, creativity and performance, mean that it can be used as a vehicle to provide young people with a variety of compelling learning experiences.

A compelling learning experience:

- Gives learners a sense of autonomy, including the chance to think critically, make decisions, take responsibility and manage risks
- Offers opportunities for cooperation and collaboration
- Broadens horizons and raises aspirations, offering contexts that challenge learners and encourage them to step outside their comfort zone
- Is real and relevant, connecting learning at school to the world beyond the classroom
- Has a clear sense of audience and purpose
- Provides contexts that draw together several aspects of learning
- Has clear learning outcomes relating to what learners need to know, understand and be able to do.

5.4

Delivery

A high quality dance programme will be:

- **Visionary** – with a shared and articulated vision. It will be clear about what dance *is* and what dance can *do*. It will be committed to high achievement and progression in dance, be outward looking and work collaboratively across and beyond the school, and ensure dance makes a positive contribution to curriculum aims and whole school improvement. The extent to which the programme is successful in realising its vision, is meaningful for children and young people, and has impact will be regularly monitored and evaluated.
- **Compelling** – offering young people with compelling learning experiences that are relevant, challenging and imaginative. Teachers listen to the student voice, and engage with other subjects and partners beyond the school. The programme will encourage achievement and enrich the life of the school through providing a range of out-of hours activities for students and teachers.
- **Creative** – providing activity that is purposeful and inspires creative, innovative and original responses. Reflective practice and assessment for learning will enable students to recognise achievement and develop strategies for continual improvement.
- **Progressive** – supporting young people to progress in dance, engage in wider opportunities, broaden their horizons and raise their aspirations. They will be supported to develop as life-long successful learners, confident individuals and responsible citizens, taking increasing responsibility for their own learning and being positive role models for younger students.
- **Resourced** – with access to good dance studio and performance space, appropriate IT, video and other essential equipment. The programme will have a budget for working with artists, seeing professional performances and purchasing music and DVDs. It will be staffed by experienced, inspiring teachers with appropriate qualifications and specialist dance expertise.

Organisation
Inclusivity, coherence and progression are best delivered through offering dance as part of the curriculum for all young people in every year group.

Providing dance throughout the early years of secondary school lays the foundation to enable young people to take dance as a single or multi-disciplinary qualification in later years.

There may be times when single-gender teaching has purpose. Working in mixed-gender groups enriches learning and is an integral part of high quality dance experience.

Young people value subjects and activities that have high status in the school. They will understand the status of dance in the school through, for example, the amount of time allocated to dance, the quality of the space in which it takes place, the enrichment activities and qualifications available and the ways in which achievement in dance is celebrated.

Expertise
There is a national shortage of qualified dance teachers with the expertise necessary for the teaching of dance to a high level and/or qualifications in dance.

Families or clusters of schools can work together to share skills and expertise, to offer advanced dance qualifications and/or gifted and talented programmes.

Dance artists, companies and expert practitioners can supplement, but not replace, expertise within the school. The role of experts external to the direct management of the school needs to be clear. Team teaching, involving the teacher and the expert, promotes skill-sharing.

Visiting teachers must have clearance under the national safeguarding policies, and their own public liability insurance. Schools will have their own safeguarding procedures.

Visiting teachers may be accredited through having a degree in dance, professional training at tertiary level, holding certification for working in schools and/or community settings, working with regional dance agencies and/or professional companies. Qualifications and accreditation are constantly changing and up to date advice should be sought.

Dance agencies, Youth Dance England's Youth Dance Strategy Managers and School Dance Coordinators, and the National Dance Teachers Association can signpost schools to sources of expertise and offer guidance about various aspects of dance education.

6 How do young people progress in dance?

6.1
Progression in dance

Young people can progress their involvement in dance through expanding the range of activities that they participate in at school, taking graded examinations offered by private dance teachers, and participating in projects and performances provided by dance artists, companies, agencies, theatres and other organisations.

Gifted and talented programmes provided by schools cater for young people demonstrating talent in dance, enabling them to develop their performing skills alongside their peers and achieve at a higher level than may be possible during curriculum time.

Festivals provide opportunities for young people to perform, share ideas and work with others from a wide range of backgrounds. U.Dance is the Youth Dance England National Dance Performance Framework and provides a framework for performances involving different schools and groups at local, regional and national levels. The programme is supported by a Continuing Professional Development programme and resource packs for teachers.
www.u-dance.org

Centres for Advanced Training (CATs) provide opportunities for young people with exceptional potential in dance. Programmes are designed to allow young people to remain living at home and attending their usual schools, with opportunities to develop dance and creative skills, perform and work with professional dance artists at weekends and during holidays. Admission is by audition, and places bring means-tested grants provided by the Department for Education's Music and Dance Scheme.
www.nationaldancecats.co.uk

Residential schools provide specialist training for young people from the age of 11, mainly in ballet. Admission is by audition, and places are subject to means-tested grants through the Department for Education's Music and Dance Scheme. Schools currently supported by the Music and Dance Scheme are The Royal Ballet School, Elmhurst School for Dance, Hammond School and Tring Park School.
www.education.gov.uk

The Dance and Drama Awards Scheme supports young people attending a number of independent specialist schools and colleges from the age of 16 years.
www.direct.gov.uk/danceanddrama
www.cdet.org.uk

At **higher education** there are two distinct options:

Universities offered over 470 courses at 78 institutions for entry in 2010, including dance as a single subject, combined with a wide range of other subjects and courses with a focus on particular career routes, such as teaching and dance in the community.
www.ucas.com

Specialist providers are funded by the Higher Education Funding Council England at a level that enables them to provide professional training for young people with the potential to pursue a career in dance. The Conservatoire for Dance and Drama embraces Central School of Ballet, London Contemporary Dance School, Northern School of Contemporary Dance, Rambert School of Ballet and Contemporary Dance together with a number of drama schools. TrinityLaban combines Trinity School of Music and Laban. The Royal Academy of Dance (RAD) is a UK designated Accredited Provider of Initial Teacher Training and offers PGCE: Dance Teaching and a Master of Teaching (Dance) both of which are university validated awards. All the specialist providers offer a range of undergraduate and postgraduate courses.
Conservatoire for Dance and Drama: www.cdd.ac.uk
TrinityLaban: www.laban.org
RAD: www.radeducation.org.uk

6.2

Dance qualifications and awards

Dance qualifications can be gained at every level of the national qualification framework. Qualifications can be in dance as a single subject, in specific aspects of dance such as performing or teaching, or as part of a related or multi-disciplinary qualification. The indicative map of qualifications provides a few examples of the qualifications available in dance and an indication of the wider range of opportunities to gain qualifications. Further information about the national qualification framework, including planned changes, can be found on the directgov website:
www.direct.gov.uk/en/EducationAndLearning/QualificationsExplained

Graded examinations in various dance genres are offered by awarding bodies such as the British Ballet Organisation (BBO), the Imperial Society of Teachers of Dancing (ISTD), the Royal Academy of Dance (RAD) and others. These organisations also offer qualifications and continuing professional development for teachers. Trinity College London in association with Arts Council England offers Arts Awards at Bronze (Level 1), Silver (Level 2) and Gold (Level 3) levels for young people aged 11 – 25. New qualifications are continually emerging and a complete list of awarding bodies offering qualifications accredited by the regulatory bodies in England, Wales and Northern Ireland can be found on the National Database of Accredited Qualifications:
www.accreditedqualifications.org.uk

Indicative map of qualifications in dance

National Qualification Framework

Levels	Examples of qualifications	Examples of dance qualifications
Entry	Entry level certificates; Skills for Life	
1	GCSE grades D-G; BTEC Introductory Diplomas / Certificates; NVQs at level 1	Foundation Graded Examination in Dance; Certificate in Practical Performance Skills (Dance); Sports Leaders level 1 in Dance
2	GCSE grades A* - C; BTEC First Diplomas / Certificates, NVQs at level 2	GCSE Dance; Intermediate Graded Examination in Dance;
3	GCE A levels and in applied subjects; BTEC Diplomas / Certificates / Awards / Nationals; International Baccalaureate	Advanced GCE in Dance; Certificate in Observation and Understanding of Learning Techniques in Dance; Vocational Graded Examination in Dance
4	BTEC Professional Diplomas / Certificates / Awards; NVQs at level 4	Diploma in Dance; Certificate in Dance Education
5	HNCs / HNDs; BTEC Professional Diplomas / Certificates / Awards; NVQs	Certificate in Safe and Effective Dance Practice; National Certificate in Professional Dance;
6	National Diploma in specialist areas of work; BTEC Advanced Professional Diplomas / Certificates / Awards	National Diploma in Professional Dance; Diploma in Dance Teaching and Learning (Children and Young People)
7	Diplomas; BTEC Advanced Professional	
8	Specialist awards	

Further and Higher Education Qualifications

Levels	Examples of qualifications	Examples of dance qualifications
4	Certificates of higher education	Certificate of Higher Education: Dance
5	Diplomas of higher education	Diploma of Higher Education: Dance Education; Professional Dancer's Teaching Diploma
6	Bachelors degrees; bachelors degrees with honours; PGCE	BA Dance; BA Dance Education
7	Masters degrees	Postgraduate Certificate in Education: Dance; Master of Teaching (Dance); MA in Choreography; MA in Performance; MA in Dance Science
8	Doctoral degrees	Research degrees in dance, choreography, education

6.3

Dance Careers

A Guide to Dance Careers is available to download from the Youth Dance England website: www.yde.org.uk/careers

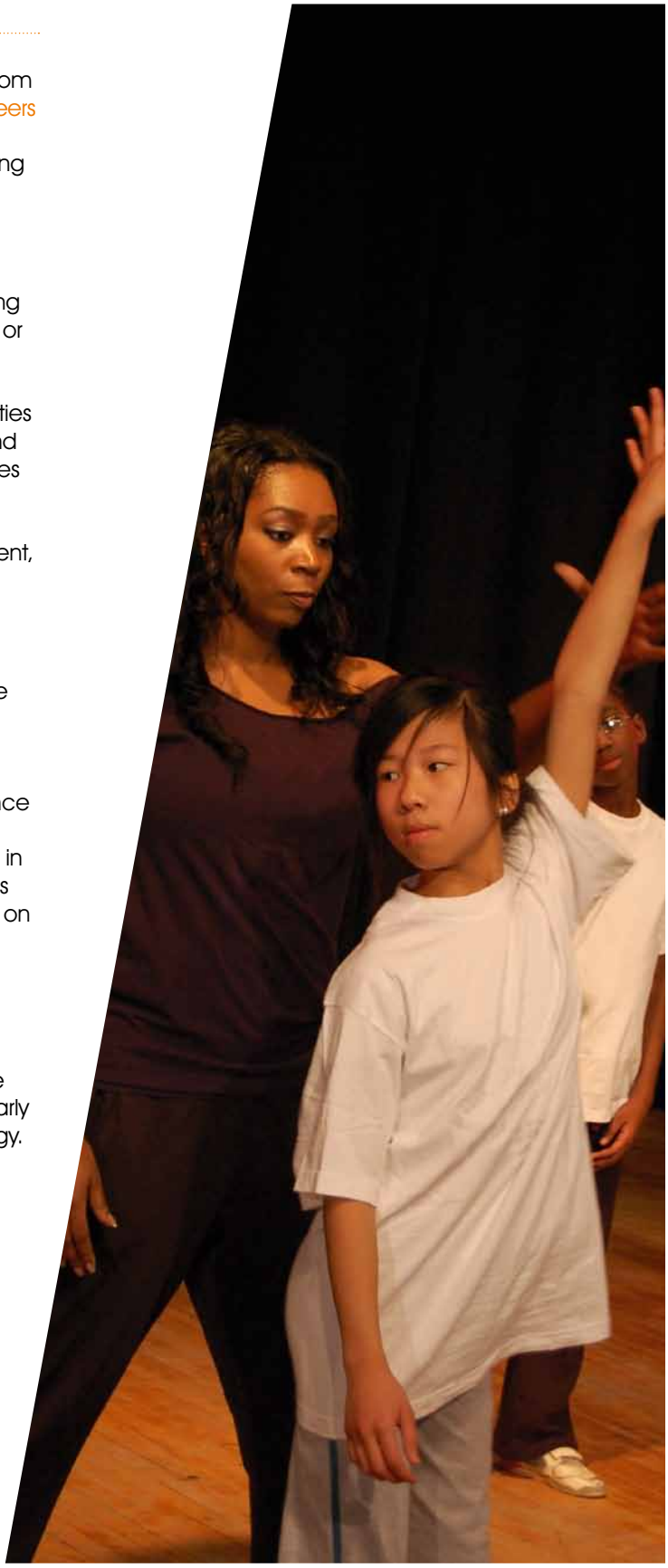
Performing – to be a professional dancer requires being highly trained, creative and at the peak of physical fitness. Many dancers start in their teens, or younger. Competition is fierce and success depends on talent, experience, contacts, determination and luck! Many dancers earn a living through a range of work, including teaching. Most dancers cease performing in their 30s or 40s and move into a second career.

Teaching – is an area of growing demand. Opportunities exist in private dance schools, state schools, further and higher education, and in the community and the routes into teaching depend on the specific area.

Support professions – can include work in management, promotion, producing, marketing, funding and policy-making. There are work opportunities with dance companies and dance agencies, with theatres, local authorities, and funding bodies that require a commitment to dance and passion for dance. Dance experience is not always necessary, but is usually desirable.

Choreography – most choreographers have experience as professional dancers. Some work as independent choreographers across a range of dance companies in the UK and overseas, in opera, theatre, advertisements and film. A few establish their own companies, usually on a project basis.

Breaking the mould – there are many routes into a career in dance, and opportunities to demonstrate entrepreneurship and forge unique career pathways. Dance has provided a foundation for people to move into other art forms and work across art forms, particularly in circus, physical theatre, opera and digital technology.

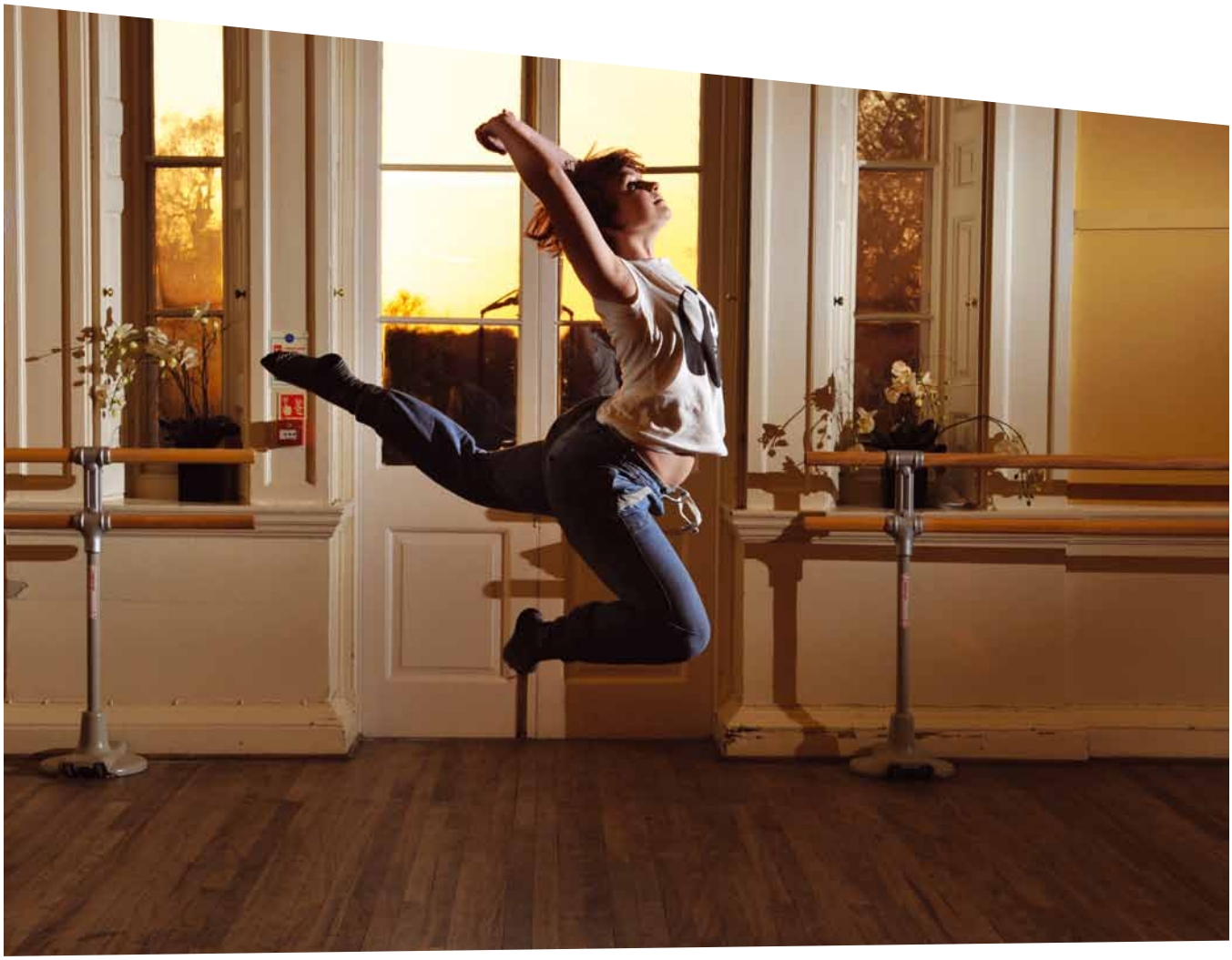


7 Space for Dance

7.1

Why does space matter?

Space is the essential requirement for dance. It must be safe for the physical activity of dancing. It must also inspire participants to send energy beyond the extremes of their bodies, extend their line, to jump, lift, travel and 'fill' the space. It must respect the need to work in bare feet and on the floor, be clean, clear of obstacles and facilitate dancers and creators to design in space, to stand back and see the work they have made. Natural light and light coloured decoration create a sense of space.



7.2

What are the essential characteristics of space for dance?

Further information is available from the Specialist Schools and Academies Trust *'Arts spaces in schools: Designing for excellence'* and to download from www.ndta.org.uk

- Dimensions that are at least 10m wide, 14m long and 4.5m high depending on the age and number of students using it at any one time, and allowing for group work. More space may be needed for particular purposes.
- A useful rule of thumb is to provide three square metres for each participant of primary school age range and five square metres of secondary and tertiary age range
- Rectangular or square shape with clear front
- Clear and uncluttered, with clean floor
- Nearby changing rooms for males and for females, toilets and drinking fountain
- Vestibule area to provide space for personal belongings, footwear and storage
- Sprung floor that complies with European DIN-standard 18032 Part II, giving a shock absorption coefficient of at least 55%
- Light coloured wood is the best material for flooring and may be covered by a dance lino for protection
- Air temperature should be maintained at a minimum of 20°C, preferably at 24°C
- Mechanical ventilation systems should provide between six and ten air changes per hour.

For secondary schools and high level achievement:

- Mirrors along one wall allow dancers to check their alignment and position. They should be 2.2m in height and made of safety glass and reinforced. Curtains allow mirrors to be covered when required
- Barres should be fixed to the other three walls, at heights between 90cm and 120cm to cater for students of different heights
- Equipment to play recorded music and DVDs, to film and play back footage of student work that does not impede the height of the space, and interactive whiteboard.

Performance spaces:
Access to space that can be blacked out and has theatrical lighting is important for creating, performing and watching dance. Considerations for height, dimensions and flooring are consistent with the requirements for studio space. Other considerations for dance performance space include:

- Raked seating and good sightlines are essential to provide the audience a full view of the stage and the dancers; retractable seating allows the floor of the space to be used for a wider range of purposes
- Side lighting is important for dance
- Wing space should be sufficient to allow dancers to exit the performing area at speed
- Cross-over space at the back of the stage enables performers to enter the performing area from different sides
- Changing rooms and toilets should be adjacent to the performance space

Space for dance in and beyond schools
There is growing demand for good spaces for dance, and schools with good studio and/or performing spaces may find that artists, arts organisations, and community groups are keen to use their space in out-of-school hours. This can enhance the curriculum, build links between schools and their communities, and may generate income.

Beyond schools, there are a small number of purpose-built dance houses that can offer inspiration for new school buildings and facilities for curriculum enhancement. Dance houses may also host artists and companies in residence, offer regular classes, be a Centre for Advanced Training and offer other progression routes for young people.

7.3

Considerations for new builds and refurbishments

- Consult with staff, students, existing and potential community users and dance experts about their requirements. These may be influenced by other facilities in school and nearby, for example the value of being able to black out the dance studio and use stage lighting may vary depending on whether the school also has a theatre.
- Be inspired! Look at studios in other schools, dance agencies and professional dance schools and talk to the teachers and students about what works well.
- Think about locating the space near to other arts spaces as dance often collaborates with other art forms.
- Remember the need for changing space; space for storage, shoes and bags; sound and video equipment.
- Take expert advice on flooring systems, they are expensive items to get wrong.
- Multi-purpose and dual-use spaces never work well for dance, and varying uses often leads to rapid deterioration of floors.
- Overall dimensions, including height are critical for high quality experience and achievement and for the potential of the space to be useful in building links with the wider community. Spaces that are too small or too low cannot be rectified at a later date.

Contacts

National Organisations

Arts Council England
www.artscouncil.org.uk

Arts Council of Northern Ireland
www.artscouncil-ni.org

Scottish Arts Council
www.scottisharts.org.uk

Arts Council of Wales
www.artswales.org.uk

Association for Physical Education
www.afpe.org.uk

Council for Dance Education and Training
www.cdet.org.uk

Dance Consortium
www.danceconsortium.com

Dance Touring Partnership
www.dancetouringpartnership.co.uk

Dance UK
www.danceuk.org

Department for Culture Media and Sport
www.culture.gov.uk

Department for Education
www.dcsf.gov.uk

English Folk Dance and Song Society
www.efdss.org

Foundation for Community Dance
www.communitydance.org.uk

National Dance Teachers Association
www.ndta.org.uk

Specialist Schools and Academies Trust
www.ssatrust.org.uk

Youth Dance England
www.yde.org.uk

Youth Sport Trust
www.youthsporttrust.org

Dance Companies[27]

ACE Dance and Music
www.acedanceandmusic.com

Akram Khan Company
www.akramkhancompany.net

Arthur Pita
www.arthurpita.com

Ballet Black
www.balletblack.co.uk

Balletboyz
www.balletboyz.com

ballet LORENT
www.balletlorent.com

Birmingham Royal Ballet
www.brb.org.uk

Bonachela Dance Company
www.bonacheladancecompany.com

CandoCo
www.candoco.co.uk

Charles Linehan Company
www.cueperformance.com

David Hughes Dance
www.davidhughesdance.co.uk

DV8
www.dv8.co.uk

English National Ballet
www.ballet.org.uk

Gilmore Productions
www.gilmoreproductions.co.uk

Henri Oguike Dance Company
www.henrioguikedance.co.uk

Hofesh Shecter
www.hofesh.co.uk

Independent Ballet Wales
www.welshballet.co.uk

Irie! Dance Theatre
www.iriedancetheatre.org

[27] Dance companies develop all the time and no list can be comprehensive. This list aims to indicate the range of scale, artistic ambition and ways of working across UK dance companies.

Jasmin Vardimon Dance Company
www.jasminvardimon.com

Kompany Malakhi
www.kompanymalakhi.com

Loop Dance Company
www.loopdancecompany.co.uk

Ludus
www.ludusdance.org

Maresa von Stockert's Tilted Productions
www.tilted.org.uk

Michael Clark Company
www.michaelclarkcompany.com

Motionhouse
www.motionhouse.co.uk

National Dance Company Wales
www.ndcwales.co.uk

New Adventures
www.new-adventures.net

New Art Club
www.newartclub.org

Northern Ballet Theatre
www.northernballettheatre.co.uk

Phoenix Dance Theatre
www.phoenixdancetheatre.co.uk

Protein Dance
www.proteindance.co.uk

Rambert Dance Company
www.rambert.org.uk

Retina Dance Company
www.retinadance.com

Richard Alston Dance Company
www.theplace.org.uk/radc

RJC Dance
www.rjcdance.org.uk

Robert Hylton Urban Classicism
www.urbanclassicism.com

Rosie Kay Dance Company
www.rosiekay.co.uk

Royal Ballet
www.roh.org.uk

Russel Maliphant Company
www.rmcompany.co.uk

Scottish Ballet
www.scottishballet.co.uk

Scottish Dance Theatre
www.scottishdancetheatre.com

Stan Won't Dance
www.stanwontdance.com

Shobana Jeyasingh Dance Company
www.shobanajeyasingh.co.uk

Siobhan Davies Dance
www.siobhandavies.com

StopGAP Dance Company
www.stopgap.uk.com

Tees Valley Dance
www.arconline.co.uk/tvd

The Curve Foundation Dance Company
www.curvefoundation.org

The Cholmondeleys and the Featherstonehaughs
www.thecholmondeleys.org

Union Dance
www.uniondance.co.uk

Vincent Dance Theatre
www.vincentdt.com

Wayne McGregor I Random Dance
www.randomdance.org

ZooNation Dance Company
www.zoonation.co.uk

Dance Houses and Agencies

Association of Dance of the African Diaspora (ADAD)
www.adad.org.uk

Akademi South Asian Dance
www.akademi.co.uk

Cheshire Dance
www.cheshiredance.org

Dance4
www.dance4.co.uk

Dance Base
www.dancebase.co.uk

Dance City
www.dancecity.co.uk

DanceEast
www.danceeast.co.uk

DanceFest
www.dancefest.co.uk

Dance Initiative Greater Manchester
www.digm.org

Dance South West
www.dancesouthwest.org.uk

Dance Umbrella
www.danceumbrella.co.uk

Danceworks
www.danceworks.org.uk

DanceXchange
www.dancexchange.org.uk

Déda
www.deda.uk.com

East London Dance
www.eastlondondance.org

Gloucestershire Dance
www.gloucestershiredance.org.uk

Greenwich Dance Agency
www.greenwichdance.org.uk

Hampshire Dance
www.hampshiredance.org.uk

Lincolnshire Dance
www.lincolnshiredance.com

Merseyside Dance Initiative
www.merseysidedance.co.uk

Royal Ballet School Dance Partnership and Access Programme
www.royal-ballet-school.org.uk

Rubicon
www.rubicondance.co.uk

Sadler's Wells
www.sadlerswells.com

Sampad South Asian Arts
www.sampad.org.uk

South East Dance
www.southeastdance.org.uk

Swindon Dance
www.swindondance.org.uk

The Place
www.theplace.org.uk

YDance (National Youth Dance Agency for Scotland)
www.ydance.org

Yorkshire Dance
www.yorkshiredance.com

Centres for Advanced Training

Dance Centres for Advance Training (CATs)
www.nationaldancecats.co.uk

East, DanceEast
www.danceeast.co.uk/academy

East Midlands, Dance4
www.dance4.co.uk

London, The Place
www.theplace.org.uk

North East, Dance City
www.dancecity.co.uk

North West, The Lowry
www.thelowry.com

South West, Swindon Dance
www.swindondance.org.uk

Trinity Laban Conservatoire of Music and Dance
www.trinitylaban.ac.uk

West Midlands, DanceXchange / Sampad
www.dancexchange.org.uk/momentum

Yorkshire, Northern Ballet Theatre
www.northernballettheatre.co.uk
in partnership with
Northern School of Contemporary Dance
www.nscd.ac.uk

Further and higher education:

Conservatoire for Dance and Drama
www.cdd.ac.uk

Council for Dance Education and Training
www.cdet.org.uk

Dance and Drama Awards
www.direct.gov.uk/en/

Music and Dance Scheme
www.dcsf.gov.uk/mds/

UCAS
www.ucas.ac.uk

Bibliography and references

Arts Spaces in Schools: **designing for excellence;** Specialist Schools and Academies Trust; (2007)

Dance and Health; Department for Culture, Media and Sport; Arts Council England and National Health Service; (2006)

Dance in Schools; Arts Council England; (1993)

Dance Links: **a guide to delivering high quality dance for children and young people;** The National PE, School Sport and Club Links Strategy; (2005)

Dance Mapping; Arts Council England; (2009)

Dance Teaching Essentials; Dance UK; (2002)

Gifted and Talented Dancers: A Resource Booklet for Teachers. Dr. Lorna Sanders, commissioned by the National Dance Teachers Association. Youth Sport Trust and Specialist Schools Trust.

Improving Participation of Muslim Girls in Physical Education and School Sport; Birmingham City Council; (2008)

Liz Lerman's Critical Response Process, Leman, L and Borstal, J. (2008) Contact Quarterly. 33 (1),Winter/Spring (2008).

National Curriculum; www.qcda.gov.uk

The Dance Review; Tony Hall; Department for Culture, Media and Sport (2008)

Government Response to Tony Hall's Dance Review; Department for Culture, Media and Sport (2008)

U.Dance: continuing professional development resource packs; Youth Dance England; (2009)

Editorial Team

Jeanette Siddall, author /editor
Linda Jasper, Director, Youth Dance England
Julia Williams, Programme Leader: Dance in Schools and Colleges, Youth Dance England
The YDE Team
Design by Marc Marazzi

Contributors

Kevin Barton, Qualifications and Curriculum Development Agency
Toby Norman-Wright, Youth Dance Strategy Manager, West Midlands, DanceXchange
Jasmine Wilson, Co-Director of Creative Learning, Random Dance
Photography: Brian Slater

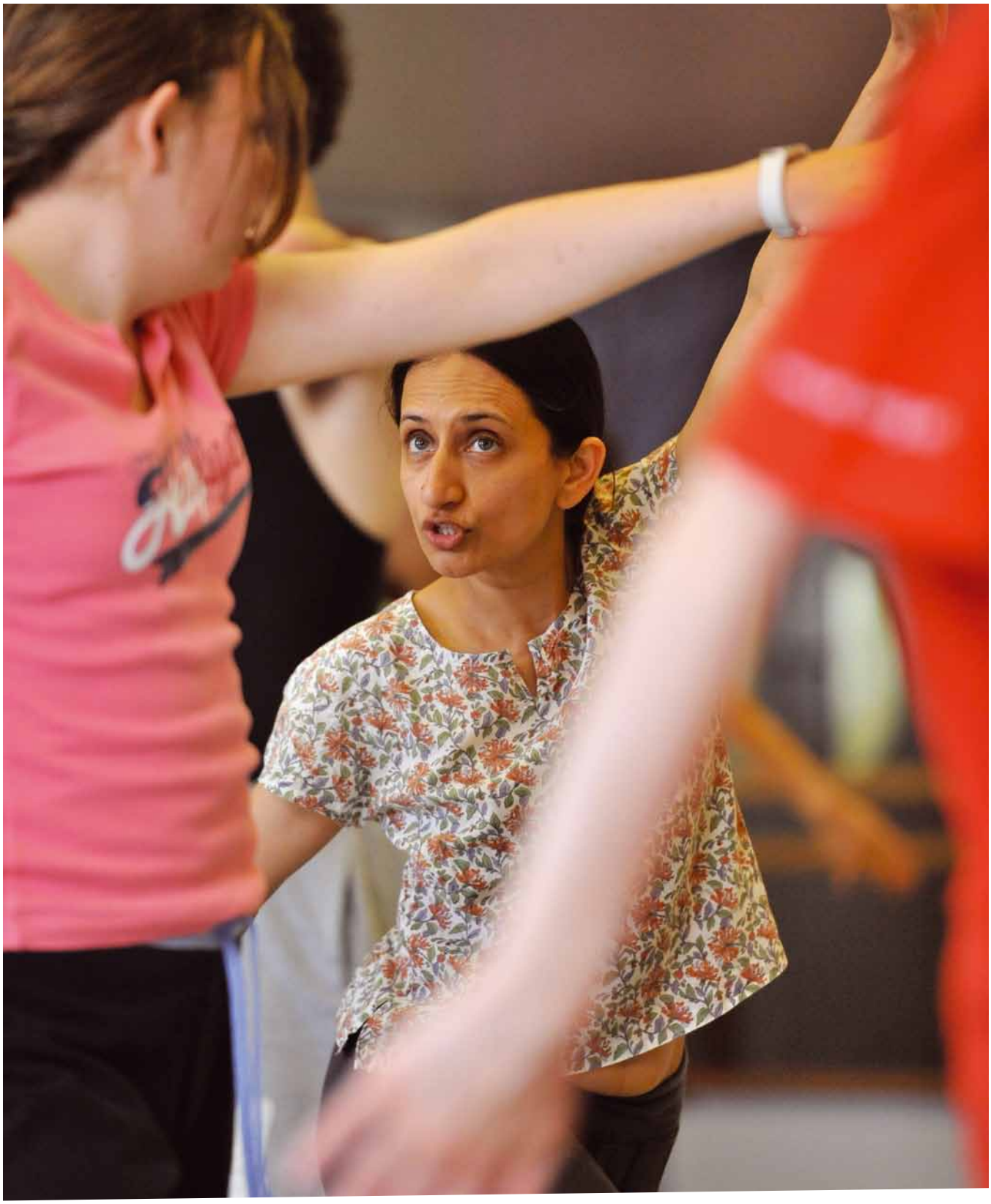
Advisors and commentators

Dance Network:
Jo Colin, Youth Sport Trust
Lucia Devine, Association for Physical Education
Richard Jones, Specialist Schools and Academies Trust
Penny Perrett, National Dance Teachers Association
Karin Smurthwaite, School Sport Coordinator, Newcastle-Upon-Tyne

Youth Dance England School Dance Coordinators:
Rachael Alexander
Caroline Callaghan
Alison Dixon
Chris Francis
Nikki Griffiths
Lindsay Hall
Roz Lynch
Emma Preston

Ginny Brown,The Royal Ballet School
Robin Keil, Department for Children, Schools and Families' Music and Dance Scheme
Luke Pell, CandoCo
Lorna Sanders, independent consultant
Christopher Thomson, Director of Learning and Access, The Place
Joan White, Royal Academy of Dance

Charity registration: 1105635
Company registration: 5033279



Youth Dance England is supported by:

Supported by ARTS COUNCIL ENGLAND

dcms

Department for Education

music and dance scheme