

LOCALLY DEVELOPED COURSE OUTLINE

Dance (2019)15-3

Dance (2019)15-5

Dance (2019)25-3

Dance (2019)25-5

Dance (2019)35-3

Dance (2019)35-5

Submitted By:

The Edmonton School Division

Submitted On:

Feb. 26, 2019

Course Basic Information

<u>Outline Number</u>	<u>Hours</u>	<u>Start Date</u>	<u>End Date</u>	<u>Development Type</u>	<u>Proposal Type</u>	<u>Grades</u>
15-3	62.50	09/01/2019	08/31/2023	Developed	Authorization	G10
15-5	125.00	09/01/2019	08/31/2023	Developed	Authorization	G10
25-3	62.50	09/01/2019	08/31/2023	Developed	Authorization	G10
25-5	125.00	09/01/2019	08/31/2023	Developed	Authorization	G10
35-3	62.50	09/01/2019	08/31/2023	Developed	Authorization	G10
35-5	125.00	09/01/2019	08/31/2023	Developed	Authorization	G10

Course Description

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

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

- Ballet

- Hip Hop

- Jazz

- Modern/Contemporary

- Tap

- Theatre

- World

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

- adequate flooring (sprung or resilient wood floors)

- air quality (ventilation and temperature control)

- space (at least 90 square feet per student recommended)

- shatterproof mirrors

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

Course Prerequisites

No prerequisite for Dance 15

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

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

Sequence Introduction (formerly: Philosophy)

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

Student Need (formerly: Rationale)

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

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

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

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

Scope and Sequence (formerly: Learner Outcomes)

Dance 15 (5 credit)

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

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

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

Dance 25 (5 credit)

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

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

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

Dance 35 (5 credit)

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

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

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

Dance 15 (3 credit)

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

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

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

Dance 25 (3 credit)

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

artistic elements and techniques to support expression. (Guiding Questions 24 and 25)
Essential Understanding 2: Engaging with various forms of communication and expression allows us to represent and interpret our understandings of the world in multiple ways. (Guiding Question 26)

Essential Understanding 3: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Questions 27 and 28)

Dance 35 (3 credit)

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

Essential Understanding 3: Exploring connections strengthens our understandings of relationships to help us make meaning of the world. (Guiding Questions 32 and 33)

Guiding Questions (formerly: General Outcomes)

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

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

Learning Outcomes (formerly: Specific Outcomes)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Facilities or Equipment

Facility

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

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

Facilities:

Equipment

No required equipment.

Learning and Teaching Resources

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

Sensitive or Controversial Content

No sensitive or controversial content.

Issue Management Strategy

Health and Safety

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

Risk Management Strategy

The following strategies mitigate risks in the dance environment:

- Having health and safety policies, procedures and processed in place.
- Teachers with training in dance.

Statement of Overlap with Existing Programs

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Student Assessment

No identified student assessments.

Course Approval Implementation and Evaluation

No specific processes.

Superintendent's Report

Valleyview School Project

On January 5th we submitted a "Schedule A" space requirement document for around 8000 square meters of instructional and community space. The architects will take "Schedule A" and the design parameters and create a draft floor plan. The "Schedule A" and design parameters take into account the feedback received from students, staff, and the community. The document is currently under review by the involved ministries.

Critical Incident Response

NGPS Parent and Student can be found at this [Safety Information](#) link and attached appendix.

For events taking place in real time we have a comprehensive resource called Hour Zero that details responses to every imaginable event that takes place in or around a school. This program is managed by our Health and Safety Coordinator Deanna Harapchuk and she is scheduled to present on this in a few Board meetings from now. Parent information is available on the [website](#).

Threat and Grief and Loss response is managed through a CTIP (Centre for Trauma Informed Practice) process. This is the gold standard in North America. Division staff, administration, and other staff with related roles receive comprehensive training.

Threat making behavior results in a VTRA (Violence Threat Risk Assessment, pronounced Vitra)) process. At the beginning of each year parents are sent what is called "fair notice" of the VTRA process and descriptive information is available on our [website](#). A VTRA process involves local agencies and a series of steps that are followed completely with every incident.

The NGPS grief and loss process activates trained personnel and community resources and includes debriefing often with the support of a trained outside agency.

Transportation Review Report

Motion 4912-23 That the Board receive an update on the review process of school transportation areas.

Transportation reviews took place in 2006 and 2013 with both review reports conducted by consultants. These reviews are of a similar format and cover:

- Student transportation revenues and expenditures
- Rural student transportation funding
- Technology
- Student transportation policy, service effectiveness, efficiency and management methodology
- Contractor costs and comparisons

Neither of these otherwise comprehensive reports examined transportation areas. The Division can find no formal documentation of a transportation area review being conducted.

Currently Northern Gateway has 5 transportation zones each made up of transportation areas of specific schools:

- Valleyview
- Fox Creek
- Whitecourt
- Sangudo / Mayerthorpe
- Rich Valley / Grasmere / Darwell / Onoway

While the Board maintains separate transportation area for each school, these areas do overlap in Blue Ridge and Little Smoky where students may choose between two families of schools. The choice zone of Blue Ridge was created due to the closure of the local school and students may choose between the Mayerthorpe schools and the Whitecourt Schools with Pat Hardy as the designated elementary location. We also bus students from Blue Ridge to three Living Waters' schools. At this time 25 students attend Mayerthorpe Schools, 13 attend Living Waters' schools, and 59 students attend school in Whitecourt. The Little Smoky overlap was created pre-amalgamation with students able to choose between Fox Creek and Valleyview schools. Fox Creek is attended by 16 Little Smoky students and 8 students from the overlap area attend in Valleyview.

The Division is able to service the current Board established transportation areas within the framework of applicable policy, administrative procedures, and funding. Operationally there isn't a current need for review.