

# Dance of the people



**Strand**  
Dance

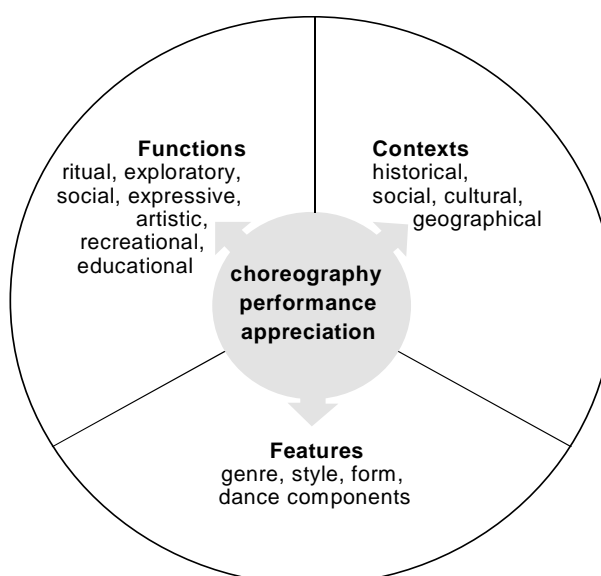
**Possible link**  
Health and Physical Education

## Purpose

This module offers students opportunities to choreograph, perform and appreciate dance within the genre of social dance. Students are given the opportunity to express their knowledge, thoughts and feelings about their own communities and the communities of others, both in contemporary and past times.

## Overview

Activities in this module are based on a learner-centred approach and are organised into three focal areas: Contexts, Features and Functions. These can be used to provide different starting-points and approaches to organising content and learning in dance.



Adapted from: Department of Education, Queensland, 1992, *Years 1 to 10 Dance Curriculum Guide*.

## Using this module

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### Focus and links

This module provides suggestions for planning, teaching and assessing using core learning outcomes and core content from the *Years 1 to 10 The Arts Syllabus*. It provides one way of addressing the core learning outcomes and may be adapted to suit the particular context of a school. The activities are neither exhaustive nor definitive but are intended as a guide for planning units suited to the needs of students. You are encouraged to modify the activities in this module to meet the specific needs and interests of particular individuals and student groups, and the learning environment. Some students with physical, hearing or vision impairment may need assistance with some of these activities. Obtain advice from their support teachers.

This module identifies possible links to the Health and Physical Education (HPE) key learning area. These are included as suggestions only, and should be developed as appropriate to the needs and interests of your students.

Activities also contribute to learning in literacy, numeracy and lifeskills and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy practices include speaking and listening, viewing videos and performances, researching dance contexts, representing ideas, structuring ideas, communicating meaning, writing and presenting reports, and increasing vocabulary. Numeracy learning includes identifying time patterns, developing timelines, applying understandings of space and spatial relationships, and identifying and making use of patterns and sequences. Lifeskills addressed include personal development skills, social skills, and self-management and citizenship skills.

### Module organisation

When developing a unit of work from this module, select activities from each focal area — Contexts, Features and Functions. Each focal area includes various activities for choreographing, performing and appreciating dance. The activities may be arranged in any sequence and combined with activities from other modules and sources. Select and adapt activities and sequence them in the most appropriate way for your students, given their prior experiences and knowledge. See Teacher resource 1 for a sample unit overview that shows one way of combining activities from each focal area.

At the end of the activities in each phase, you will find suggested Focus questions that may be useful at various times throughout that phase. Teaching considerations are also included to provide ideas, suggestions and clarification relevant to the activities.

### Evaluation of a unit of work

After completion of units or work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also need to be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

## Core learning outcomes

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This module focuses on the following core learning outcomes from the Dance strand of the *Years 1 to 10 The Arts Syllabus*.

### Level statement: Level 4

Students use improvisation to create new and original movements. They improvise with a practised movement sequence to communicate their own interpretation of the purpose and function of the dance.

Students work individually and collaboratively for a specific audience and purpose. They interpret and evaluate dance using appropriate terminology and making reference to dance components. Students use various communication methods, such as writing, talking, moving or drawing.

Students demonstrate safe warm-up techniques in preparation for movement.

- DA 4.1 Students use improvisation to create new movement for a specific purpose.
- DA 4.2 Students perform movement sequences with improvised sections.
- DA 4.3 Students analyse elements of dances from various cultural and historical contexts.

### Other key learning areas

With additional time, activities within this module could be expanded to focus on learning required to demonstrate the following core learning outcome from the Health and Physical Education key learning area.

#### Health and Physical Education core learning outcome

*Developing Concepts and Skills for Physical Activity*

- DCSPA 4.1 Students create and perform movement sequences in games, sports or other physical activities, implementing ways to enhance their own and others' performances.

## Core content

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This module provides a learning context for the following core content from Level 4 of the syllabus in addition to the core content from previous levels:

- |                 |  |
|-----------------|--|
| <b>space</b>    | • focus  |
| <b>time</b>     | • variety of time signatures such as $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$ |
| <b>energy</b>   | • combinations of dynamics   |
| <b>form</b>     | • climax<br>• improvisation<br>• variation   |
| <b>action</b>   | • stillness  |
| <b>function</b> | • education  |
| <b>analysis</b> | • evaluation of a choreographer's use of dance components, visual elements and aural elements    |

## Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
<p><b>DA 3.1</b> Students modify intended meanings of movement sequences using dance components.</p> <p><b>DA 4.1</b> Students use improvisation to create new movement for a specific purpose.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>alter the choreography of the bush dance by changing the floor patterns and directions of movements — for example, travelling in a single circle could be changed to making the movement travel in four smaller circles, or instead of partners moving toward each other, they could move away.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>teacher observation</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>video recordings.</li> </ul>	<p><b>Level 3</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>change and combine movement components to make a variety of movement effects?</li> <li>modify the meaning by altering the time required to do a movement or the space between dancers?</li> <li>incorporate non-movement components such as props to manipulate movements to change their look?</li> </ul> <p><b>Level 4</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>use personal and general space when creating social dances for couples or groups?</li> <li>vary the timing and speed of movements to create interesting effects in their social dance?</li> <li>use forming devices, such as repetition of sections, to give the dance structure?</li> <li>use floor patterns that create a variety of visual images?</li> </ul>
<p><b>DA 3.2</b> Students perform rehearsed movement sequences with focus and accuracy.</p> <p><b>DA 4.2</b> Students perform movement sequences with improvised sections.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>perform contemporary social dances such as the 'Bus Stop', the 'Nutbush' and the 'Macarena'.</li> <li>improvise sections of movement — for example, teacher sets aside 16–32 counts of music for students to break away from set choreography and perform their favourite moves.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>self-assessment by students</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>student diaries.</li> </ul>	<p><b>Level 3</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>communicate to the audience the intent of the dance — for example, use facial expression and body language that reflects social dance for celebration?</li> <li>concentrate during the performance of sequences by maintaining the established mood or the energy?</li> <li>perform the rehearsed sequences as accurately as possible?</li> </ul> <p><b>Level 4</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>practise improvised sections of movement that have been combined for a performance?</li> <li>identify appropriate places in their dance where they could include an improvised sequence?</li> <li>incorporate improvised sequences into their dance?</li> <li>move in and out of personal and general space easily during the progress of a dance?</li> </ul>

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## Background information

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'Social dance' is a general term for those dances performed by participants for their own recreation and enjoyment. Some of these dances may have their origins in, and maintain strong connections with, the folk music of a particular culture, while others may have developed from the dances of the aristocracy or wealthy in past societies. Whatever their historical or cultural associations, all social dance reflects the values and attitudes of the societies in which they are developed and performed, through the patterns of movements used. Contemporary social dance is diverse, including styles such as disco, couple dancing, punk, waltz, rap, break dancing, lambada, 'moshing', and country line dancing.

The examples of popular dance used in this module reflect the trends of popular dance in Australia. Historically, Australia has imported popular dance from the United States or from Britain and Western Europe. From time to time, dances from South America have also been popular. The suggested activities may also be adapted to reflect popular social dances from other countries, regions and cultures in order to reflect students' interests, experiences and backgrounds.

When planning activities and discussing dance, be aware of, and sensitive to, students who do not wish to talk about their social or cultural heritage. It is also important not to make assumptions about students' knowledge of their social or cultural heritages or specific cultural practices. When creating their dances, remind students that historical and social contexts shape a social dance. They should be questioning whether their dance reflects the social situation within which they are choreographing.

### Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

Bus Stop	Heel and Toe Polka	Pride of Erin
bush dance	Hora	Rembetika
choreographic outline	Jive	social dance
floor pattern	Macarena	Waltz
form	Nutbush	

### School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Dance can be found at [www.education.qld.gov.au/corporate/doem/sindex/d-ind.htm](http://www.education.qld.gov.au/corporate/doem/sindex/d-ind.htm).

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at [www.qcec.qld.catholic.edu.au/www/index.cfm](http://www.qcec.qld.catholic.edu.au/www/index.cfm).

### Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

## Support materials and references

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The following resources may be helpful additions to your professional library. Review material before using it with students. Resources referred to in this module are identified with an asterisk (\*).

Information relating to copyright issues can be found at the Australian Copyright Council's *Online Information Centre* at [www.copyright.org.au/index.htm](http://www.copyright.org.au/index.htm). Please note the licence conditions that apply to downloading and printing information sheets from this site.

### Print

Australian Council for Health, Physical Education and Recreation, 1997, *Dance: Upper Primary*, Hyde Park Press, South Australia.

Department of Education, Queensland, 1992, *Years 1 to 10 Dance Curriculum Guide*.

Donohue Zakkai, J. 1997, *Dance as a Way of Knowing*, Stenhouse Publishers, California.

Gilbert, A. 1992, *Creative Dance for All Ages*, Alliance for Health, Physical Education, Recreation and Dance, Reston, Va, USA.

Green, L. 1987, *Bush Dance*, Bush Music Club, South Australia.

Harrison, K. and Auty, J. 1991, *Dance Ideas: for Teachers, Students and Children*, Hodder and Stoughton, London.

Hinkley, C. 1980, *Creativity in Dance Alternative*, Publishing Co-operative Ltd, Australia.

McGreevy Nichols, S. and Scheff, H. 1995, *Building Dances*, Human Kinetics, Champaign, IL, USA.

Pillich, W. 1967, *Social Dance*, W.M.C. Brown Publishers, Iowa.

Rickett-Young, L. 1996, *Essential Guide to Dance*, Hodder and Stoughton, London.

Shreeves, R. 1979, *Children Dancing*, Ashton Scholastic, London.

Slater, W. 1993, *Dance and Movement in the Primary School*, Northcote House, United Kingdom.

Walker, M. 1994, *Opening the Door to Dance: A Method for Teaching International Folk Dance*, Ausdance National Council, Jamison, ACT.

### Electronic

#### Audio and video recordings

BBC/Marcom Projects 1996, *Dancing: Sex and Social Dance*.

BBC/Marcom Projects 1996, *Dancing: New Worlds, New Forms*.

Di Harding and Wiggerly Worm Dance Co. 1984, *Wiggerly Worm Dance*.

Lopez, C. Gessle Publishing Co. 1987, *French Folk Dances*.

Marcom Projects 1996, *Dance and Video*.

Marcom Projects 1990, *Learn to Dance (Vol 3) Ballroom Dancing*.

Materials Development Services Department of Education, Queensland, 1995, *Folk Dancing for Schools*, Brisbane.

Wongawilli 2000, *Australian Traditional Dance Tunes*, Shoestring Productions (Item no. SR34).

#### Websites

(All websites listed were accessed in March 2002.)

Australian Dance Council: Ausdance: <http://ausdance.anu.edu.au>

Rembetika: [www.greektravel.com/rembetika/index.html](http://www.greektravel.com/rembetika/index.html)

## Activities

### Contexts — historical, social, cultural, geographical

#### Students:

- explore social dance in a range of historical, cultural and social contexts
- identify and discuss places and events where social dance occurs.

Outcomes	Activities	Gathering evidence
<p><b>DA 4.1</b> Students use improvisation to create new movement for a specific purpose.</p> <p><b>DA 4.2</b> Students perform movement sequences with improvised sections.</p> <p><b>DA 4.3</b> Students analyse elements of dances from various cultural and historical contexts.</p> <p><b>HPE</b> <b>DCSPA 4.1</b> Students create and perform movement sequences in games, sports or other physical activities, implementing ways to enhance their own and others' performances.</p>	<p>Students perform and adapt an Australian bush dance. They:</p> <ul style="list-style-type: none"> <li>• memorise a dance such as the <i>Heel and Toe Polka</i>, as taught by the teacher (see Teacher resource 3).</li> <li>• alter the choreography of the bush dance by changing the floor patterns and directions of movements. For example, travelling in a single circle could be changed to making the movement travel in four smaller circles; instead of partners moving toward each other, they could move away; or the dancers could take random positions in the space and perform individually.</li> <li>• make additions to the sequence of movements in the bush dance by adding turns, claps, bows and heel stamps. If the students have studied the early settlers, they could incorporate movements that represent certain characters from the era — for example, instead of performing the 'do-si-do' pattern with their partners, they perform eight counts of movement that represent a convict dragging a ball and chain, or a sailor hoisting the sails.</li> </ul> <p>Students memorise a different social dance. They:</p> <ul style="list-style-type: none"> <li>• discuss any cultural or historical connections that can be associated with the dance.</li> <li>• identify the cultural backgrounds represented in the class. Students could invite a parent or leader from the local cultural community to teach them a social dance.</li> <li>• perform the dances learnt at cultural events such as the Greek Paniyiri festival, or at school cultural festival days.</li> <li>• perform basic jive and/or waltz steps. Students work individually at first to learn the basic steps and then practise with a partner. They experiment by creating a new step to add to a jive or waltz sequence.</li> </ul> <p>Students create their own social dances that reflect their personalities and interests. They:</p> <ul style="list-style-type: none"> <li>• discuss their likes and dislikes. They experiment with popular movements that reflect those likes and dislikes. Students take into account the features of social dance such as repetition of movement phrases, floor patterns such as circles, and dancing individually, within a group or in pairs. Students choose appropriate music to accompany their dance (see Student resource 1).</li> <li>• teach their new social dances to other students in the class, students from other classes, or members of the school or local community.</li> </ul>	<p><b>DA 4.2</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> </ul> <p><b>DA 4.1</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>peer-assessment</i></li> </ul> <p><b>DA 4.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> </ul> <p><b>DA 4.2</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul>

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Outcomes	Activities	Gathering evidence
	<p>Students compare social dances from various historical contexts. They:</p> <ul style="list-style-type: none"> <li>• describe and interpret social dances from earlier Australian as well as contemporary contexts. They discuss the differences in music, movements and contexts in which the social dance occurs (see Student resource 2).</li> <li>• talk about the social dances they choreographed and make comparisons with dances from various cultural and historical contexts associated with Australia.</li> <li>• interview peers and adults about preferences in social dance to compile a list showing styles of dance within an historical context. Interview questions may include:               <ul style="list-style-type: none"> <li>– What types of dance do you like/did you like as a young person?</li> <li>– What were these dances like? What sorts of movements were used?</li> <li>– Where do/did you do the dances? (for example, Friday night dances at the local hall, organised dance events and so on)</li> <li>– Do you know where those dances came from — which countries?</li> <li>– Why do you think the dance styles are/were so popular?</li> </ul> </li> </ul> <p>Students perform social dances from contemporary popular culture: They:</p> <ul style="list-style-type: none"> <li>• perform contemporary social dances such as the 'Bus Stop', the 'Nutbush' and the 'Macarena' (see Teacher resources 3 and 4 for choreographic outlines).</li> </ul>	<p><b>DA 4.3</b>  <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>Student–teacher consultation:</i></li> </ul>

### Focus questions

- What floor patterns have been used in the dances learned in class? How do they reflect aspects of Australian life?
- How have the movements of the dance been affected by changing the floor patterns?
- What are the challenges of dancing with a partner? Why do some dances require partner dancing, while others do not?
- Which styles of social dance do you enjoy? Explain your choices, referring to specific movements and any other aspects of the dance that appealed to you.

### Teaching considerations

As well as the choreographic outlines provided in this module, refer to books, videos and/or music listed in 'Support materials and references' to assist you in becoming more familiar with various social dances. If possible, draw on your own experiences with social dance, as well as that of your students, to provide the dance content for this module.

## Features — genre, style, form, dance components

### Students:

- learn a variety of musical theatre dance techniques
- identify similarities and differences across a range of musical theatre dance styles
- describe the movement and non-movement components and music of musical theatre dance.

Outcomes	Activities	Gathering evidence
<p><b>DA 4.1</b> Students use improvisation to create new movement for a specific purpose.</p> <p><b>DA 4.2</b> Students perform movement sequences with improvised sections.</p> <p><b>DA 4.3</b> Students analyse elements of dances from various cultural and historical contexts.</p>	<p>Students recognise and describe familiar and unfamiliar movement features of social dance. They:</p> <ul style="list-style-type: none"> <li>• watch a jive or a waltz performed live or on video and identify the basic steps that they have performed in class (see Student resource 3).</li> <li>• replicate movements of a jive or waltz seen on a video or in a live performance. The teacher guides them through the replication by directing students' attention to the direction of the movements, the counts the movements take to do, where the arms are placed, how many movements the feet make to complete a step, and where the dancers are in relation to each other.</li> <li>• watch a music video program and identify movements that are similar to ones used to create their own social dance. Students describe the movements seen in the video clips and make comparisons to movements in social dances such as the 'Bus stop', 'Nutbush' and 'Macarena'.</li> </ul> <p>Students identify and describe the form of a variety of social dances. They:</p> <ul style="list-style-type: none"> <li>• discuss whether some dances they have learnt or viewed are couple dances (jive or waltz), group dances (such as the <i>Hora</i>, an Israeli circle dance), or dances for individuals (disco dancing). Reflect on why those forms may have been used, and the values and attitudes that may be reflected in the dances (see Student resource 4).</li> <li>• adapt a group dance to create a couple dance, or modify a dance done by individuals to create a group dance where everyone is physically connected by holding hands. Students discuss the effects of modifying the different types of social dance.</li> <li>• write a newspaper article or present a news report for the local television station, outlining the details of a new dance craze. Students could report about a social dance they and their peers created or a social dance style that they have researched and discussed in class. They should comment on the types of steps being performed, whether the dance is performed as couples, as individuals or in groups, the styles of music to which the dance is performed and the general atmosphere surrounding the performance of the new social dance. Students report on where this dance could be performed and what clothing would be appropriate.</li> </ul>	<p><b>DA 4.2</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> </ul> <p><b>DA 4.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul> <p><b>DA 4.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul>

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Outcomes	Activities	Gathering evidence
	<p>Students identify the fashion and music features of a variety of social dances. They:</p> <ul style="list-style-type: none"> <li>• discuss the fashions worn by people performing social dances. Use fabric or drawing to illustrate what is seen. Students discuss the differences in fashion from various historical and cultural contexts and comment on how the clothes affected the movements used in the social dances.</li> <li>• discuss the music used to accompany the social dances they have learnt or studied. Students identify the tempo of the music — slow, fast or changing. They could clap the rhythmic patterns in the music and identify the instruments heard.</li> </ul>	

#### Focus questions

- What is meant by 'form' when talking about dance?
- What are the forms of dances that you have learnt? Describe them and identify how they may reflect the historical and cultural contexts of the dances.
- What steps can you identify in a variety of social dances?
- What steps do you recognise as belonging only to one particular style of dance?
- How does the music used in various social dances reflect the cultural and historical contexts?
- How is the nature and development of a particular style of social dance influenced by the clothing worn and the setting?
- What dance components are used in your social dance? Describe how they are used.

#### Teaching considerations

Once students have been given the opportunity to learn a variety of social dances from a teacher, a guest artist, or from video, they should be given time to experiment and choreograph their own dances based on their thoughts and experiences of social dance. This is best done in small groups or pairs, so that students can share ideas about social dance to create new movements.

An effective way to analyse the features of social dance is to keep referring to practical activities the students have been involved in, or by using visual prompts such as video or pictures.

## Functions — ritual, social, artistic

### Students:

- discuss the social aspects of dance
- discuss ways in which dance informs and educates about cultural and historical contexts
- apply their understandings about the functions of dance in their choreography.

Outcomes	Activities	Gathering evidence	
<p><b>DA 4.1</b> Students use improvisation to create new movement for a specific purpose.</p>	<p>Students place social dance in a contemporary context. They:</p> <ul style="list-style-type: none"> <li>• research various types of social dance in contemporary society. They identify the social contexts in which they participate in various types of dance — for example, school dances, birthday parties and family weddings. Students discuss the features of those types of social dances — for example, who participates in the dance, what movements are performed, the clothing or costumes worn.</li> <li>• create a timeline of social dance in Australia by plotting the various types of social dances that have been performed over time (see Teacher resource 5 for a sample timeline).</li> </ul>	<p><b>DA 4.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul>	
<p><b>DA 4.2</b> Students perform movement sequences with improvised sections.</p>		<p>Students apply their understanding of the contexts of social dance to their own choreography. They:</p> <ul style="list-style-type: none"> <li>• use a social dance timeline (see Teacher resource 5) as stimulus to create a dance that traces the progression of social dance in Australia. Students could use the styles of various social dances to depict each new section in the dance. The form of the dance may be in four sections: (1) Heel and Toe Polka — early settlers, (2) the Waltz, (3) the Jive — 1940s and 50s, (4) hip hop or any other contemporary dance familiar to students.</li> </ul>	<p><b>DA 4.1</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul>
<p><b>DA 4.3</b> Students analyse elements of dances from various cultural and historical contexts.</p>			

### Focus questions

- To what extent can dance movements and floor patterns in social dance styles inform us about the values and attitudes of people in particular historical, cultural and social contexts?
- Clothing and the physical environment in which dances are performed provide certain constraints on social dances. What constraints influence contemporary social dance styles such as country line dancing?
- How have recent advances in technology influenced social dances? Consider, for example, lighting and sound recording and reproduction technologies, video production, computer imaging and special effects used in films.

### Teaching considerations

Students can present their research and thinking about social dance in written form, by talking about what they know, by using different sorts of visual representation or by using their knowledge to inform their own choreography. Encourage students to use local resources of family, friends and community members when researching social dance and its contexts.

Sample unit overview: *Dance of the people*

## Teacher resource 1

Focus core learning outcomes: Dance DA 4.1, DA 4.2, DA 4.3			
Week	Contexts	Features	Functions
1	Students memorise a dance such as the <i>Heel and Toe Polka</i> , as taught by the teacher.	Students watch a jive or a waltz performed live or on video and identify the basic steps that have been performed in class.	
2	Students alter the choreography of the bush dance by changing the floor patterns and directions.	Students replicate movements of the jive or waltz seen on a video or in a live performance.	Students engage in research to identify the types of social dance in contemporary society.
3	Students make additions to the sequence of movements in the bush dance by adding turns, claps, bows and heel stamps.	Students watch a music video program and identify movements that are similar to ones used to create their own social dances.	
4	Students identify the cultural backgrounds represented in their class. They could invite a parent or leader from the local cultural community to teach them a social dance.	Students discuss whether some dances they have learnt or viewed are couple dances (jive or waltz), group dances (such as Israeli circle dances — <i>Hora</i> ) or dances for individuals (disco dancing) and reflect on why they take those forms.	Students create a timeline of social dance in Australia by plotting the various types of social dances that have been performed from 1788 up to today.
5	Students perform the dances they have learnt at cultural events such as the Greek Paniyiri festival, or at school cultural festival days.	Students adapt a group dance to create a couple dance, or modify a dance done by individuals to create a group dance where everyone is physically connected by holding hands.	Students refer to the social dances on their timeline and investigate how the contexts influenced the dances.
6	Students perform basic jive and/or waltz steps. They work individually at first to learn the basic steps and then practise with a partner. Students could experiment by creating a new step to add to a jive or waltz sequence. They perform their dance sequence, introducing their improvised steps into it.	Students write a newspaper article or present a news report for the local television station, outlining the details of a new dance craze. They refer to their improvised steps and the influence of the music used and the clothes worn.	Students use a social dance timeline (see Teacher resource 5) as stimulus to create a dance that traces the progression of social dance over time in Australia. Students could use the styles of the different social dances to clearly depict each new section in the dance. The form of the dance could fall into three sections: (1) Heel and Toe Polka — early settlers (2) the Waltz (3) the Jive — 1940s and 50s (4) hip hop or any other current social dance in the students' contemporary culture.

## Dance classroom management

## Teacher resource 2

### Organising a dance classroom

For a dance lesson to be a positive experience for all, consideration needs to be given to the space where the lesson is to take place, as well as to the way the lesson is conducted.

- Clear the space of any desks, chairs and other moveable objects, so that all students are able to move freely, on their own or in small groups in the space, without bumping into others or objects.
- Ideally, a bare wooden floor, not lying directly in contact with concrete, is the most suitable flooring for dance. If a carpet covered, concrete floor is all that is available, it is advisable that no jumping action takes place.
- When using audio equipment, it is important that it is on a table or shelf out of the way of the movement that is taking place. Be aware of the volume of the accompanying recorded or live music. If the music is too loud, students will not be able to follow teacher instructions, there will be a risk of voice strain, and nearby classes will be interrupted.
- The duration of a dance lesson should run for 20 to 30 minutes. This time does not include set-up and pack-up time. The actual number of activities in a lesson will depend on how much development or expansion of the activities takes place.
- It is beneficial to revisit movement sequences or activities from previous lessons, so that students build their movement vocabulary.
- If students are required to remove their shoes, establish a place for the shoes that is out of the way of the movement. Encourage the students to wear clothing that is not restrictive, is modest, and offers protection from the sun if dance is to take place outdoors.

### Preparation for movement — warm-up and cool-down

Prior to beginning any movement lesson, a warm-up is essential. An ideal warm-up should involve visual and verbal instructions from the teacher. During warm-up exercises, it is important that each student is able to follow teacher instructions.

Warm-up could include:

- small, gentle movements that isolate and prepare joints such as ankles and wrists
- locomotor and non-locomotor aerobic exercises that raise heart rate and increase blood circulation
- simple stretching and bending movements that involve the entire body.

The warm-up should be connected to the content or stimulus of the lesson to develop the understanding that warm-up is preparation for movement and not an isolated experience. Using music that reflects the stimulus of the lesson, or incorporating simplified versions of movements the students may use in the lesson, is an easy way to do this.

During the cool-down, students should stretch slowly using movements that reflect the content of the lesson in addition to familiar movements from the warm-up. Students should be encouraged to reflect on what has occurred during the lesson.

### Safety Considerations

Students should:

- respect the other students dancing with them in the space and allow them enough room to move without bumping into each other
- remove shoes so that other students are not injured while moving on the floor
- remove socks if the floor surface is slippery
- not make physical contact with other students unless specifically requested by the teacher when performing partner or group activities
- be aware of the objects around the room that may need to be avoided — for example, the edges of desks, chairs, windows or doorways.

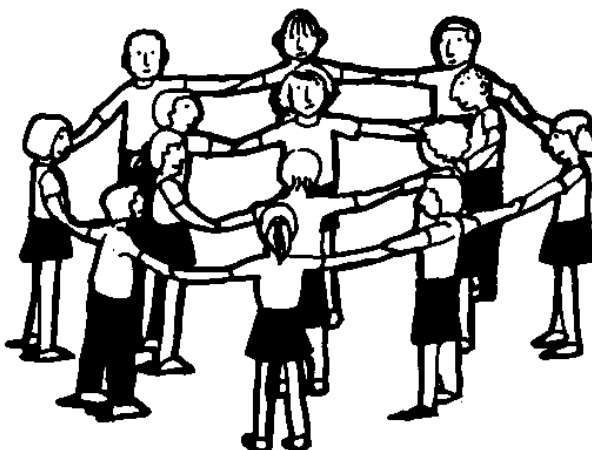
## Dance – Heel and Toe Polka

## Teacher resource 3

Tempo and rhythm — quick  $\frac{2}{4}$

Space — Begin with students standing in two concentric circles (floor pattern), each student opposite a partner (personal space), and travelling anticlockwise (direction).

Counts:	Movements:
	given for the student on the outside of the circle, students on the inside mirror (i.e. do the opposite) the movements
& 1 & 2	(&) hop on left foot (1) place right heel out to the right side (&) hop on left foot (2) bring right foot crossing in front of left, tapping toe on the ground
& 3 & 4	repeat
& 5 & 6 & 7 & 8	3 gallops travelling to the right and finish with a jump — feet together
& 1 – 8	repeat movement sequence, travelling to the left
1 & 2	face partner; three claps with right hand to the partner's right hand
3 & 4	repeat claps with left hand
5 & 6	three claps with both hands to partner's both hands
7 & 8	three claps with both hands on thighs
& 1–4	link right arms at the elbows and swing partner around on the spot
& 5–8	release partner; students in the outside circle travel to the next partner in the inside circle to their right
4 x 8 counts	repeat complete sequence — and keep repeating until circle has been travelled around once or until exhausted!



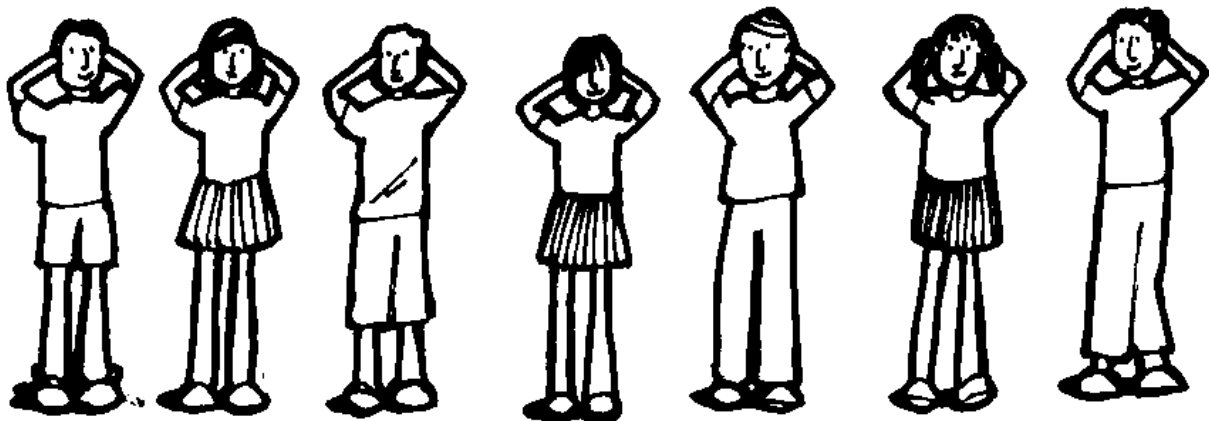
## Dance — The Macarena

## Teacher resource 4

Tempo and rhythm — a steady  $\frac{4}{4}$

Space — Students stand anywhere in the room or in lines (general space).

Counts:	Movements: given for the student on the outside of the circle, students on the inside mirror (i.e. do the opposite) the movements
1 & 2	(1) stretch right arm out at shoulder level, palm down (2) stretch left arm out at shoulder level, palm down
3 & 4	(3) turn right palm up to face the ceiling, leaving arm at shoulder height (4) turn left palm up to face the ceiling, leaving arm at shoulder height
5 & 6	(5) touch right hand to left shoulder (6) touch left hand to right shoulder
7 & 8	(7) touch right hand to the back of the right side of the head (8) touch left hand to the back of the left side of the head
1 & 2	(1) touch right hand across stomach to left hip (2) touch left hand across stomach to right hip
3 & 4	(3) touch right hand to right buttock (4) touch left hand to left buttock
5–7	swing hips side to side three times in a figure of eight
8	jump one quarter turn to the right
Start again! Repeat in a square.	





## Social dance timeline

## Teacher resource 5



Other social dances can be placed on this timeline, particularly the Australian social dances such as the bush dances studied in this module.

Information on the timeline is sourced from:

Panati, C. 1991, *Panati's parade of fads, follies and manias: the origins of our most cherished obsessions*, Harper Perennial, New York.

**Student observation sheet**

**Teacher resource 6**

**Student name:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Observation of movements and movement qualities**

Movements observed	Observation notes
<p><b>Control</b> when executing locomotor and non-locomotor movements (list movements being observed) —</p> <ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> <li>•</li> </ul>	
<p><b>Use of energy</b> in various movements. Is the student more comfortable moving with a particular sort of energy? List energy types being observed (refer to core content for energy types) —</p> <ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>	
<p><b>Use of space</b> when performing and choreographing with others. Is the student aware of others in the space, and does the student adjust where they are to accommodate others? Does the student move in and out of personal and general space easily during the progress of a dance? Does the student use floor patterns that create a variety of visual images?</p>	
<p>Does the student <b>use focus</b> when presenting dance to others, or is the student easily distracted by others in the group or by audience members?</p>	
<p>Does the student show their <b>interpretation</b> of the message/theme in the dance through facial expression, energy and timing of movements, or does the student simply 'do' the movements?</p>	
<p>Does the student vary <b>the timing and speed</b> of various movements to create interesting effects in their social dance?</p>	
<p>Does the student use <b>forming devices</b>, such as repetition of sections, to give the dance structure?</p>	
<p>Does the student:</p> <ul style="list-style-type: none"> <li>• practise <b>improvised sections</b> of movement that have been combined for a performance?</li> <li>• identify appropriate places in their dance where they could include an improvised sequence?</li> <li>• incorporate improvised sequences into their dance?</li> </ul>	

## Creating a social dance

## Student resource 1

# Make your own social dance



### Step One

Working in groups of four, choose an idea for your social dance. You could think about ideas such as a new social dance that is done at thirteenth birthday parties, or a dance that represents the likes and dislikes of your group of friends and could be done at school dances.

### Step Two

Make a list, or talk about, the social dance movements you already like to do. Do any of them fit the idea/theme of your dance? Make up some new movements that reflect your idea/theme.

### Step Three

Think about the features of social dances you already know, such as music used, the floor patterns of the dances, and whether or not the dance is done as a whole group, as couples or as individuals. Which of these features will you use in your dance? List them.

### Step Four

Now make your dance!

- Put your movements in a sequence.
- Think about the floor patterns you are using. Do you have variety?
- If your dance is for a group, think about moving people around and swapping partners.
- What about leaving some time in the dance for people to make up movements on the spot (improvise) and show their individuality!

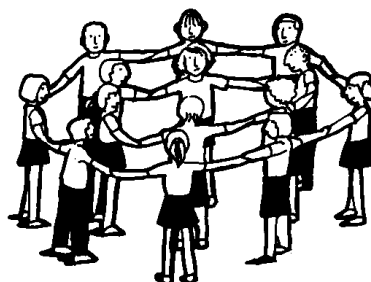
### Step Five

Now dance it for others... teach it to others... enjoy yourselves!

## Analysis sheet — social dance

## Student resource 2

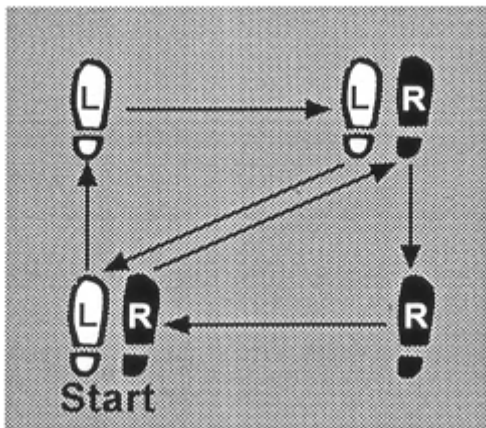
Dance	Movement description	Aural components	Visual components
<b>Heel and Toe Polka</b>	<p>Energy:</p> <p>Actions:</p> <p>Choreographic form: repetition, canon</p>	<p>What instruments can you hear?</p> <p>Are there other sounds you can hear?</p> <p>What is the tempo? Is it fast or slow?</p>	<p>What are the dancers wearing?</p> <p>Are there any props?</p> <p>What else can you see?</p>
<b>Pride of Erin</b>	<p>Energy:</p> <p>Actions:</p> <p>Choreographic form: repetition, canon</p>	<p>What instruments can you hear?</p> <p>Are there other sounds you can hear?</p> <p>What is the tempo? Is it fast or slow?</p>	<p>What are the dancers wearing?</p> <p>Are there any props?</p> <p>What else can you see?</p>



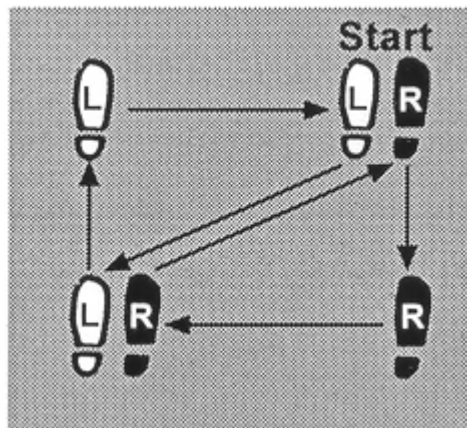
**What waltz steps do you recognise being performed?**

**Student resource 3**

**The basic** — couples stay on the spot waltzing in a box formation

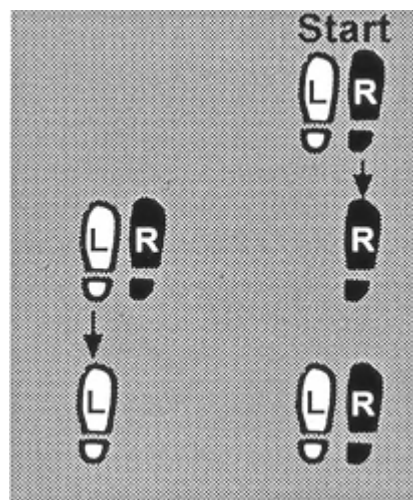
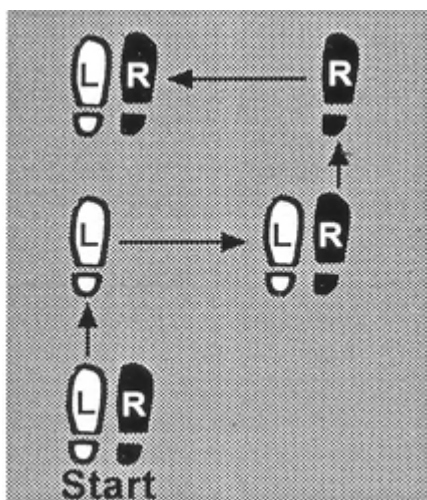


Man's footwork



Woman's footwork

**The progressive basic** — the basic moves along a diagonal or in circles



**The underarm turn** — the man steps back to allow the woman to turn under his arm and return to dance hold

See [www.dancetv.com/tutorial/waltz/waltz6.html](http://www.dancetv.com/tutorial/waltz/waltz6.html) and <http://nfo.net/DANCE/waltz.html> for further information.

**What other floor patterns (directions) do you see the dancers move in? Draw some.**

# Thinking about the forms of dances

# Student resource 4

Can you see different sections in the dance? — for example, everyone dancing in a circle, then changing to dancing in four groups

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Are the people doing the dance as partners, individuals or couples? Can you see different combinations of people dancing?

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Why are people doing this social dance? Is there any special occasion?

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Any other thoughts

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# Acknowledgments

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Department of Education, Queensland for material from *Years 1 to 10 Dance Curriculum Guide*.

**This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:**

***Years 1 to 10 The Arts Syllabus***

***Years 1 to 10 The Arts Sourcebook Guidelines***

***The Arts Initial In-service Materials***

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