

THE STATE OF DANCE IN THE CURRICULA OF ALL EDUCATIONAL LEVELS IN NORTH MACEDONIA

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Abstract

Purpose: The purpose of this paper is to research the positioning of dance in the curricula of the nine-years primary schools, the four-years secondary schools and high education concretely Faculty of Physical Education in N. Macedonia. *Method of work:* The Examination, analytical and the review methods where used. *Results and Discussion:* From the inspection and analysis of the curricula we can finally say that there is no logical and functional connection of the curricula because no concrete teaching units are given but more general ones. Therefore, for the curricula to be logically and functionally related, the learning units must be planned depending on the age of the students, the load of the dances and the purpose of the dances. *Conclusion and recommendations:* Based on the obtained results we can conclude that the curricula of all educational levels need modification and adaptation based on contemporary requirements. Therefore, we recommend that for the compilation of curricula as successful and effective as possible, it is necessary to have cooperation and exchange of knowledge and experience between educational institutions such as the Ministry of Education and Science, Bureau for Development of Education, Secondary and Primary schools as well as High education specifically the Faculty of Physical Education responsible for the preparation of the physical education teachers in N. Macedonia.

Keywords: Dance, primary school, secondary school, high education, curricula

1. Introduction

Dance and rhythmic are two educational subjects that are closely interrelated, therefore, in many Faculties of Physical Education (FPE) these subjects were named as a common subject dance and rhythmic. Recent years based on the Bologna system even though these two subjects are closely related, they are separate as two different subjects, one subject is named as dance or folk dances and other subject rhythmic. In this paper we are focused on the issue of dances in the curricula of all educational levels. The initiative to research such an issue was born earlier in the FPE in Tetovo. Students enrolled in the FPE had no knowledge of dancing, this is best evidenced by the author (Fadil, 2014) by the fact that during a survey of first year students within the years 2011-2014, all students stated that they have no knowledge of primary and secondary school

about the subject of dance. According to the author, unfortunately the situation is the same in recent years as evidenced by the latest survey conducted with students in 2019-2020.

"Dance" is a performing art form consisting of purposefully selected sequences of human movement. This movement has aesthetic and symbolic value, and is acknowledged as dance by performers and observers within a particular culture (Sondra, 1987). Dance can be categorized and described by its choreography, by its repertoire of movements, or by its historical period or place of origin (Foster, 2011).

"Dance", the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself (Mackrell, 2020). A "Folk Dance" is a dance developed by people that reflect the life of the people of a certain country or region. Not all ethnic dances are folk dances. For example, ritual dances or dances of ritual origin are not considered to be folk dances. Ritual dances are usually called "Religious dances" because of their purpose. The terms "ethnic" and "traditional" are used when it is required to emphasize the cultural roots of the dance. In this sense, nearly all folk dances are ethnic ones. If some dances, such as polka, cross ethnic boundaries and even cross the boundary between "folk" and "ballroom dance", ethnic differences are often considerable enough to mention (Folk Dance, 2020). "Folk Tradition", the common beliefs, practices, customs and other cultural elements of an ethnic or social group that are rooted in the past, but are persisting into the present due to means such as arts and crafts, songs and music, dance, foods, drama, storytelling and certain forms of oral communication (General Multilingual Environmental Thesaurus, 2021). "Folklore" is the expressive body of culture shared by a particular group of people; it encompasses the traditions common to that culture, subculture or group. These include oral traditions such as tales, proverbs and jokes. They include material culture, ranging from traditional building styles to handmade toys common to the group. Folklore also includes customary lore, the forms and rituals of celebrations such as Christmas and weddings, folk dances and initiation rites. Each one of these, either singly or in combination, is considered a folklore artifact. Just as essential as the form, folklore also encompasses the transmission of these artifacts from one region to another or from one generation to the next. Folklore is not something one can typically gain in a formal school curriculum or study in the fine arts. Instead, these traditions are passed along informally from one individual to another either through verbal instruction or demonstration. The academic study of folklore is called folklore studies or folkloristics, and it can be explored at undergraduate, graduate and Ph.D. levels (Folklor..., 2018).

A "Tradition" is a belief or behavior (folk custom) passed down within a group or society with symbolic meaning or special significance with origins in the past (Thomas, 1997). "Dance education" is a practice whereby students are taught a broad understanding of dance as an art form or trained professionally in specific dance genres. Dance education also encompasses a research area in which scholars conduct original research on ways of teaching and learning dance. Currently, dance itself is considered an allied form of art and music, thus dance in formal education is closely knit with these disciplines. Although dance education differs from country to country and even from institution to institution, it is a young field in education and its role in formal education is still highly debated (Dance... 2021). "Dance" is probably the best way to learn the rhythm and also learn how to control our instinctive drive for movement. It is through free movement, that one acquires their autonomy by learning to freely express themselves, expand their perspective and realize the terms of proper teamwork. It is also characterized as a non-competitive motor activity that promotes health, improves physical fitness and develops

flexibility, strength, stamina, balance, rhythmic ability, neuromuscular coordination, synchronization and body control (Sanderson, 1988). Dance is also a spatiotemporal art, a continuous sequence of activities that evolve in space and time (Tyrovola, 2001). The dance movement is the most natural and direct way of reacting to music, and therefore contributes to the deeper feeling and understanding of music (Lai Keun & Hunt, 2006).

Furthermore, the traditional dance represents society itself as it provides artistic/dancing expression, entertains, teaches and nurtures through the dynamics of rhythmic movements. By participating in dance movement activities, individuals discover their rhythm, reveal their expressive improvisational and creative skills, cultivate and improve their interpersonal relationships, communication and collaboration not only with other participants in these dance activities but also with the broader social environment. (Lykesas et al., 2014). The combined action of music and movement has been named "Music-Movement Education", which is the combination of music, movement and speech. Music, speech and movement compose an integrated whole without the one being subordinated to the other (Orff, 1963). The interpretation of the dance phenomenon is based on the fact that the dance is a communication means serving various purposes and functions that could be ranked according to the "communication triangle" (transmitter-message-receiver) and determine the transformation parameters (Bratopoulou, 1994).

Transmitter (Dancer) ➡ Message (Dance Act) ➡ Recipient (Viewer)

The transmitter refers to the "dancer", the message to the "dance act" and the receiver to the "viewer" (Pita, 1998). The communication process begins when the dancer wishes to pass on information to the viewer/s. Then the dancer (transmitter) encodes what s/he wants to convey using a code of movements and forms a message. Through the dance act, s/he conveys the message to the viewer (recipient). The viewer then receives the message, decodes it, interprets it, and ultimately recognizes, perceives, understands, feels what the dancer wished to carry forward. This form of communication usually has the desired effect; it affects the viewer's or viewers' knowledge, thoughts, feelings and behavior, and has to do with the projection of the "aesthetic aspect" of dance. In this case we have the form of "experiential function" where the dancer and the viewer have direct communication with each other and identify themselves with the message. The dancers are interested in how to transmit their messages through the dance act, thus placing emphasis on the form of dance. This emphasis promotes the aesthetic aspect of dance, as mentioned above, which is stated through the dance movement thanks to the dancers' harmony, grace, pleasure and dancing ability. In this case, the viewers participate actively once receiving the message, and this participation is expressed with applause, exclamations and gestures.

Dancer (Aesthetic aspect) ➡ Dance Act (As communication means) ➡ Viewer (Direct)

This dancer-viewer communication presupposes a common aesthetic language, which is one of the main traits of oral tradition determining the emotional reaction and direct contact between the viewer and the dancer (Lykesas, 2016).

Dancer (Artistic aspect) ➡ Dance Act (As communication means) ➡ Viewer (Indirect)

The traditional dance is also characterized by "improvisation" of both the dancers and the first dancer (Drandakis, 1993; Tyrovola, 1999; Koutsouba, 2010). The transmission and function of dance is characterized as "experiential", since individuals learn to dance from an early age by participating in the various music and dance feasts of their community, observing and assimilating all characteristic elements and local idioms for every single dance. The children

would participate in the beginning as spectators watching all happenings. Then they would hold at the end of the circle and try to copy the adults. It was in this way that they learnt how to dance something that is happening today in very few areas of Greece (Lykesas, 2016). Thus, the knowledge that passes on from generation to generation, enhances the sense of common cultural identity and continuity, and connects the present with the past and the future (Lykesas, 2016). According to (Lykesas, 2018), only by raising the childrens awareness about tradition, will they become conscious of their countrys history. By getting in contact with their cultural heritage, they are able to recognize how the past is connected with the present. Being aware of their cultural identity helps them substantially create their present and plan their future with confidence. Only by learning their history and culture, can children turn elements of yesterday into powerful weapons for today and tomorrow.

Early formal dance education was heavily influenced by Western dance styles and, as a consequence, was a highly technical discipline, focusing on specific routines and requiring set steps. However, the 1926 marked the introduction of the first dance major into the college curriculum. Consequently, the 20th century saw an increased emphasis on creativity and self-expression in dance curricula. This shift has been reflected in formal education (Hagood, & Kahlich, 2007).

Primary school children are naturally active, and the dance curriculum strives to build upon this. The dance routines and exercises for primary schools consist of natural movements and focus on rhythm more than melody to better fit the learning style of young children (Bruce, 2014) Although dance education in general does not have an extremely rigid framework (Blumenfeld, 2007), dance in primary education embodies this flexibility and strongly emphasises the importance of creativity (Bruce, 2014).

Dance has not currently established its role in *Secondary education* due to an increasingly overwhelming focus of modern education on disciplines like mathematics, science, and literacy (Koff, 2015) The general guidelines for implementing dance in secondary education stress the importance of self-expression and independence as teenagers exhibit a strong desire to and establish their identity (Bruce, 2014). It is important for the representatives of this age group not to feel like engaging in dance is threatening their ego (Bruce, 2014).

The implementation of dance into formal education first began in the sector of *Higher education* (Dils, 2007). Higher dance education focuses on the intellectual inspection of human physicality rather than the training of professional dancers (Pulinkala, 2014). Consequently, there is an increasing conflict between formal higher dance education and the education of actual professional dancers, who mostly train in private sectors (Westreich, 2003).

And when it comes to dance and its status in the *educational process on a global scale*, it is understood that it varies from country to country. According to (Koff, 2015), dance has faced many challenges on a global level on its way to becoming an acknowledged form of art and part of the wider education system. Its current place in education is still under discussion. Different countries have varied perspectives and approaches to dance education due to dance's close connection with the cultural identity of ethnic groups.

Dance education curriculum

In general, a dance education curriculum is designed to impart dance performance skills, or knowledge of dance, or both to students. The dance curriculum usually focuses on works examining dance from various cultures, history, expressions of human emotion, and literature. *John Biggs (1999, 2003) suggests that real learning occurs when students actively construct meaning and knowledge as they engage in appropriate learning activities. He asserts the key elements of course design - learning outcomes, learning activities and assessment tasks - must be aligned with each other.* A curriculum often consists of a guide for educators to teach content and skills. Some curricula are general road maps, while others are quite detailed and give instructions for day to day learning. Developing a curriculum can be quite challenging, especially when expectations have such a large range. No matter the situation, it is important to start with a general topic and bring in more details with each step (wikihow, Emily, L., 2021). In the following the author Emily Listmann gives an example of how it should be done and where it should be based when compiling a curriculum, let's see below the author's proposals:

Seeing the Big Picture:

I. Define the purpose of the curriculum. Your curriculum should have clear topic and purpose. The topic should be appropriate for the age of the students and the environment in which the curriculum will be taught (Biggs, 1999).

II. Choose an appropriate title. Depending on the learning objective, titling the curriculum may be a straightforward process or one that requires greater thought.

III. Establish a timeline. Talk to your supervisor about how much time you will have to teach the course. Some courses last a full year and others last only one semester. If you are not teaching in a school, find out how much time is allotted to your classes. Once you have a timeline, you can begin to organize your curriculum into smaller sections.

IV. Figure out how much you can cover in the time allotted. Use your knowledge of your students (age, ability, etc.) and your knowledge of the content to get a sense of how much information you will be able to cover in the time you were given. You do not need to plan activities just yet, but you can start to think about what is possible (Biggs, 2003).

V. Brainstorm a list of desired outcomes. Make a list of the content you want your students to learn and what they should be able to do by the end of the course. It will later be important to have clear objectives that outline the skills and knowledge your students will acquire. Without these objectives, you will not be able to evaluate students or the efficacy of the curriculum (edutopia...).

VI. Consult existing curricula for inspiration (connectionsacademy). Check online for curricula or standards that have been developed in your subject area. If you are working in a school, check with other teachers and supervisors about curricula from previous years. Having a sample to work from makes developing your own curriculum much easier.

Filling in the Details

I. Make a template. Curricula are usually graphically organized in a way that includes a space for each component. Some institutions ask educators to use a standardized template, so find out what is expected of you. If no template is provided, find one online or create your own template. This will help you keep your curriculum organized and presentable.

II. Identify the unit titles within the curriculum [pdesas.org]. Units, or themes, are the main topics that will be covered in the curriculum. Organize your brainstorm or state standards into unified sections that follow a logical sequence. Units can cover big ideas like love, planets, or equations,

and important topics like multiplication or chemical reactions [files.eric.ed.gov]. The number of units varies by curriculum and they can last anywhere between one week and eight weeks.

III. Create learning goals for each unit. Learning goals are the specific things that students will know and be able to do by the end of the unit. You already gave this some thought when you first brainstormed ideas for the class, now you have to be more specific. As you write your learning goals, keep important questions in mind. What does the state require students to know? How do I want my students to think about this topic? What will my students be able to do? [files.eric.ed.gov] Often, you can pull learning goals right from common core standards.

IV. Write essential questions for each unit. Every unit needs 2-4 general questions that should be explored throughout the unit. Essential questions guide students to understand the more important parts of the theme. Essential questions are often big, complex questions that can't always be answered in one lesson [files.eric.ed.gov].

V. Prepare appropriate learning experiences. Once you have an organized set of units, you can begin to think about what kinds of materials, content, and experiences students will need in order to gain an understanding of each theme. This can be covered by the textbook you will use, texts you plan to read, projects, discussions, and trips [educationalresearchtechniques].

VI. Include a plan for assessments to evaluate it. Students need to be evaluated on their performance. This helps the student know if they were successful in understanding the content, and it helps the teacher know if they were successful in delivering the content. Additionally, assessments help the teacher determine if any changes need to be made to the curriculum in the future. There are many ways to assess student performance, and assessments should be present throughout each unit.

Making it Work

I. Use the curriculum to plan lessons. Lesson planning is usually separate from the curriculum development process. Although many teachers do write their own curricula, this is not always the case. Sometimes the person who wrote the curriculum is not the same person who will teach it. Either way, make sure you that what is outlined in the curriculum is used to guide lesson planning [edutopia.org].

II. Teach and observe the lessons. Once you've developed the curriculum, put it into action. You won't know if it is working until you try it out with real teachers and real students. Be aware of how students respond to the topics, teaching methods, assessments, and lessons [edutopia.org].

III. Make revisions. Reflect on how the students respond to the material. This can happen in the middle of the course, or once it has already finished. Revisions are important, especially since standards, technology, and students are always changing [nais.org].

According to Susan Riley (2018) in relation to curriculum design in the published material entitled "How to write a Curriculum from start to finish" the author emphasizes that, whether you are looking to reformulate your curriculum or write a new one, you can use this process:

I. Determine your vision and intention for the curriculum. Understanding what you want to achieve from your curriculum is crucial. It's working with the end in mind. But most people actually skip this step. They move right into outlining their topics without a clear purpose to the whole process. This will lead to a curriculum that is disjointed and can lead to big gaps...

II. Outline your overarching topics. Once you have the basic design and intention for your curriculum, now it's time to select your overarching topics. Some standards actually take care of that for you...

III. Review any current curriculum to determine what to keep and what to retire. There's nothing worse than throwing the baby out with the bathwater. Yet that's what we tend to do when we

write curriculum. We throw out the old and start fresh. While that can sometimes be appropriate, more often than not we have some stellar lessons or units that can carry over to the new curriculum...

IV. Organize your standards based on the topics and timeline. Now that you have a basic framework with topics and an overarching timeline of when you'll focus on each topic, it's time to fill in the standards. Look at the standards that you need to teach in your curriculum and determine where they will best fit in your topic overview...

V. Write the lessons to provide a comprehensive student learning experience. Once you have the topics and standards outlined, now you can write your lessons. In your lessons, be sure that you're engaging students with a variety of teaching strategies and working to meet the needs of diverse learners...

VI. Create or attach a variety of assessments to the lessons. In this step, we're looking at all kinds of assessments. That includes diagnostic, formative and summative measures. It's important that there are assessments created for your lessons during the curriculum writing process. This helps you make sure you're assessing the standards you've selected. It also ensures that those assessments reflect the information you need about what students learned...

VII. Determine what materials and resources you'll need. Once you've created your lessons and assessments, it's time to take a look at what materials you'll need to complete each lesson. This is also a great time to consider what key vocabulary terms and 21st century learning skills you're addressing in each lesson. It's really a way to flesh out the core of the lesson into something comprehensive...

VIII. Pull it all together. Finally, you're able to pull everything together into a nice, neat curriculum package. It's time to celebrate all your hard work! Deliver it to teachers (or review it yourself if this was just for you) and be sure to get feedback...

According to Gwen El Sawi (1996), in publication under the title "Curriculum Development Guide ", the authors start the text with the logical slogan "Every Journey Begins With The First Step." further the author states that the curriculum development process systematically organizes what will be taught, who will be taught, and how it will be taught. Each component affects and interacts with other components. For example, what will be taught is affected by who is being taught (e.g., their stage of development in age, maturity, and education). Methods of how content is taught are affected by who is being taught, their characteristics, and the setting. In considering the above three essential components, the following are widely held to be essential considerations in experiential education in non-formal settings:

Essential Considerations for Curriculum Development:

I. Issue/problem/need is identified (issue what),

II. Characteristics and needs of learners (target audience who),

III. Changes intended for learners (intended outcomes/objectives what the learners will be able to do),

IV. The important and relevant content (what),

V. Methods to accomplish intended outcomes (how),

VI. Evaluation strategies for methods, content, and intended outcomes (What works?).

In the experience of the author, and confirmed by other curriculum specialists, the following curriculum development steps are frequently omitted or slighted. These steps are essential to successful curriculum development and need to be emphasized.

Essential Curriculum Development Steps Needing Emphasis:

I. Needs assessment: if not conducted, wonderful curriculum could be developed, but the appropriate needs of the target audience may not be met.

II. Involving youth: the target audience and volunteers (or staff) who will be the implementors of the curriculum must be involved (i.e., they participate as full members of the curriculum development team).

III. Recruiting and training volunteer facilitators: competent and skilled curriculum implementors are critical (the printed word cannot teach experiential group process, it doesn't provide feedback).

IV. Evaluating and reporting on the impact of the curriculum: is critical for securing human and financial support from key policy decision makers and for assessing whether the curriculum has achieved the intended outcome.

In the first phase for Curriculum Planning, the author starts with the slogan "Nobody plans to fail but failure results from a failure to plan." The planning phase lays the foundation for all of the curriculum development steps. The steps in this phase include:

I. Identify Issue/Problem/Need

II. Form Curriculum Development Team

III. Conduct Needs Assessment and Analysis

In the second phase for Content and Methods of Curriculum, the author determines intended outcomes (what learners will be able to do after participation in curriculum activities), the content (what will be taught), and the methods (how it will be taught). Steps include:

IV. State Intended Outcomes

V. Select Content

VI. Design Experiential Methods

In the third phase, the author talks about Implementation, and outlines the necessary steps:

VII. Produce Curriculum Product

VIII. Test and Revise Curriculum

IX. Recruit and Train Facilitators

X. Implement Curriculum

And in the fourth or final phase, the author presents the last steps for designing a successful curriculum, and they are as follows:

XI. Design Evaluation Strategies

XII. Reporting and Securing Resources

2. The purpose of the research

The purpose of this paper is to research the positioning of dance in the curricula of the nine-years primary schools, the four-years secondary schools and high education concretely FPE in N. Macedonia. How are the teaching units distributed within each school year and within the years in particular, from the beginning of primary school to the end of secondary school and how it is treated in higher education. When it comes to designing a curriculum, obviously many factors must be taken into account, in the following we will try to present some issues that we think are of basic importance for designing an efficient curriculum, functional, logical and fruitful as possible. The following questions are issues that need to be examined and to which we will try to give reasonable answers regarding the dance curriculum in the educational process: Who and how prepares the curricula for dance subjects? Are the FPE consulted as higher bodies for the preparation of PE teachers? Whose values is given more importance in terms of aesthetics,

development, folklore, recreation? Is there cooperation between the Ministry of Education and Science and the Bureau for Development of Education with educational centers of all levels, Primary and Secondary schools and High education especially FPE? What is the character of the dances provided in the curriculum, are they mono-ethnic or multi-ethnic, or in other words, do they represent the culture of one ethnicity or of all the peoples living in the state? Is there a logical and functional link between the curricula from year to year?

3. Method of Work

To research the issue of dance in the education system, one must have access to all levels of education in the country. This research can be carried out with two approaches, the first from the highest state institution which is the Ministry of Education and Science to the lowest level of education which is the primary school, and vice versa, in this case we chose the first approach from top to bottom. Various methods such as examination, analytical, and review method have been used to get the right results in this research.

4. Result and discussion

Curriculum analysis of all educational levels (Primary school, Secondary school and High education)

The Primary school (nine-year education) is divided into two parts, the lower grades from I-V (6-10 years old) and the upper grades VI-IX (11-14 years old) students. The lower grades of Primary school have 2 hours of PE per week or a total of 72 hours per year, while the upper grades have 3 hours of PE per week or 108 hours per year. Secondary schools have two hours of PE per week with a total number of 72 hours per year, while High education (university) the subject of dance is one semester with a fund of 15 theoretical hours and 30 practical hours according to the Bologna system, while according to the pre-Bologna system (known as the old program) which is again accredited and in operation in the FPE of Tetova is two semesters with 30 theoretical and 60 practical hours.

The teaching with the lower grades I-V is realized so, that the PE teacher in cooperation with the general education teacher realizes the PE hours. This type of tandem education is experimental and is expected to see in the future how successful it will be, while with the upper grades of primary school from grades VI-IX operates only the PE teacher. The curricula of primary school of grades I, II and III are compiled in 2007, while for grades IV, V, VI, VII, VIII in 2008, and for grade IX was compiled in 2009. The curriculum for grades I-III is 14 years old, while for the years IV-VIII is 13 years old, and for IX grade the curriculum is 12 years old until the current year 2021. The Ministry of Education and Science website shows that the curricula are quite old and that there are no changes based on contemporary needs. The curricula of secondary school (four years) of grades I and II are compiled in 2019 or 2 years old, while of grade III in 2006 or 15 years old and of grade IV in 2008 or 13 years old. From this it is noticed that the curriculum of the first two years of secondary school is relatively new, but that of the last two years is quite old just like those of primary school.

The High Education based on the Bologna system is one semester, while before the Bologna in the earlier program which we have again activated and works successfully in the study program

Physical Education and Health, dancing lasts two semesters. It should be noted that the compilation of the Dance Syllabus in High education does not have fixed criteria recommended by the Ministry of Education and Science for the unification of teaching units based on the requirements of inclusive education in the country. The freedom given to teachers as well as the habit of acting as before, makes the syllabi in the same country have drastic differences, while the title of the graduate is the same. In this case, the freedom given to teachers is to be appreciated because everyone can express the skills and creativity they possess, but the lack of directives which should be common to all in the state is lacking.

Primary School Curriculum Analysis - The lower classes I-V (6-10 years old) students

I class (6 years old students)

Topics: To start with the implementation of dance; To develop the locomotor skills of various movements through dancing; To be able to move adequately while listening to music; Folk dances following by music...

The topics given above in relation to dances are of a general character, and it is not emphasized which types of folk dances should be use, with which dances should be started first, what locomotor skills should be developed and with what type of dancing, and what movements should be used. It is also required that the dances be accompanied by music and students to move adequately while listening to music. The program was last compiled in 2007.

II Class (7 years old students)

Topics: To develop rhythm skills by performing games and dancing; Folk dances; Dances followed by music.

For the second year, it was emphasized that games and dances should be performed to develop the rhythm, but it was not mentioned exactly which dances should be practiced. It has been said that folk dances should be used, as well as dances accompanied by music, but even here the type of dancing and the type of music are not specified. The program was last compiled in 2007.

III Class (8 years old students)

Topics: To be encouraged to dance to the rhythm of music; Folk dances and other dances; Dances followed by music; Perform dances with different rhythms and movements; Performing dances with different rhythms and movements.

In the third year it is emphasized that students should be encouraged to dance to the rhythm of music, folklore dances and other dances as well as dances accompanied by music. To perform dances with different rhythms and movements. Even in this case, the names of the dances, rhythm and music are not emphasized. The program was last compiled in 2007.

IV Class (9 years old students)

Topics: Folk dances, names of folk dances, dances by choices.

In the fourth-grade program folk dances are emphasized, the names of folk dances and dances by choices. As seen above the names of the folk dances are not emphasized, as well as the fact that the opportunity is given to make choices for the dances. So no alternative dances have been proposed for choices. The program was last compiled in 2008.

V Class (10 years old students)

Topics: Dances by choice; Teaching the third dance; Folk dances with different tempo and steps (from different ethnic groups).

In the fifth-grade curriculum it is emphasized the dance according to choice, to learn the third dance as well as the dances with different steps and tempo from different ethnic groups living in N. Macedonia. Even in these teaching units it is not specified exactly which dances and tempo

should be used, which dances of different cultures of ethnicities living in N. Macedonia are not emphasized. The program was last compiled in 2008.

Primary School Curriculum Analysis - The upper classes VI-IX (11-14 years old)

VI Class (11 years old students)

Topics: 3 folk dances by choices of students and teachers; Ways to hold hands and move in space. Holding the body while dancing. Steps in dancing; Characteristics of the traditions of the regions where they live; Modern dances; Names of folk and modern dances; Music and rhythm. In the sixth-grade program students and teachers have the opportunity to choose 3 dances, further it is emphasized that holding hands and movement in space as well as holding the body while dancing should be taught, also the importance is given to learning the steps in dancing. In the following, it is emphasized to learn the characteristics of traditions in the regions where they live as well as to learn the names of folk dances, but the names of the folk dances and traditions of different ethnicities are not emphasized exactly. For the first time, the teaching of modern dances is emphasized, but not which ones. To learn rhythm followed by music is written in the program. The program was last compiled in 2008.

VII Class (12 years old students)

Topics: To gain, practice and master folk and modern dances by choice; To encourage positive emotions feelings and development of motor skills in correlation with music and rhythm of movements; To develop the aesthetic component for holding of the body.

In the seventh grade are mentioned folk dances, mastery and performance of three folk dances by choices of students and teachers (the way of holding hands and moving in space, holding the body during dances, steps in dances), further three folk dances characteristics of the traditions of the place where they live (to implement slow and fast tempo dances), as well as names of folk dances are planned in the program. It is emphasized that positive feelings should be encouraged, motor skills should be developed as well as the aesthetic aspect and body posture should be developed, further movement of steps in space, all in correlation with music and the rhythm of movements are mentioned. In this year students are required to reinforce the knowledge gained earlier for both folk dances and modern dances. To learn the names of the dances and to master the three dances with the characteristics and traditions in the place where they live, as well as to implement dances with slow and fast tempo. The program was last compiled in 2008.

VIII Class (13 years old students)

Topics: To gain, practice and master folk dances and modern dances by choices with encouragement of positive emotional feelings and development of motor skills in correlation with music and rhythm of movement. Mastery and performance of dances by choices of students and teachers (types of holding hands and moving in space; Keeping the body during the dances; Steps during dancing); Names of folk dances; Modern dances: modern dances by choices (2 dances); Repetition of learned of folk and modern dances. Gaining steps, movement and dancing of three new folk dances characteristics of the traditions of the countries where they live (to implement slow and fast tempo dances).

In the eighth-grade curriculum it is seen that the learning units are the same with those of previous years and are repeated, especially seventh grade teaching units. So, the main purpose here is to reinforce the dances learned earlier as well as to encourage positive emotions and feelings and to develop skills, but there is no emphasis on how to do it. The program was last compiled in 2008.

IX Class (14 years old students)

Topics: The students: to gain, practice and improve folk and modern dances by choices of students and teachers with encouragement of positive emotions, feelings and development of motor skills in correlation with music and rhythm of movement; To develop the aesthetic component for body support; To develop functional and psychomotor skills as well as the general motor of the locomotor apparatus. Mastery and performance of three folk dances by choices of students and teachers (types of holding hands and movements in space; Keeping the body during dancing). Steps In dancing - modern dances by choices (2 dances); Names of folk and modern dances; Confirmation of folk dances and modern dances; Mastery of steps, movements and dancing of three new folk dances, characteristics of the traditions of the places where they live (to implement slow and fast tempo dances).

In the ninth-grade curriculum it is seen that the learning units are the same with those of previous years and are repeated, just like in seventh and eighth grade. So, the main purpose in this last year of primary school studying is to reinforce the dances learned earlier as well as to encourage positive emotions and feelings and to develop skills, but there is no emphasis on how to do it. The program was last compiled in 2009.

Secondary School Curriculum Analysis - Grades I-IV (15-18 years old)

In the I grade (15 years old) and II grade (16 years old) of Secondary school, dance is not planned in the curriculum. The program was last compiled in 2019 for both grades.

III Grade (17 years old)

Topics: Modern dances are mentioned and general technical preparation (mastery of modern dances, competition in groups and pairs), Folk dances by choices and competition in folk dances. Types of modern dances are not mentioned exactly. It is emphasized in the program practicing of folk dances by choices of students, as well as competition in folk dances also types of folk dances are not mentioned exactly. Module - Students project with 18 hours, the teacher follows the organization and realization of the project of modern dances with all forms of folklore, dancing, and performance. As seen from the module above, there is nothing specified, but everything is left free for students under the supervision of the teacher. The program was last compiled in 2006.

IV Grade (18 years old)

Topics: In the fourth-year program of Secondary schools is planned rhythmic gymnastics as well as composing compositions by choice followed by competition.

It is not specified which exercises or techniques can be performed, nor are details given for the composition. Modern dances: mastering modern dances. Competition in pairs and groups. It is not specified which types of modern dances can be used and under which rules they will compete. Folk dances: practice of folk dances by the choices of students. Competition in folk dances. It is not specified which types of folk dances can be used as well as under which rules they will compete. The program was last compiled in 2008.

High education Curriculum Analysis - Faculty of Physical Education (FPE)

Over 19 years old students

The FPE curriculum is usually dominated by the teaching units of folk and modern dances. The highest priority is given to folk dances for many reasons, first of all, students have some knowledge about folk dances from their daily life such as celebrations, weddings, etc. Also, coexistence with different cultures in the same country as well as the variety of dances of different ethnicities makes folk dances occupy more space in the curriculum.

5. Conclusion and recommendations

In this paper are examined, reviewed, and analyzed dance teaching units of curricula of all levels of education in N. Macedonia. The number of hours for each school year, the conditions for the realization of the teaching units, the suitability and the load of the dances as well as many other factors, remain to be a matter of research in any other case. The above-mentioned curricula's are current and applied at all levels of education. In the following we will give the final opinions based on the examination, review and analysis of the curricula of all levels of education that have been received from the official address of the Ministry of Education and Science in N. Macedonia.

Who and how prepares the curricula for dance subjects?

The review of the material shows that the exact names of those who completed the curriculum are not given but for supervisors yes. The curriculum supervisors are graduate professors of physical education employed at different levels of education, in primary and secondary schools and higher education. These teachers have general and non-professional knowledge for each field in particular. Therefore, we think that during the compilation of curricula for each subject in particular, a professional team should be formed which will make the proposal and make decisions for teaching units of all ages of both genders for all levels of education, while the supervisors give their final opinion and approval of the proposals of the competent teachers.

Are the FPE consulted as higher bodies for the preparation of PE teachers?

Unfortunately, the FPE as higher bodies for the preparation of PE Teachers are not consulted. We can prove this with full conviction because we work in high education. The first confrontation with the problems with the students starts from the first hour of the dances when we see that the students have no knowledge about the folk dances or the modern ones. This condition forces us to think about what we do, whether we do a proper job, or completely formal, or if we prepare teachers for all levels of education, then why do we do this when nothing is applied in primary and secondary schools. Therefore, we think that consultation and cooperation with the FPE is necessary.

Whose values is given more importance in terms of aesthetics, development, folklore, or recreation?

In the curriculum of the nine-year school, dancing has more of an entertaining and recreational character, further the dances have been given aesthetic importance during the dance such as holding the body during the dance, holding hands, steps and movements in space, as well as the names of the dances. The dances also serve for the development of the students' locomotor system. Regarding the multicultural aspect, it is only emphasized that the traditions and folklore of the citizens in the country where they live should be known, but the types of dances of different ethnicities in N. Macedonia are not specified at all. Folk dances can play a role as a mediating tool for the recognition of different cultures as well as for intercultural respect and tolerance in the multiethnic state where they live.

Is there cooperation between the Ministry of Education and Science and the Bureau for Development of Education with educational centers of all levels, primary and secondary schools and especially with higher education FPE?

Cooperation between the above-mentioned educational institutions we think does not exist. This is best evidenced by the fact that the FPE has never been notified or invited for an exchange of experience during the design of curricula of all educational levels. This once again proves the

lack of cooperation between institutions as well as taking opinions and decisions during the compilation of curricula in this case dancing.

What is the character of the dances provided in the curriculum, are they mono-ethnic or multi-ethnic, or in other words, do they represent the culture of one ethnicity or of all the peoples living in the state?

Regarding the character of the dances, whether they are mono-ethnic or multiethnic, we can not say anything, as the curriculum does not mention any folk dances of any ethnicity living in N. Macedonia, but the choice of dances is left to the teachers and students. Not naming ethnic dances makes everyone work as they wish and not according to the recommendations that all teachers should work with. If the names of dances of different ethnicities are given, then the opportunity to get to know the dances and cultures of other ethnicities would be greater.

Is there a logical and functional link between the curricula from year to year?

From the inspection and analysis of the curricula we can say that there is no logical connection of the curricula because no concrete teaching units are given but more general ones. Therefore, for the curricula to be logically and functionally related, the learning units must be planned depending on the age of the students, the load and the purpose of the dances. So, it is necessary to know *why* dances are taught, *how* dances are taught, *where* and *when* dances are taught, *which* dances should be taught, etc.

And as in any other research, this paper also aims to use the information obtained to increase the quality of education at all levels in N. Macedonia. Based on the obtained results we can conclude that the curricula of all educational levels need modification and adaptation based on contemporary requirements. Therefore, we recommend that for the compilation of curricula in this case the dance curriculum as successful and effective as possible, it is necessary to have cooperation and exchange of knowledge between educational institutions such as the Ministry of Education and Science, Bureau for Development of Education, High education specifically the FPE, Secondary schools and nine-year primary schools in N. Macedonia. On the contrary, in the future we will face the current problems that negatively affect the implementation of school curricula and the difficulties of achieving the goal of dancing as one of the important educational subjects that has a significant impact on health, growth and development of the locomotor system, aesthetics, fun, entertainment and recreation, as well as knowledge of the cultures of the ethnicities living in the country and beyond as a necessity of modern life.

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