

# Do the mashed potato



**Strand**  
Dance

**Possible links**

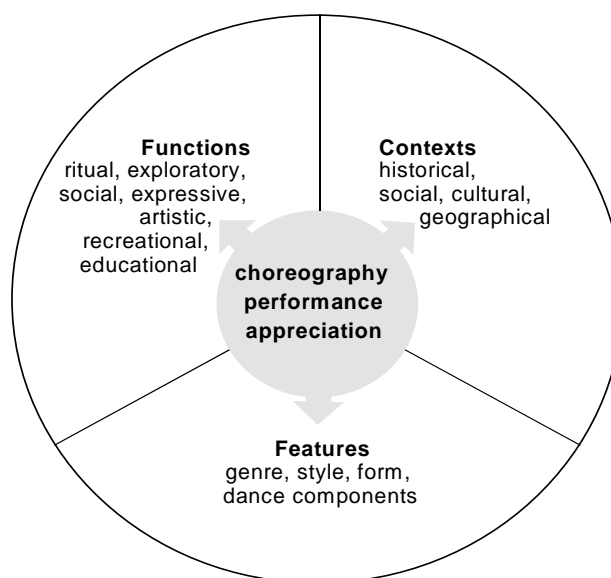
Health and Physical Education  
Studies of Society and Environment

## Purpose

Students explore forms of social dance in popular culture to develop their understandings about the cultural, social and historical contextual factors that have shaped the evolution of popular dance. They develop a socially critical approach to the functions and purposes of popular dance in various contexts and the ways in which dance patterns and sequences reflect patterns of social behaviour.

## Overview

Activities in this module are based on a learner-centred approach and are organised according to three focal areas: Functions, Contexts and Features. 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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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 strands of the Health and Physical Education (HPE) and Studies of Society and Environment (SOSE) key learning areas. 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 and reading material to select and record information, writing newspaper articles, representing ideas, structuring ideas, communicating meaning and increasing vocabulary. Numeracy practices include awareness of time, 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.

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. See Teacher resource 1 for a sample unit overview that shows one way of combining activities from each focal area.

### Evaluation of a unit of work

After completion of units of 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 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 5

Students adapt dance components and consider function and purpose of dance when choreographing movement sequences. Students model specific techniques from genres such as classical ballet, contemporary dance or popular dance.

Students work individually and collaboratively for specific purposes. They reflect on dance across a range of contexts and comment on how the meanings of movements change or differ from one context to the next. They communicate through various methods such as writing, talking, moving or drawing.

Students create and perform suitable exercises that articulate the value of warm-up for injury prevention.

- DA 5.1 Students adapt dance components to reflect the functions and purposes of dance in a range of cultural and historical contexts.
- DA 5.2 Students model genre-specific techniques when performing movement sequences.
- DA 5.3 Students articulate how meanings of movements may change according to various cultural and historical contexts.

### Other key learning areas

#### Health and Physical Education core learning outcomes

##### *Enhancing Personal Development*

- EP 5.3 Students predict how changes associated with significant transitions in their lives, including pubertal changes, may influence physical, social and emotional growth and development.

#### Studies of Society and Environment core learning outcomes

##### *Culture and Identity*

- CI 5.3 Students share their sense of belonging to a group to analyse cultural aspects that construct their identities.
- CI 5.4 Students describe how governments have caused changes to particular groups.
- CI 5.5 Students express how dominant and marginalised identities are constructed by media and other influences.

The SOSE module, *Talkin' 'bout my generation: Youth cultures*, complements this Dance module.

#### Cross key learning area planning

Refer to elaborations of the stated outcomes in the relevant Years 1 to 10 Sourcebook Guidelines to plan learning experiences relevant to this module.

## Core content

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This module provides a learning context for the following core content from Level 5 of the syllabus in addition to the core content from previous levels:

- |                 |   |
|-----------------|---|
| <b>space</b>    | <ul style="list-style-type: none"><li>• traditional performance space</li></ul>   |
| <b>time</b>     | <ul style="list-style-type: none"><li>• irregular metres</li></ul>  |
| <b>energy</b>   | <ul style="list-style-type: none"><li>• manipulation of dynamics</li></ul>  |
| <b>form</b>     | <ul style="list-style-type: none"><li>• embellishment</li><li>• rondo</li><li>• transitions</li></ul>                                     |
| <b>action</b>   | <ul style="list-style-type: none"><li>• genre-specific technique</li></ul>  |
| <b>function</b> | <ul style="list-style-type: none"><li>• artistic purposes</li><li>• ritual</li><li>• social purposes</li></ul>                            |
| <b>analysis</b> | <ul style="list-style-type: none"><li>• application of an analysis model to selected sequences of movements within a dance work</li></ul> |

## 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 4.1</b> Students use improvisation to create new movement for a specific purpose.</p> <p><b>DA 5.1</b> Students adapt dance components to reflect the functions and purposes of dance in a range of cultural and historical contexts.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>create movement motifs that represent issues that relate to various social, cultural and historical contexts. They incorporate the movements into dance sequences.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>peer- and self-assessment</li> <li>observation</li> <li>student–teacher consultation</li> <li>focused analysis of choreographed sequences and improvisations</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>learning logs</li> <li>teacher notes</li> <li>student folios.</li> </ul>	<p><b>Level 4</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>use dance components such as stillness and combinations of energy types when creating movement motifs?</li> <li>improvise movements that represent features of the chosen social, cultural or historical context?</li> <li>use personal and general space when creating social dance movements?</li> <li>vary the timing and speed of various 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>Level 5</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>apply and adapt dance components such as embellishment and transitions when creating movement motifs and incorporating them into a dance?</li> <li>choreograph dance that demonstrates understanding of the functions and purposes of social dance?</li> <li>select dance patterns and sequences that reflect social behaviour?</li> <li>adapt dance components to create dance sequences that reflect social, cultural or historical contexts?</li> </ul>
<p><b>DA 4.2</b> Students perform movement sequences with improvised sections.</p> <p><b>DA 5.2</b> Students model genre-specific techniques when performing movement sequences.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>modify a popular dance such as 'the mashed potato', 'the swim', 'the monkey' or 'the shaggy dog', the jive, twist, waltz or swing and perform it. The dance they have created portrays images or reflects icons of the 21<sup>st</sup> century.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>observation</li> <li>focused analysis of a student performance</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>teacher notes</li> <li>student folios</li> <li>video recording.</li> </ul>	<p><b>Level 4</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>improvise within a known, practised popular dance movement sequence to portray contemporary images?</li> <li>perform popular dance locomotor and non-locomotor movements with accuracy and clarity?</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 the dance?</li> </ul>

*This table is continued on the next page...*

Outcomes	Gathering evidence	Making judgments
		<p><b>Level 5</b>  <b>Do students:</b></p> <ul style="list-style-type: none"> <li>• demonstrate understanding of safe dance practice by considering the flooring and performance space when performing dance sequences?</li> <li>• modify aspects of dance movements to suit physical capability?</li> <li>• modify dance components to create and perform dance movements that reflect contemporary images?</li> <li>• select techniques appropriate to the popular dance genre?</li> <li>• accurately use relevant genre-specific techniques?</li> </ul>
<p><b>DA 4.3</b>  Students analyse elements of dances from various cultural and historical contexts.</p> <p><b>DA 5.3</b>  Students articulate how meanings of movements may change according to various cultural and historical contexts.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• analyse the social and historical contexts of various dances, and evaluate how those contexts affected the people living in the times, and how they see aspects of those contexts reflected in the dances.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• focused analysis of written or oral presentations</li> <li>• student–teacher consultation</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• learning logs</li> <li>• teacher notes</li> <li>• student folios.</li> </ul>	<p><b>Level 4</b>  <b>Do students:</b></p> <ul style="list-style-type: none"> <li>• describe, interpret and evaluate short sections of selected popular social dances?</li> <li>• analyse how specific aspects of society and culture are explored and represented through popular social dance?</li> <li>• identify dance components selected to match the context?</li> <li>• identify ways in which the dance informs the audience about its social or historical context?</li> </ul> <p><b>Level 5</b>  <b>Do students:</b></p> <ul style="list-style-type: none"> <li>• identify and interpret movement motifs within popular dance sequences?</li> <li>• compare and contrast movements from social dances created by their peers?</li> <li>• use an analysis model to compare and contrast movements from class performances with social dances viewed on video or live performance by professional dance artists?</li> <li>• analyse the social and historical context of the choreography and describe why particular movements were selected to reflect that context?</li> </ul>

## Background information

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Popular culture could be described as the customs, beliefs and understandings that are shared by the majority of a population at any particular point in time. This is often expressed in the ways that people dress, speak and behave, and is reflected in their preferred entertainments and actions and the artefacts that are produced or valued. The diversity of contemporary Australian societies means that Australian popular culture is also highly diversified and segments of the population frequently identify themselves as members of groups within popular culture, often on the basis of age or ethnicity.

Through studying features and functions of popular dance from a range of cultural, social and historical contexts, students develop an understanding of the concept of popular culture, and the roles played by the arts in expressing and communicating aspects of that culture. Encourage students to adopt a socially critical approach to the functions and purposes of popular dance in various contexts, the ways in which gender relationships may be reflected in dance movements, and the ways in which dance patterns and sequences reflect patterns of social behaviour.

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. Activities suggested may also be adapted to reflect popular social dances from other countries, regions and cultures in order to reflect students' interests, experiences and backgrounds.

Sensitivity is needed when researching and discussing popular cultural dances. You might:

- include research activities that focus on the various roles dance has within and across cultures
- encourage students to consider the variety of youth cultures
- acknowledge that for some students, sharing cultural dance may be uncomfortable or inappropriate
- find out about and use appropriate protocols for accessing the owners of particular cultural dances
- discuss dances in terms of dominant movements, music and costumes, highlighting the differences and why there might be differences.

### Terminology

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

break-dancing	funk	repetition
canon	hip hop	samba
disco	jive	twist
focus	popular culture	waltz

### 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 Music may 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 and in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- value diversity of religious and spiritual beliefs
- value diversity of historical perspectives
- adopt a socially critical approach to issues of appropriation
- support one another's efforts
- become empowered to represent their ideas and feelings through musical and kinaesthetic forms of expression.

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.

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

Bell, K. 1993, 'Concepts in Jazz Dance', *Dance Australia Magazine*, June/July, pp. 53–57, Yaffa Publishing, Australia.

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

Fallon, D. 1980, *The Art of Disco Dancing*, National Dance Association, Reston, Va, USA.

Jones, G. 1992, *Dancing: The Power of Dance Around the World*, BBC Books, London.

Ofsted, 1998, *The Arts Inspected*, Heinemann, Oxford.

Panati, C. 1991, *Panati's Parade of Fads, Follies and Manias: The Origins of Our Most Cherished Obsessions*, Harper Perennial, New York.

Polley, M. 1979, *Disco Basics*, Prentice Hall, New Jersey.

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

### Electronic

#### Audio and video

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

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

Let's Do It Productions, 1996, *Christy Lane's Learn the Dances of the 70s*.

Let's Do It Productions, 1996, *Christy Lane's Learn the Dances of the 80s*.

Marcom Projects, 1996, *Dance and Video*, Loganholme Qld.

Sony Music 1995, *Michael Jackson Greatest Video Hits — History*.

Warner Music 1991, *The Immaculate Collection: Madonna*.

#### Websites

(All websites listed were accessed in March 2002)

World Wide Arts Resources Corporation: <http://wwar.com/categories/Dance>

Steve D Walker, *The Expression of Popular Dance*:  
[www.hcis.net/users/dlemmons/ccd-SDWalker.htm](http://www.hcis.net/users/dlemmons/ccd-SDWalker.htm)

Australian Dance Council, Ausdance (Qld): <http://sunsite.anu.edu.au/ausdance/index.html>

## Activities

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

#### Students:

- define what youth and popular culture mean to them
- explore popular dance in a range of historical, social and cultural contexts
- identify and discuss places and events where popular dance occurs.

Outcomes	Activities	Gathering evidence
<p><b>DA 5.1</b> Students adapt dance components to reflect the functions and purposes of dance in a range of cultural and historical contexts.</p>	<p>Students define what the terms 'youth culture' and 'popular culture' mean to them in order to reflect these thoughts in choreography throughout the module. Students:</p> <ul style="list-style-type: none"> <li>• identify the cultures present in their school and local community and discuss the features, such as music, dance, fashion, rituals, they perceive to define the culture</li> </ul>	<p><b>DA 5.1 and DA 5.2</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>observation</i></li> <li>• <i>focused analysis</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 5.</p>
<p><b>DA 5.2</b> Students model genre-specific techniques when performing movement sequences.</p>	<ul style="list-style-type: none"> <li>• discuss what 'youth' is:           <ul style="list-style-type: none"> <li>– how youth is represented in various forms of the media</li> <li>– the likes and dislikes of various groups of young people</li> <li>– identify shared cultures amongst youth such as skaters, surfers etc.</li> <li>– the difference in meanings between 'youth' and young people</li> <li>– diversity of youth.</li> </ul> </li> </ul>	<p><b>DA 5.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 5.</p>
<p><b>DA 5.3</b> Students articulate how meanings of movements may change according to various cultural and historical contexts.</p>	<p>Students identify the cultural and social contextual factors that shaped popular dance in various historical periods. They:</p> <ul style="list-style-type: none"> <li>• research and analyse dance styles that have been popular in Australia over the past 100 years</li> <li>• discuss significant events, how they have affected the people living at the time, and analyse how aspects of the various contexts can be observed in the dances (see Student resource 2 for an analysis model).</li> </ul>	
<p><b>Studies of Society and Environment</b> <b>CI 5.3</b> Students share their sense of belonging to a group to analyse cultural aspects that construct their identities.</p>	<p>Students identify places and events where popular dance occurs in today's society. They:</p> <ul style="list-style-type: none"> <li>• interview friends and family about where, why and when they dance</li> <li>• look for advertisements in local and state papers, magazines and the Internet for announcements of dance events, lessons and festivals.</li> </ul>	
<p><b>CI 5.4</b> Students describe how governments have caused changes to particular groups.</p>	<p>Students select a popular dance style from a past era, or a culture that is of interest to them, and adapt the dance to reflect a popular dance style of today. They could use:</p> <ul style="list-style-type: none"> <li>• the jive, twist, waltz or swing and adapt and manipulate it to add to an existing popular dance style, or create a new one.</li> </ul>	
<p><b>CI 5.5</b> Students express how dominant and marginalised identities are constructed by media and other influences.</p>		

**Focus questions**

- What do you understand by the term 'youth culture'? How is it evidenced?
- Is 'youth culture' the same as 'popular culture'?
- What clothes, music, setting and movements identify popular dances you know or have researched?
- What significant cultural, social and historical events and backgrounds shaped the dances you have researched?

**Teaching considerations**

Encourage students to use a variety of research methods to gather information about popular dance. Encourage them to think beyond the familiar, to experience popular dance of cultures other than their own, and other than popular dance of contemporary times. Students may keep a dance log that details aspects of popular dances for referral when choreographing their own popular dance.

Sensitivity to the values, beliefs and structures of different cultural groups is crucial. Emphasise that there are elements of risk in communicating honestly with each other, but that it is important that we learn to trust and listen to one another.

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

### Students:

- analyse popular dances from a range of contexts
- choreograph dances drawing on stimulus material and techniques relating to styles of popular dance
- perform popular dances learnt in class or choreographed by themselves.

Outcomes	Activities	Gathering evidence
<p><b>DA 5.1</b> Students adapt dance components to reflect the functions and purposes of dance in a range of cultural and historical contexts.</p>	<p>Students participate in technique lessons relating to various popular dance styles from a range of cultural and historical contexts. They:</p> <ul style="list-style-type: none"> <li>• experience a variety of popular dance techniques, which may include hip hop, funk, jive, waltz, break-dancing, twist, Charleston, jazz dance</li> <li>• keep a log of the styles they learn through technique classes and view in performance, and highlight similarities and differences across the styles (see Student resource 1).</li> </ul>	
<p><b>DA 5.2</b> Students model genre-specific techniques when performing movement sequences.</p>	<p>Students identify similarities and differences between each popular dance style they experience. They:</p> <ul style="list-style-type: none"> <li>• compare and contrast popular dances of contemporary popular dance artists — for example, the dances of Michael Jackson with those of Paula Abdul, Madonna or other current artists. Consider use of dance components and cultural and historical influences.</li> </ul>	<p><b>DA 5.2</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 5.</p>
<p><b>DA 5.3</b> Students articulate how meanings of movements may change according to various cultural and historical contexts.</p>	<p>Students select a popular dance style from an historical context, and adapt it to reflect a popular dance style of today. They:</p> <ul style="list-style-type: none"> <li>• learn the dance and modify movements from it to create a new dance that reflects icons or portrays images of the 21<sup>st</sup> century.</li> </ul> <p>Students describe the fashion and music that relate to various popular dances. They:</p> <ul style="list-style-type: none"> <li>• identify and list music that was used for popular dances in various cultural and historical contexts</li> <li>• find examples of contemporary music that would also suit the dance — for example, music that was originally used to accompany the foxtrot, and popular music of today that could also be suitable</li> <li>• analyse how the fashion and music of particular eras may have influenced the movement and look of popular dances.</li> </ul> <p>Students research popular dances from past eras for stylistic descriptions, to inform their choreography. Dances may include:</p> <ul style="list-style-type: none"> <li>– 1890s — waltz, polka</li> <li>– 1900s — turkey trot, cakewalk</li> <li>– 1910s — tango, foxtrot, Lambeth Walk</li> <li>– 1920s — charleston, black bottom, shimmy</li> <li>– 1930s — samba, tango</li> <li>– 1940s — jitterbug</li> <li>– 1950s — cha cha, bop, stroll</li> <li>– 1960s — twist, mashed potato</li> <li>– 1970s — hustle, roller disco</li> <li>– 1980s — rap, slam dancing, break-dancing</li> <li>– 1980s — Bus Stop, moon walking</li> <li>– 1990s — line dancing, techno</li> </ul> <p>Students may:</p> <ul style="list-style-type: none"> <li>• create a website dedicated to a particular era</li> <li>• create a newspaper article describing a new dance craze, its music, fashions, movements and the people dancing the craze.</li> </ul>	<p><b>DA 5.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 5.</p>

**Focus questions**

- What types of movements characterise each popular dance style? What relationships might be established between the cultural and historical contexts and the characteristic movements?
- Where do popular dances originate, and how does that impact on the style?
- What are the similarities and differences between popular dances performed by a variety of dance artists from the same era?
- How does the fashion and music of an era affect the look of a dance and its movements?

**Teaching considerations**

Encourage students to view practising dance artists and performing groups in the students' lessons. Dance artists could be sourced from within the school community — for example, other teachers and parents who have a knowledge of the dance styles being learnt in class.

## Functions — ritual, social, artistic

### Students:

- discuss the social aspects of popular dance
- discuss how dance is used as a medium for political and social expression.

Outcomes	Activities	Gathering evidence
<p><b>Studies of Society and Environment</b> <b>CI 5.3</b> Students share their sense of belonging to a group to analyse cultural aspects that construct their identities.</p>	<p>Students create popular dance sequences that reflect issues relevant to them. They:</p> <ul style="list-style-type: none"> <li>• choose an issue relevant to them such as peer pressure, individuality, physical appearance, mental health, school pressure or success and failure</li> <li>• create movement motifs that represent the issue and incorporate them into their popular dance sequences</li> <li>• choose pre-recorded music, silence and voice, or make their own accompaniment to reflect the issue</li> <li>• choose an appropriate environment to perform their dances in — for example, the library, tuckshop or classroom — or create their own performance environment.</li> <li>• perform their dance choreography.</li> </ul>	<p><b>DA 5.1</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> <li>• <i>observation</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 5.</p>
<p><b>Health and Physical Education</b> <b>EPD 5.3</b> Students predict how changes associated with significant transitions in their lives, including pubertal changes, may influence physical, social and emotional growth and development.</p>	<p>Students discuss the use of popular dance as a medium for comment on political and social events. They:</p> <ul style="list-style-type: none"> <li>• research popular dances and the social and political climate in which they evolved</li> <li>• research African American dance of the 1880–90s and comment on how the popular dance of the time was shaped by the political and racial context in which the dancers lived.</li> </ul>	<p><b>DA 5.2</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 5.</p>
<p><b>DA 5.1</b> Students adapt dance components to reflect the functions and purposes of dance in a range of cultural and historical contexts.</p>		<p><b>DA 5.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> </ul> <p>To assist in making judgments, refer to the questions in the Assessment table on page 5.</p>
<p><b>DA5.2</b> Students model genre-specific techniques when performing movement sequences.</p>		
<p><b>DA5.3</b> Students articulate how meanings of movements may change according to various cultural and historical contexts.</p>		

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Outcomes	Activities	Gathering evidence
<b>Studies of Society and Environment</b>		
<b>CI 5.4</b> Students describe how governments have caused changes to particular groups.		
<b>CI 5.5</b> Students express how dominant and marginalised identities are constructed by media and other influences.		
<b>Focus questions</b>		
<ul style="list-style-type: none"> <li>• What are the functions and purposes of popular or social dance?</li> <li>• Analyse popular dance as a means of communicating messages about social or political issues. How does dance communicate these?</li> <li>• What were dance marathons and dance lounges, and what purpose did they serve?</li> </ul>		
<b>Teaching considerations</b>		
Emphasise to students the differences between social and artistic dance and the purposes and functions of both. View videos of popular dance performances in both social and artistic settings to assist students in analysing the differences. Encourage students to use popular dance as a medium for personal expression about issues or themes relevant to them, in addition to letting them experience popular dance for the sake of pure enjoyment.		

Sample unit overview: *Do the mashed potato*

## Teacher resource 1

**Unit length:** 10 weeks **Core learning outcomes:** DA 5.1, DA 5.2 and DA 5.3 **Genre:** Popular dance

Week	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Ongoing
1	Students: <ul style="list-style-type: none"> <li>define the term 'culture'</li> <li>define the term 'youth culture'</li> <li>discuss the purposes and functions of dance in popular and youth culture.</li> </ul>	Students: <ul style="list-style-type: none"> <li>view and discuss video recordings of a range of popular dances from various cultures.</li> </ul>	Students: <ul style="list-style-type: none"> <li>identify and discuss safe dance techniques for popular dance</li> <li>participate in a contemporary popular dance technique lesson — focus on manipulating dynamics.</li> </ul>	Students: <ul style="list-style-type: none"> <li>choreograph short sequences that illustrate something about — who you are, where you are from, or what is important to you.</li> </ul>	Students keep learning logs of the range of popular dance styles they learn or experience throughout the unit (see Student resource 1).  Students keep records of where they see popular dance events advertised — websites, local and state newspapers, television.  Students keep choreographic outlines of dances learnt during repertoire classes.
2	Begin each week with an information session on 'Popular dances of the past'. Students: <ul style="list-style-type: none"> <li>research different social, cultural or historical contexts using video, live performance, CD-ROM, Internet, visual images and text</li> <li>report findings to peers.</li> </ul>	Repertoire — students learn a popular dance and place it in its cultural, social and historical context.	Repertoire — students learn a teacher-devised contemporary popular dance sequence.	Choreography — students create a short sequence that incorporates contemporary popular dance with a popular dance from a past era (use research undertaken earlier in the week).	
3		Repertoire — continue contemporary popular dance sequence with student input.	Students participate in a contemporary popular dance technique lesson — focus on time.	Students compare two popular dances using an analysis model.	
4		Popular dance that makes a statement — students work in groups to create a popular dance that makes a statement about an issue that is important to them. They perform it for their peers at the end of the week.			
5		Students invent a new popular dance. They write a review about the dance — for example, where it is performed, by whom, what the movements look like, what music (if any) is used, how the dance came to be invented and why. They share their reviews with peers.		Students participate in a contemporary popular dance technique lesson — focus on space.	
6		Repertoire — continue contemporary popular dance sequence with student input.	Students explore movement motifs in popular dance — interpreting meaning from movement.	Students choreograph a popular dance using transitions and exploring contrast. Contrast could be in space, time and energy used; or it could be through choice of dance styles.	

*This table is continued on the next page...*



## Sample unit overview (continued)

## Teacher resource 1

Week	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Ongoing
7	Begin each week with an information session on 'Popular dances of the past'. Students: <ul style="list-style-type: none"> <li>research different social, cultural or historical contexts using video, live performance, CD-ROM, Internet, visual images and text</li> <li>report findings to peers.</li> </ul>	Social dance/ artistic dance — popular dances that have moved from one function to the other.	Adapt a popular dance style from a previous era to reflect the music, fashion and trends of today — this involves researching popular dance styles from the past and brainstorming how to make changes, considering space, time and energy. Students present their brief research, new dances and the thinking behind the changes to their peers.		Log books  Student records  Choreographic outlines
8		Contemporary popular dance technique lesson — focus on embellishment.	Analysis of 'popular dances of the past' — similarities and differences; why the dances were invented; why and where people performed them; recurring movement motifs throughout time; how social dances changed according to cultural, social and historical contexts.		
9		Repertoire — finish and polish contemporary popular dance sequence. Students perform for peers (video recorded). Students analyse their own performances — for example, their technique, use of space, time and energy.			
10		Explore rondo form in popular dance.	Students work in groups to choreograph a dance in rondo form, drawing on the popular dance styles they have learned or experienced throughout the unit. They perform their choreography for peers.		

**Dance learning log****Student resource 1**

What are the origins of the dance style (historical background, social and cultural contexts)? What aspects of the cultural, social and historical contexts are reflected in the dance? What values are being transmitted through the dance?

How is it performed (as part of a group, solo, with a partner)? Are there any gender or power relationships reflected in the performance? If so, how are they reflected?

In which setting is it performed? How does the setting influence the dance — the movements used and the ways in which it is performed?

What types of clothing are worn? What influence does the clothing have on the performance of the dance?

Describe the steps and movements used.

What specific dance techniques are associated with this dance style? What social behaviours are reflected in the dance movements?

What style of music is used to accompany the dance? How is the music performed? What is the relationship between the performance of the music and the performance of the dance?



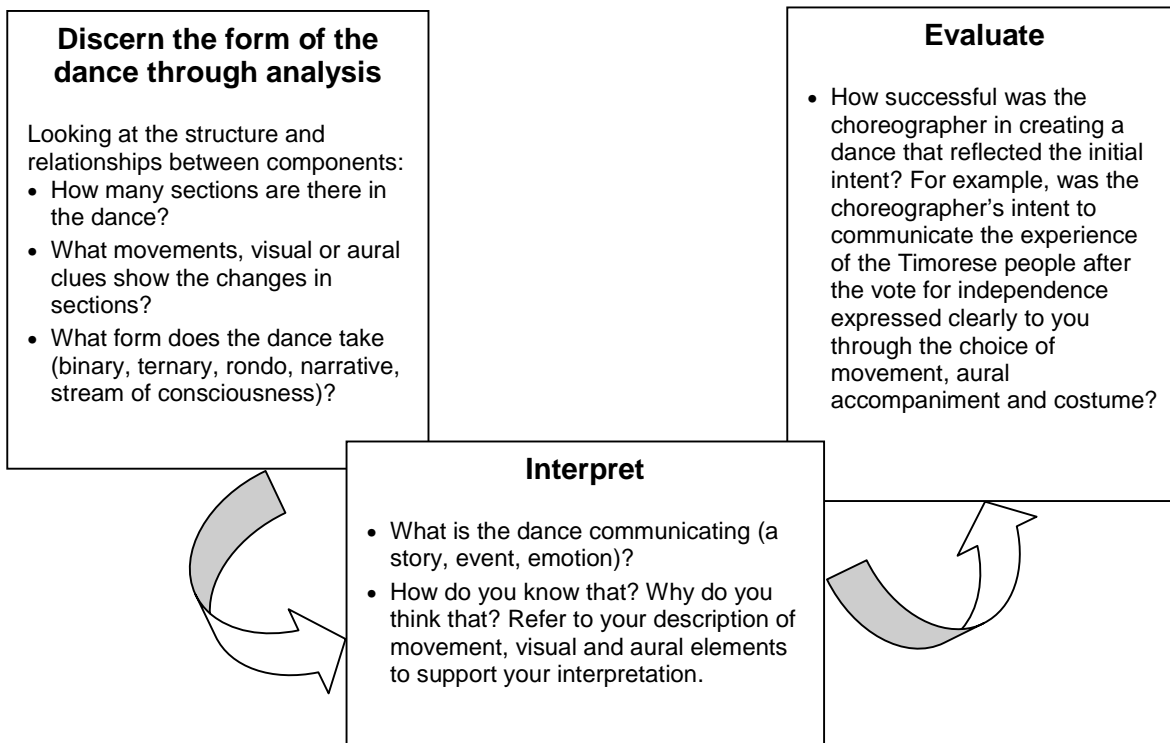
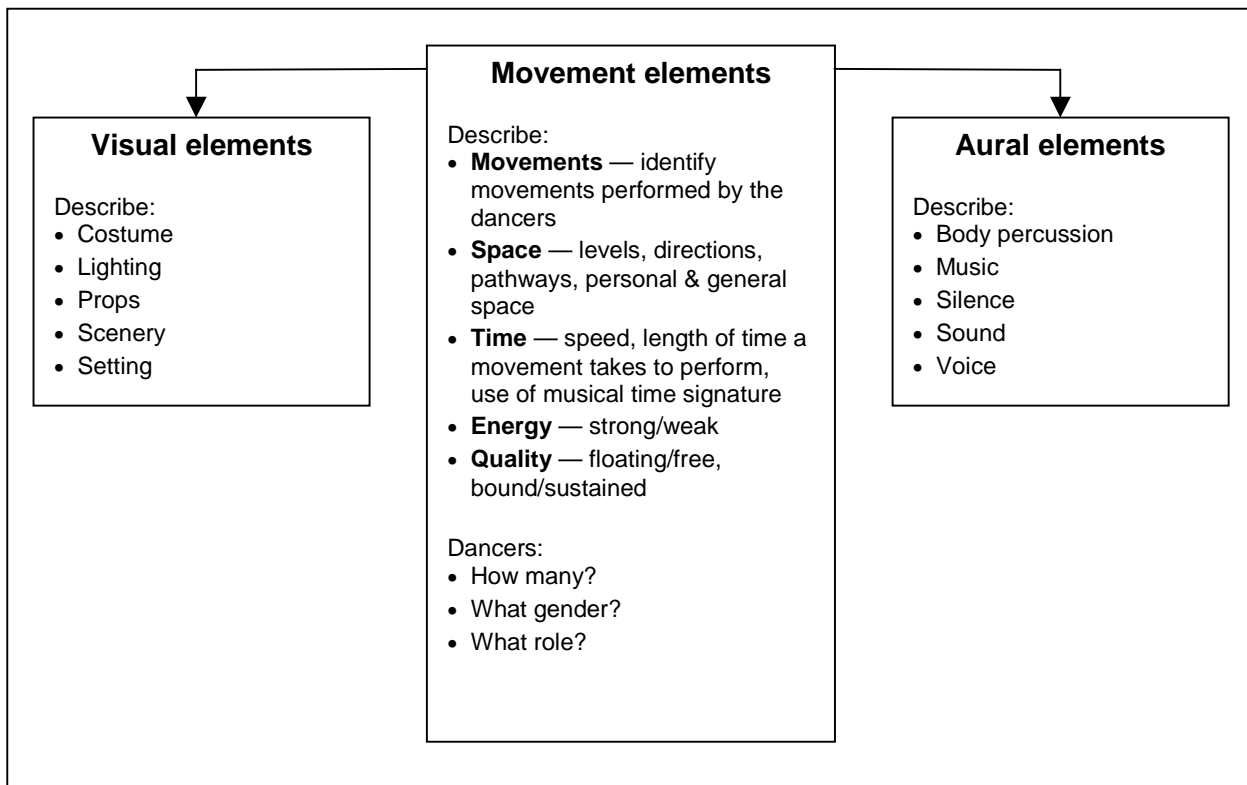
**An analysis model for dance appreciation**

**Student resource 2**

Based on Adshead, J. (ed.) 1998, *Dance Analysis: Theory and Practice*, Dance Books, London.



**Observe, name and describe**



# Acknowledgments

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

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