Chapter 9

Something old, something new, something borrowed but certainly not blue!

Christopher Klopper and Susanne Garvis

In this final chapter we bring together three vignettes that look at the various ways arts education knowledge has been embodied in practice. The vignettes are explored in a holistic way providing consideration to a broad range of multidisciplinary aspects of arts education. Each of the vignettes uses old knowledge, new knowledge and borrowed knowledge to help inform the implementation of the arts. As we read these stories we are able to reflect on the future practice of arts education in school classrooms and be inspired to tap into the potential.

Introduction

It has already been established that arts education is important for all students. We also know that in some schools arts education is under severe threat. In this final chapter we wanted to bring together stories from teachers who have been successful in embedding arts in their practice. It is hoped that by reading such stories we can initiate a 'cascade' of sustained change (Gladwell, 2000) for the good of arts education.

As we begin to ‘tap into the arts’, we begin to understand the different ways we can use and embed arts knowledge. This includes understanding how we can use ‘old knowledge’, ‘new knowledge’ and ‘borrowed knowledge’ to excite and enthuse future practice. In this chapter we read the different ways that teachers have embedded arts knowledge with their students. We read of the success of different thinking in teaching the arts and the positive outcomes it achieves for students. From these vignettes we are also provided with hope for the future of arts education in schools.
Something old

What can we learn from past knowledge about arts education? Like any good historian would tell you, it is important to understand the knowledge gained by past events to anticipate and prepare for the future. If we want to move forward with invigorated practices in arts education we must look at where arts education has come from to allow future proofing. Questions we need to consider include: Does the current curriculum suit student needs? Are teachers still using the same content and material they have been using for the past decade or two? Are teachers still teaching the arts subjects the same way they did five years ago?

Within Australia, Arts education has only been considered an important learning area for students in the last 21 years. The Arts were first recognized as an important area for student learning (key learning area) in the National Goals for Schooling (1989). The National Goals statement provided broad directions to guide schools and education authorities in securing educational outcomes for students. The establishment of a common set of goals for schools for State and Territory governments (with their constitutional responsibility for schooling), provided a combined national interest of providing the best possible educational outcomes for young Australians in key subject areas identified (including the Arts). For the first time in Australian educational history, the Arts appeared as an agreed goal between states and territories. The Arts were positioned as a key learning area for all students, a goal in the curriculum for all states and territories. Since that time various arts programs have emerged, including prescriptive lesson planning and sequenced development of learning experiences. As teachers, we can learn from this ‘old knowledge’ to inform our current or future teaching of the arts.

In this vignette, a music teacher shares the way she has used her arts knowledge to reinvent music education in her new classroom. The teacher, Nell Dachs, found that when she entered a new school the music education program did not provide the students with a musical foundation. Nell sums up her experience of using old knowledge leading to future proofing innovation with the analogy ‘same ingredients- different recipe’.

Vignette 1: Nell Dachs

Same ingredients – different recipe
Reflections on a pilot music education program for a combined year 6/7 class

I was presented last year, with a new challenge to reconcile theory with practice when I was appointed to teach music once a week, in a small country school with few resources and no established music program. The particular challenge was to meet curriculum demands with a combined year 6/7 class who were not particularly resistant to music but had had a limited and restricted past experience in music education. Some random clapping of rhythms had seemingly occurred but I could only conclude from the evidence that presented itself, that the emphasis was on having some fun and generally passing the time. Consequently, they had no foundation or background in music, which in any way met curriculum expectations.

The school resources consisted of a few recorders, some rhythm percussion instruments and some “Angel” glockenspiels. They were all uninspiring for these pubescent students. I had accumulated a set of nylon string Guitars over the years and decided that my program would focus on introducing the Guitar to teach all the music elements.

From the outset the Guitar proved to be a 'hit' and the local Guitar shop enjoyed a few extra sales! Many children brought Guitars that had previously belonged to parents and there was a sense of excitement about playing an instrument that had a higher status amongst this age-group.

The plan was to teach children songs that were simple enough to be accompanied by close position Guitar chords. All other work related to the curriculum requirements was to be integral to Guitar accompaniments with movement, dance, playing or recorders and glockenspiels as complimentary activities and supplementary options. The approach was eclectic, drawing on appropriate aspects of approaches and methods of many music educators. I hasten to acknowledge that my approach was not unique but it was different from my own previous teaching approach. Previously, I had focused primarily on vocal repertoire with all aspects of the curriculum being taught in direct relation to the notation of the song. Now the shift was to the chord structure of the song and using that as the starting point.

There could not be any specific expectation of the children practicing between lessons, as, in spite of the additions to my 8 Guitars, most children did not have their own Guitars. This challenged forced me to focus on ways to improve their concentration and memory. A lot of emphasis was placed on teaching the chords using a process of mental visualisation and verbal memory.
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There could not be any specific expectation of the children practicing between lessons, as, in spite of the additions to my 8 Guitars, most children did not have their own guitars. This challenged forced me to focus on ways to improve their concentration and memory. A lot of emphasis was placed on teaching the chords using a process of mental visualisation and verbal memory.
Key for me was the inclusion of the children in the underlying rationale, the intention and purpose of the programme and how success was to be achieved. I believe and have experienced great success in the past, in continued, open discussion on why activities are selected, from a musical standpoint as well as from a learning and brain process perspective. These students responded well to explanations of how, for example, visualisation was beneficial to them not only in music but as a general learning principal. Learning how to concentrate and focus their minds for extended periods of time was built into the programme with a series of structured listening exercises alongside their understanding of the necessity for these skills and the understanding of transfer of knowledge and skills so that they began to see what they did in music as not only fun and part of the process of learning music but as an integral part of their general activity and of learning in general. Once the outcomes of an activity or lesson were declared they were increasingly able to reflect and be accountable for why they were less successful that they could perhaps have been and what it was they needed to do to improve.

As a result of the above philosophy, students were not taught chords by seeing any form of visual representation other than my demonstration during which time they were expected to memorise the correct fret and string numbers to re-create the chord and to verbalise these facts. For example they would have to answer my question “where is ‘cheat’ C?” with a verbal reply “First fret, second string, pointer finger” without actually placing their hand on the Guitar. As a result of my explanations they happily accepted that they were required to mentally visualise chords and to tell me where they could be found. It was amazing how well they remembered their chords from one lesson to the other with no practicing in between! Gradually children were encouraged to “write” down their chords in a way, which helped them remember, and even later in the program, they were taught to read Guitar chords from the kind of chord charts found in Guitar Tutors.

Repertoire drew mainly from Popular Folk Songs from the 50’s as well as traditional Australian folk songs. African-American Spirituals provided another rich source of suitable material. Students were persuaded that the process of learning to play the guitar necessitated learning simple songs until they were sufficiently proficient to play more popular contemporary songs. This actually provided an incentive to progress. Students learned and sang songs accompanied by me on Piano or Guitar as well as from a selection of backing recordings that provided some diversity.

The chord sequence was built up systematically from the use of close position chords starting with the “cheat” positions of C G F. This was intentional so that children started with one finger for “cheat” C and G major chords and 2 fingers for “cheat” F and e minor until they could easily progress and position 3 fingers for D, A and E major chords and a and d minor chords. Gradually the full position of C and G were introduced and a more extended F position.

Some of the boys progressed very quickly and 7th chords were given to them as an extension to the work done by the rest of the class.

I found that teaching simple rhythmic patterns as part of strumming technique was more acceptable to these emerging adolescents than chanting time names and or employing simple body percussion in order to read and experience rhythmic features from the notation of a song. In this way all rhythmic features from the curriculum were incorporated into strumming techniques to accompany the songs. Combining and/or alternating strumming techniques with ‘dancing’ note values and rhythmic sequences to popular music as well as to selected examples from the “Classics” provided an alternative and enjoyable challenge to these emerging adolescents.

At each stage of the process the Guitar chord sequence was used to create a vocal accompaniment. Even a one-chord song was accompanied with vocal sounds created from the notes of the chord and produced by a combination of explosive “ha” and “do” rhythmic patterns. This particularly encouraged singing for those who did feel confident to sing the actual song. The pitch levels of these vocal accompaniments were taught alternatively with hand levels and hand signs as well as with traditional staff notation with emphasis on the children experiencing different ways of understanding notation. They were also taught semitone formulas for major and minor chords and this allowed them to quickly and confidently work out the notes of which each chord consisted. This led to creative work in which they could choose to improvise on the recorder, or the glockenspiel using the notes of the chord as they wished. Later, some of the children, who learned other instruments through the school’s instrumental program, brought instruments such as the saxophone, flute and clarinet and these provided interesting timbres. Students at the very initial stages of learning another instrument could at least play one of the notes of the chord in a rhythmically interesting way and were encouraged to be part of a music ensemble.
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As the rhythms increased in difficulty, and some of the students found the associated strumming too difficult, rhythms were only experienced through vocalisation and melodic percussion patterns; both of which formed part of performing and/or accompanying the song. Specific dance movements and/or body percussion sequences were attributed to particular note/rhythmic features and provided another musical experience and alternative activity.

As the children learned to read pitch levels I introduced finger picking on the Guitar and they progressed from playing the vocal accompaniment patterns on the Guitar to actually playing and reading simple melody lines.

Throughout my teaching I have always tried to meet individual students’ needs and cater for diversity and preferences but my classroom rule has remained constant: “Give every activity a go and once you have shown that you have tried your best, then you may choose a preferred activity.”

Ultimately choices included strumming and picking on the Guitar, singing song, singing vocal accompaniments, playing tuned and un-tuned percussion instruments, incorporating instruments learned in the school instrumental program or out of school and dancing.

Whilst lessons focused on rhythm and pitch, other music elements were nevertheless integral parts of each lesson. Discussions on tempo and dynamic variations were always part of the learning process as were activities in which form, structure and timbre formed part of the creative process during which students experimented with music elements to provided variations of the aforementioned to their song accompaniments.

Interspersed with music-making children listening to suitable recordings of songs which related either to the theme of the song they were singing or to the particular music element being learned. Drawing listening maps to identify musical elements and then reproduce what they heard visually and discussions related to context were integral to the program. Mime and movement dance sequences also formed part of re-producing and interpreting recorded music.

When I watched the children at the end of year concert I felt happy that an acceptable level of achievement had been made. A first year of a program always needs to be realistically appraised. This was a start. A good start and a good foundation on which to build. Year 2’s joining children from other schools of secondary school were possibly still not at the desired level

(that is on the supposition that the other children had followed a successful primary school music education program but they had guitar skills and an overall understanding of how music elements effected each other and affected the listener which would help them feel confident.

This year last year’s 6’s started the year 7 program with a different attitude. There was a program in place with which they were familiar.

In spite of my qualifications and experience, a first year in a new teaching context is always an experimental year for me. I am convinced that there is no perfect approach, and no perfect program. certainly not if I remain committed meeting children’s specific needs. Adaptations have to continually be made. Appraisals and reflections are an integral part of this. For me, having a dynamic process is important.

Let me never feel I have finally got all the answers!

Something new

If we are to embody arts education, we need to also observe and make new knowledge. Through new knowledge we are able to provide new ways of thinking and engaging with the arts. This also includes extending the use of the arts into other learning domains. There is a strong body of research to support the importance of the arts in and across all learning domains. How do we this is open to the innovative practices of teachers.

In this vignette we read about the experiences of an English teacher called John Leigh, who introduced music into his classroom. Using a model of ‘teacher as researcher’, John documented his project. From this vignette we learn the potential of the arts to be used by all teachers, not just arts specialist teachers.

Vignette 2: John Leigh

Teachers as Researchers Project

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“I can understand easily because of the music.”

“The music is really interesting.”

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"It's a fun way to learn English."

"I was sleepy. I think it's better to do before lunch."

"The lyrics are very fun and I can learn a lot of things from them."

"Only things people enjoy can learn well."

These were some student comments recorded after several months of trialling a fresh approach to English language acquisition using music-based activities.

Why music ... and what was the catalyst for this project?

As a child I had the wonderful experience of learning four languages where some music-based activities were used to accelerate learning - even classical Latin and ancient Greek! The language and grammar 'stuck'.

During my career as a Primary and Secondary classroom teacher, music specialist and tertiary lecturer, I have observed firsthand the effectiveness of music for enriching and enhancing learning.

In my present position teaching English to international students at Calipointe Christian College International, a school-based intensive English Language Centre, I wanted to trial some music-based activities, believing that they could be effective in accelerating and reinforcing the acquisition of language.

Thanks to Independent Schools Queensland (ISQ), who identified the College as a research site in the ESL Teachers as Research Project, we have received funding for project expenditure, and excellent training in the use of an Action Learning/Action Research approach under the guidance of Dr Margaret Fletcher from Griffith University.

First, we identified general areas where there were recurrent issues

The speaking skills of ESL learners typically plateau when they are able to engage in meaningful conversation, but they tend to retain L1 (first language) features without mastering the 'music' of English speech rhythms. This is particularly evident in the areas of intonation, word and sentence stress, linking, use of pause and precise pronunciation of English phonemes. Current practice in schools tends to be to provide opportunities for ESL students to speak in real life or life-like contexts, which can develop fluency, but not necessarily accuracy.

Grammar is a uniquely important area for ESL learners in the process of L2 (second language) acquisition. This has traditionally necessitated focused grammar teaching and drill. While being vitally important for language learning, this area is often considered by students and some teachers to be uninteresting and disengaging. Both students and teachers are often lacking in motivation and the learning experiences can be less effective than desired. This can be a significant issue for the pace of language development for students and has implications for the quality of L2 acquisition throughout an ESL program.

We proposed that music-based English language activities might be able to assist in both these areas.

Next, we developed the focus of our research

We aim to see measurable improvements in the speed and quality of English language acquisition by incorporating music-based resources and strategies in the ESL classroom. This may result eventually in the school-based development of new resources and refined strategies.

Our long-term vision is to develop the International College as a research community for innovation and best practice in English language teaching and learning by incorporating an Action Learning Action Research approach into the day-to-day life of the College. By so doing, we hope to develop each teacher as an insightful, informed and reflective practitioner, and each student as a researcher into Getting Started: to assist non-musical teachers to use music-based resources in the ESL classroom as a means of fast-tracking English language development and to identify, select and trial suitable resources.

Key Focus Questions

A. What kinds of support from the research team will be needed to modify teachers' attitudes towards using music in the English language classroom?

B. What kinds of simple, music-based strategies, not requiring the teacher to have a musical background, could bring a sense of fun and enjoyment
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into the ESL classroom, increase teacher and student engagement and increase the speed and effectiveness of English language acquisition?

Why do we want to research this?
The ultimate gain would be the opportunity to fast-track students' English language acquisition. This would contribute to de-stressing students and work towards alleviating the intensity of the teaching and learning environment. This is envisaged to foster joy in teaching and learning English. The research has the potential to promote professional development of a learning community among staff and students.

Who will benefit?
The project has the potential to benefit students, teachers and the college (school) in a number of ways:

Students:
- Accelerating English language development
- Improved quality of English language development
- Developing increased confidence as English users
- Fostering joy in learning English
- Alleviating stress

Teachers:
- Fresh approaches to teaching English language
- Access to a repertoire of strategies for English language learning – extending the reach of teachers
- Developing confidence in using ESL music-based activities
- Fostering joy in teaching

College:
- Development of a research community to foster an environment of continual improvement
- Enhanced reputation and more effective marketing to international students and their parents

What are the proposed outcomes?
The outcomes of this project are listed:

- Improved quality of teaching and learning which in turn heightens staff and student attitudes and engagement
- Literature/resource review: development of an annotated bibliography of useful resources
- Lesson segments, stand-alone lessons or sequence of lessons: development of a range of user-friendly tools
- Trial/modelling/team teaching
- Teachers comfortable and enthusiastic in using music-based resources: improved attitudes and confidence
- Teachers as reflective practitioners: engagement in a budding research community
- Improvement in student progress and outcomes

So what did we do?
We developed the research in a series of Action learning/Action research cycles:

CYCLE 1: Literature review (professional reading) & staff survey for perceived areas of need

CYCLE 2: Key researcher developed preliminary materials to use as a model
- Staff afternoon tea to introduce teachers to ALAR principles and the research topic, designed & demonstrated trial activities with staff

CYCLE 3: Trial of activities in class

CYCLE 4: Modified trial of activities in class – key researcher & other teachers
- Observation and reflection on students' teachers' comments

CYCLE 5: Staff PD days to design and implement resources

CYCLE 6: Further trials of materials in class

SPIN-OFF CYCLES:
- Invited to participate in ISQ ESL/iPod In Touch project
- In-service with iPod In Touch facilitator
- Music technology PD day - upskilling

CYCLE 7: Further trials of fresh materials in class

CYCLE 8: Students now engaged in research process e.g. suggestions/evaluation for music material

CYCLE 9: PD days. Project presentation to staff, evaluation, and reflection; further planning, design and implementation
into the ESL classroom, increase teacher and student engagement and increase the speed and effectiveness of English language acquisition?

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What are the proposed outcomes?

The outcomes of this project are listed:

- Improved quality of teaching and learning which in turn heightens staff and student attitudes and engagement
- Literature/resource review: development of an annotated bibliography of useful resources
- Lesson segments, stand-alone lessons or sequence of lessons: development of a range of user-friendly tools
- Trial/modelling/team teaching
- Teachers comfortable and enthusiastic in using music-based resources: improved attitudes and confidence
- Teachers as reflective practitioners: engagement in a budding research community
- Improvement in student progress and outcomes

So what did we do?

We developed the research in a series of Action learning/Action research cycles:

CYCLE 1: Literature review (professional reading) & staff survey for perceived areas of need

CYCLE 2: Key researcher developed preliminary materials to use as a model
- Staff afternoon tea to introduce teachers to ALAR principles and the research topic. Designed & demonstrated trial activities with staff

CYCLE 3: Trial of activities in class

CYCLE 4: Modified trial of activities in class – key researcher & other teachers
- Observation and reflection on students’/teachers’ comments

CYCLE 5: Staff PD days to design and implement resources

CYCLE 6: Further trials of materials in class

SPIN-OFF CYCLES:
- Invited to participate in ISQ ESL/iPod In Touch project
- In-service with iPod In Touch facilitator
- Music technology PD day - upskilling

CYCLE 7: Further trials of fresh materials in class

CYCLE 8: Students now engaged in research process e.g., suggestions/evaluation for music material

CYCLE 9: PD days. Project presentation to staff: evaluation, and reflection; further planning, design and implementation
What did the music based ESL lessons look like?

We created a range of user-friendly tools including eight stand-alone lessons, several of these being part of a sequence of lessons, one being based around an original song. Each lesson included Teacher Notes, IWB resources with links and student worksheets. Typically the lessons included a song chosen for its enjoyment and educational value, a PowerPoint presentation with colourful images, YouTube link, student worksheets and activities. Songs were also presented live wherever possible e.g. guitar with vocals.

I learnt fairly early on in the piece that it was a BIG MISTAKE to think I could do a reasonably normal grammar lesson with music tagged on. We were learning Conditionals … and this was my big ‘aha’ moment. Students wanted to be immersed in the music, enjoy it and in some way respond to it FIRST. Then the target language flowed naturally. This caused a 180-degree turn around in my thinking and set us on a course for success.

Reflections on the project so far

Reflection: Teachers are keeping reflective journals to write about their needs and expectations as well as to reflect on their use of music activities with their students.

Teaching: Teachers are learning how valuable resource music is in helping students engage enthusiastically with language learning.

Resource preparation: Teachers are developing skills in accessing sites like YouTube, downloading internet material, superimposing text onto video clips, using karaoke resources. Teachers are also taking the initiative to develop their own music-based activities, including activities for IWBs.

Language acquisition: Teachers are discovering the benefits of a multimodal approach to language teaching.

The affective domain: Teachers and students are having fun with music in their classrooms. There is an enormous amount of material available for adaptation, and teachers are developing confidence in selecting and adapting materials.

Students: Improvement in student progress and outcomes: evident increase in student motivation and involvement; student activities have indicated consistent student pick up of target language.

Where to from here?

We hope to focus on the development of new resources, creating our own songs and activities with the intention to extend the scope of the project through the use of digital technologies. We plan to increase student involvement as research participants and capture students engaged in music-based activities in English language classes, and to use these recordings as resources in further classroom activities. The recordings will be utilised as data for observation and reflection. In order validate and provide credibility of the approach and resources we have invited a school in Japan to trial some of our music-based resources in their English language classes.

Something borrowed

In building strength in arts education knowledge, we should also look to other countries initiatives for guidance (or ‘borrowing ideas’) on building productive community partnerships. In the United Kingdom, initiatives by the Arts Council of England have strengthened Arts partnerships in schools. In 2002 the Creative Partnerships program was established to enable children, teachers and creative professional to work together in both education and cultural building. The program led a unique approach to working with schools, helping first to identify individual schools needs, before helping to develop long-term and sustainable partnerships with organisations and individuals. It was based on the resurgence of activity in the field of creativity and the Arts in relation to efforts of policy to improve schooling (NACCEC, 1999). By 2005, over 1000 schools were involved in partnerships.

In Australia, the Sound Links (2009) project investigated community involvement and partnerships with the Arts. Through analysis of case studies and an online survey, the report illustrated the importance of building stronger connections between community music and school music for student learning. According to the report, school music programs could be further enriched through greater collaboration and stronger relationships with various community music organisations. The report recommended that (Bartle et al., 2009, p.165) music educators in schools should be "encouraged to consider ways in which
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In the final vignette we read about the implementation of a dance unit at a school. The teacher, Rowena Riek provides evidence of the positive learning experience in the words of the teacher, children and parents. We see the ways Rowena was able to link with the community and online resources to help support her teaching.

Vignette 3: Rowena Riek

In the beginning: using to dance to tell a story of farewell
As part of the closing ceremony for the local school, each year level was asked to portray a period in either the school history or the local area history. These stories were sequenced together to present a ‘story’ of the school and the area. The school has been operating in excess of 150 years and has played a significant role in the lives of many of the local people. The dance activity that this vignette details, involves the work of a year four class who with their classroom teacher, chose a story about the first people in the area: the indigenous people – the Wimmam (Pandanus) people. The year four class consisted of twenty-four students (nine girls and fifteen boys). The classroom teacher had previously studied units on Indigenous and recent local history. The class incorporated the visual arts into the project through mask making. These masks formed part of the dance. The visual arts component was completed in arts workshops in class time. The dance came together over a period of five weeks.

Dance is a performing art and part of the process of performing is having an audience and having some interaction with the observer. In this case it is a formal concert with a specific purpose and audience (parents, fellow school students, staff and community members). The students were made aware that the final dance was as important as the process. We wanted to tell a story and we wanted to show respect to the indigenous history of the area. This can only be done if the work is undertaken with commitment and focus.

This piece extended and challenged the student’s understanding of dance and the idea of performing for an audience thrilled them. Each student was asked to understand their movements, and articulate them in a way that was clear and precise to convey meaning.

Here is our story-

Using the Narelle Oliver book The Best Book in Boorman Bay, the students sat quietly and looked at the pictures, looking for shapes, movement and patterns in the drawings. The movements the students created were drawn from indigenous dance with freeze frames of native Australian animals of the dingo, kangaroo and emu. The students also learned a sweeping/walking step and the handprints as were seen in the ‘Sea of Hands’ sculptures used as part of reconciliation (see http://seaofhands.anu.edu.au/). We used ribbons of red, yellow and black to create the effect of culture and country and the feeling of movement and flow.

Next, the students listened to the music “Gomadala” and “Djigaga” by Yothu Yindi. Students were asked to create dance that complemented the music. The dance concluded with all students ‘painting’ hand signs on the imaginary wall, facing the audience, and then throwing their voice to the audience with a sound. The students said:

We have been working on an aboriginal dance that tells about the beginning of life. We looked at some books and shaped our bodies into animals from the pictures. My picture was a crab and my other picture was a bird. We
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I really enjoyed the music because it has a great beat. I felt like dancing when I heard it. I felt like clapping the beat. Jacob K, Year 4.

I really love the patterns and the way you can feel the patterns. Aoife, Year 4.

I was thrilled at the level of engagement in the task and the enthusiasm all of the students used to support their ideas. My aim when teaching ‘storytelling’ dance to students is to have them explore their ideas based on many stimuli. To teach dance to children who have very little experience, it is important to work from a perspective of interaction and equity. Everyone has an idea and every idea is valid. It is important not to focus on stimuli that draw on the dance heritage of ballet or any such structured ‘western’ dance forms. Buck sums this up in the following: I contend that the performative assumptions of dance, as inferred in the image of the ‘tutu’ and its associations with femininity, ability, performance, mastery of skill and elitism need to be ‘booted’. I propose that participatory meanings of dance emerging from the classrooms may be more educationally sound and maintain dance’s sustained presence in the classroom (Buck, 2005).

It is important to focus on ability and student knowledge of their world in and out of the classroom. Dance, like music is an innate human quality, and in nurturing it teachers extend opportunities and possibilities. Students need to be encouraged to interact with the medium through ideas that are guided by the teacher and that originate from the familiar.

But certainly not blue!

The intention of this book was to answer two major questions: What are teachers in classrooms actually doing in relation to teaching arts education? and What is the nature of classroom practice of arts education? By reading each of the chapters we hope you have been inspired with the stories of reassurance that arts education is occurring in schools. This reassurance confirms that the heart of any curriculum renewal is in the classroom. Tapping into the classroom practice of The Arts has provided an insider perspective of this renewal process. We contend, future proofing The Arts begins from inside the classroom, and moves out into the school, the community, and the home. So why be blue, when you can embody something old, something new, something borrowed and something renewed!
also are painting masks in an aboriginal style with dots and lines. I like doing the dance because I like making new steps and dancing to the music. Jacob R, Year 4

I have always been embarrassed about dancing or singing in front of crowds but this dance was fun & it made me feel like dancing non-stop. Crystal, Year 4.

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