

Poetry in motion



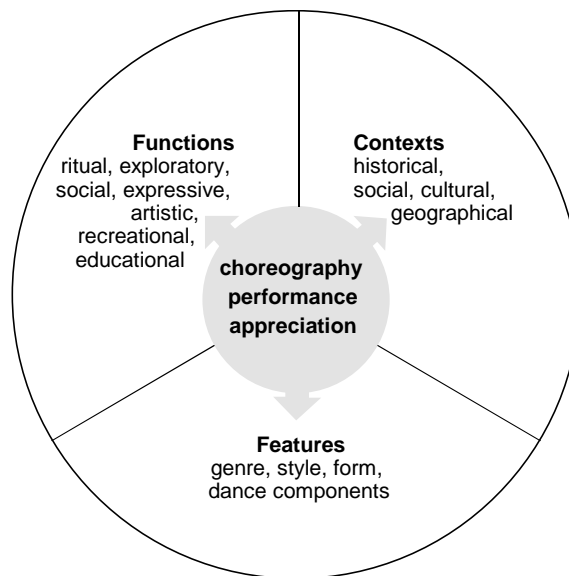
Strand
Dance

Purpose

Students explore contemporary dance technique, using poetry as stimulus for movement.

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 different 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

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. Seek advice from their support teachers.

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, reading and selecting poetry, analysing the structure and the social and cultural contexts of poems, representing ideas through images, sounds and movement, making comparisons and critical judgments when watching videos, 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 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. 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

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.

Core content

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:

- space**
 - traditional performance space
- time**
 - irregular metres
- energy**
 - manipulation of dynamics
- form**
 - embellishment
 - rondo
 - transitions
- action**
 - genre-specific technique
- function**
 - artistic purposes
- analysis**
 - application of an analysis model to selected sequences of movements within a dance work

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 learning outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
<p>DA 4.1 Students use improvisation to create new movement for a specific purpose.</p> <p>DA 5.1 Students adapt dance components to reflect the functions and purposes of dance in a range of cultural and historical contexts.</p>	<p>Students may:</p> <ul style="list-style-type: none"> create a nonsense dance based on a poem such as <i>On the Ning Nang Nong</i> by Spike Milligan discuss ways in which the poem may be interpreted through movement <p>The teacher may use:</p> <ul style="list-style-type: none"> student–teacher consultation <p>recorded in:</p> <ul style="list-style-type: none"> teacher notes. 	<p>Level 4 Do students:</p> <ul style="list-style-type: none"> understand and apply dance components such as symmetry and asymmetry, stillness and manipulating dynamics when choreographing dance sequences? respond to a range of stimulus material such as poetry through improvisation? choreograph dance to reflect a specific purpose such as entertainment? <p>Level 5 Do students:</p> <ul style="list-style-type: none"> apply and adapt dance components such as embellishment and transitions to their choreography? choreograph dance that demonstrates the understanding that dance can have artistic purposes? adapt dance components to create dance sequences that reflect social, cultural or contemporary contexts?
<p>DA 4.2 Students perform movement sequences with improvised sections.</p> <p>DA 5.2 Students model genre-specific techniques when performing movement sequences.</p>	<p>Students may:</p> <ul style="list-style-type: none"> practise and perform contemporary dance technique. <p>The teacher may use:</p> <ul style="list-style-type: none"> focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> teacher notes against criteria. 	<p>Level 4 Do students:</p> <ul style="list-style-type: none"> identify appropriate places in their dance where they could include an improvised sequence? improvise within a known, practised movement sequence? perform locomotor and non-locomotor movements with accuracy and clarity? incorporate practised contemporary dance technique into their dance? <p>Level 5 Do students:</p> <ul style="list-style-type: none"> demonstrate understanding of safe dance practice by adjusting the flooring and performance space when performing dance sequences? modify aspects of dance movements to suit physical capability? select techniques appropriate to the contemporary dance genre? accurately use contemporary dance techniques?

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Outcomes	Gathering evidence	Making judgments
<p>DA 4.3 Students analyse elements of dances from various cultural and historical contexts.</p> <p>DA 5.3 Students articulate how meanings of movements may change according to various cultural and historical contexts.</p>	<p>Students may:</p> <ul style="list-style-type: none"> orally present or write a review of the class's dance performance, <i>Anthology</i> use an analysis model for organising information for their reviews. <p>The teacher may use:</p> <ul style="list-style-type: none"> focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> teacher notes against criteria. 	<p>Level 4 Do students:</p> <ul style="list-style-type: none"> analyse the form of the dance, mentioning movements or changes in music/lighting/dancers to justify choices made? evaluate dances by discussing what was successful or what could be improved upon? refer to the dance components in their analyses? identify how specific cultural/social aspects of poetry are explored and represented through dance?
		<p>Level 5 Do students:</p> <ul style="list-style-type: none"> identify and interpret movement motifs within dance sequences? compare and contrast movements from dances created by their peers? compare and contrast movements from the class performance with dances viewed on video or live performance by professional dance artists? identify the cultural and historical context of the class choreography and describe why particular movements were selected to reflect that context?

Background information

Activities in this module provide students with opportunities to explore, practise and apply their understandings of contemporary dance technique. Students will learn travelling, jumping and turning movements in addition to gesture and stillness.

Throughout this module students are encouraged to create their own contemporary movements. They also participate in contemporary technique classes and learn adaptations of contemporary repertoire. For teachers with little or no experience in contemporary dance, or for teachers wanting to provide their students with dance experiences offered by industry professionals, access contemporary dance teachers from studios or contemporary dance companies with education performance teams. Contact Ausdance (Qld) for information.

Terminology

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

choreography	fall and recovery	movement motif	stillness
contraction	gesture	personal and general space	tendu
dynamics	improvise	rondo	transition
embellishment	isolation	spiral	triplet

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.

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.

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

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. Please note the licence conditions that apply to downloading and printing information sheets from this site.

Print

Australian Association for Dance Education 8th Biennial Conference. 1991, *Dance Australian Made — Papers and Proceedings*, AADE National Council Inc, Jamison, ACT.

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, USA.

Harrison, K. & 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. & Scheff, H. 1995, *Building Dances*, Human Kinetics, USA.

Mazo, J.H. 1977, *Prime Movers: The Makers of Modern Dance in America*, Princeton Book Co., New Jersey

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

Spurgeon, D. 1991, *Dance Moves*, Harcourt Brace Jovanovich Group Pty Ltd, Marrickville, NSW.

Electronic

Video

Astonish Me! (video recording), 1989. Don Featherstone Productions, Australia.
An examination of Australia's leading choreographer and founder of the Sydney Dance Company. Graeme Murphy talks about his inspiration for dance and his early days at the Australian Ballet. The desire to challenge, to shock and to astonish characterises his work. Includes excerpts from *Poppy*, *Daphnis and Chloe* and *Kraanerg*.

Australia Dances (video recording), 1990. Cinetel Productions, Sydney. A survey of the history of dance in Australia using documentary film footage including interviews with well-known dancers and choreographers and sequences showing different types of dancing. Shows examples including Aboriginal dance and contemporary, folk, social and classical forms.

Website

(Website accessed in February 2002)

Australian Dance Council (Ausdance): ausdance.anu.edu.au

Activities

Contexts — historical, social, cultural, geographical

Students:

- create, perform and appreciate dance that reflects ideas about themselves and the social and cultural contexts they experience.

Outcomes	Activities	Gathering evidence
<p>DA 5.1 Students adapt dance components to reflect the functions and purposes of dance in a range of cultural and historical contexts.</p> <p>DA 5.2 Students model genre-specific techniques when performing movement sequences.</p> <p>DA 5.3 Students articulate how meanings of movements may change according to various cultural and historical contexts.</p>	<p>Students choose a poem by an Australian poet (someone widely known and published, or a peer) and use it as a stimulus for movement (see Student resource 1). They:</p> <ul style="list-style-type: none"> • create movement motifs to represent or reflect the form of the poem, an idea or phrase that is repeated throughout the poem • use the structure of the poem as the form for their dance — for example, if the poem has four stanzas the dance may have four distinct sections, or if a stanza is repeated the section in the dance may be repeated • create transition phrases or movements to join each section of their dance. These transitions may be repeated throughout the dance or may have a movement motif within them that is repeated. • may choose movements that contrast the theme of the poem in order to make a statement that the poet's view is not the only view • record the process of motif building and use of form in their choreographic ideas logs or by videoing the dance sequence • practise and perform their dance for peers or a more formal audience. <p>Students choose a poem, or write their own poem, to reflect their experiences. They create, practise and perform a dance sequence using the poetry as stimulus. They:</p> <ul style="list-style-type: none"> • focus on silence (aural environment) and stillness to create effect • use variations in dynamics to create meaning — for example, a particular movement motif may be performed with strong, percussive dynamics, but may be repeated at another time with sustained dynamics • may create their own accompaniment by recording sounds, spoken word, music and body percussion that reflect the social or cultural experiences they are dancing about (see Teaching considerations) • keep a reflection diary detailing how they adapted the dance components (space, time, energy, form, action) to convey the intended purpose of the dance. <p>Students view an excerpt of a performance by an Australian dance company such as Dance North, Sydney Dance Company, Expressions Dance Company, Bangarra or Australian Dance Theatre. They:</p> <ul style="list-style-type: none"> • discuss the meanings and contexts for meanings that can be interpreted from the performance 	<p>DA 5.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>DA 5.1 & DA 5.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>DA 5.1 & DA 5.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>self-assessment</i> <p>DA 5.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i>

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Outcomes	Activities	Gathering evidence
	<ul style="list-style-type: none"> • discuss possible reasons why the choreographer has included some ideas and images and not others • identify possible influences on the choreographer and how those influences are reflected in the movements, music and performance space chosen • compare similar movement motifs and how they differ from one dance to another as a result of the choreographer's context or experiences. 	

Focus questions

- How does the dance reflect or represent the intent of the poem?
- How does the dance reflect the various contexts of the poem?
- What poetic devices (repetition, assonance, alliteration) lend themselves to the creation of movement motifs?
- What types of accompaniment would suit the dance sequence?
- What is the relationship between the social, cultural and historical influences on modern dance and those same influences on modernism in the other art forms?
- How do the multiple perspectives of, and in, Australia influence and inform contemporary dance?

Teaching considerations

Australian poetry and dance performances have been used as stimuli in this module because they are more likely to reflect the interests and experiences of students. Selected poems and dances should also reflect the diversity of Australian society. Use students' experiences to look at the issue of diversity and how it may be explored and expressed in dance.

Discuss the use of text in dance and how it can be used to enhance the intent of the choreography. How could words or phrases from the poems be used in the movement material? Examples of the use of text in dance can be found in works by the Expressions Dance Company.

Video recordings of dance performances by Australian dance companies such as Dance North, Sydney Dance Company, Expressions Dance Company, Bangarra or Australian Dance Theatre are often accompanied by teacher resource kits which explain the stimulus material used by the choreographers, and outline the aspects that have influenced the choreographers during their careers.

Features — genre, style, form, dance components

Students:

- learn and practise combinations of contemporary dance movements with varying degrees of difficulty, such as travelling, jumping, turning, gesture and stillness
- identify a range of forms around which dance is structured
- choreograph and perform dance that uses form based on the structure of poems.

Outcomes	Activities	Gathering evidence
<p>DA 5.2 Students model genre-specific techniques when performing movement sequences.</p>	<p>Students practise and perform contemporary dance genre technique using combinations of movements with varying degrees of difficulty.</p> <p>Travelling movements</p> <ul style="list-style-type: none"> • Students participate in technique exercises for travelling movements such as: <ul style="list-style-type: none"> – walking and running with varying speed, direction, tempo, heel first or stylised toe first – prancing – triplets. <p>Jumping movements</p> <ul style="list-style-type: none"> • Students focus on technique for jumping — <i>preparation</i> (bend knees), <i>action</i> (extend feet and stretch legs to rise), and <i>recovery</i> (lower body through toes, ball of foot, heel of feet and bending knees). They learn five types of jumps: <ul style="list-style-type: none"> – hop — take off and land on the same foot – leap — take off on one foot, land on the other – jump — take off on two feet, land on two feet – jump — take off on two feet, land on one foot – jump — take off on one foot, land on two feet. <p>Turning movements</p> <ul style="list-style-type: none"> • Students identify their centre line of gravity or axis (an imaginary line that runs from the top of the head, through the sternum, navel and through to between the feet) prior to exploring turns. • Students learn a range of turns <ul style="list-style-type: none"> – full turn, less than a full turn, more than a full turn – inward (turning toward the body's centre line or axis) and outward (away from the body's centre line or axis) – on-balance and off-balance – turning whilst jumping, sitting or lying. <p>Gesture — movements of parts of the body that do not involve weight bearing:</p> <ul style="list-style-type: none"> • Students explore the use of gesture to communicate ideas — for example, hand movements to imply use of a fan or castanets, or swinging hips to suggest the feel of a samba. Meanings can change according to contexts. 	<p>For all activities in this phase:</p> <p>DA 5.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>peer- and self-assessment</i> • <i>focused analysis</i> • <i>teacher observation</i>

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Outcomes	Activities	Gathering evidence
<p>DA 5.1 Students adapt dance components to reflect the functions and purposes of dance in a range of cultural and historical contexts.</p>	<p>Stillness — involves balance requiring total control.</p> <ul style="list-style-type: none"> • Students develop an understanding that stillness is not inaction, but the body actively controlling energy. • Students practise exercises that focus on holding stillness in different parts of the body — for example, performing a triplet with stillness in the torso. <p>Students view dances to identify forms and choreographic structuring devices such as:</p> <ul style="list-style-type: none"> • rondo form • binary and ternary forms • transitions • variation • contrast. <p>(See Support materials and references for possible dance excerpts for appreciation.)</p> <p>Students keep a reflection diary about their progress with contemporary dance technique.</p> <p>Students create, practise and perform dance sequences, using poetry as stimulus for movement. They:</p> <ul style="list-style-type: none"> • choose a piece of poetry that they may be studying or have studied in English, or choose the lyrics of a favourite song • discuss the cultural, historical and/or social context of the poem or song and how this context might influence the movements used in a dance interpretation • identify the structure of the poem or song and use it as the form the dance sequence will take — for example, the rhyming pattern for a stanza in their poem may be ABAB leading the student to choose binary form (A,B) • use the subject matter of the poem or song as stimulus for movement, and use the technique learnt in contemporary dance classes to create movement phrases • keep a reflection diary of the choreographic process, and a choreographic outline of a dance sequence. 	<p>DA 5.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i>

Focus questions

- What physical considerations need to be considered when performing contemporary dance?
- How might we adapt particular movements performed by contemporary professional dancers so that we can safely perform them in a school context?
- What restrictions does the use of correct alignment place on our bodies?
- What movements could be used to warm up the body in preparation for using contemporary dance technique?

Teaching considerations

Teachers and students need to be aware that gestures may have specific meanings and these may differ from culture to culture. Be sensitive to the cultural diversity of students in your class, as an accepted gesture in one culture may be inappropriate in another.

Functions — ritual, social, artistic

Students:

- create dance using poetry as stimulus
- work collaboratively with peers to create a dance performance
- analyse their own and others' dances, identifying movement motifs and discussing their use.

Outcomes	Activities	Gathering evidence
<p>DA 5.1 Students adapt dance components to reflect the functions and purposes of dance in a range of cultural and historical contexts.</p> <p>DA 5.2 Students model genre-specific techniques when performing movement sequences.</p> <p>DA 5.3 Students articulate how meanings of movements may change according to various cultural and historical contexts.</p>	<p>Students create and perform dance for artistic purposes using poetry as a stimulus. They create dances based on a 'nonsense' poem such as <i>On the Ning Nang Nong</i> by Spike Milligan. They:</p> <ul style="list-style-type: none"> • identify repetition of phrases or words and represent them by creating movement motifs • create movements by embellishing known, practised movements — for example, embellishing a spiral turn by adding a flourish of arm movements • create movement sequences without the use of music and perform the dance while a peer reads the poem aloud • discuss interpretations of the poem and the suitability of the movements chosen. <p>Students create and perform a collection of their dances based on poetry. The performance could be called <i>Anthology</i>. They may:</p> <ul style="list-style-type: none"> • choose to create dance sequences using poems with a similar theme — for example, humour • collaborate to create movement motifs that appear throughout all the dance works • choose a performance space in which to present <i>Anthology</i> — for example, in the library to celebrate Book Week • choose the accompaniment for the performance — for example, music with or without lyrics, live poetry reading, or silence • keep a reflection diary of the choreographic process. <p>Students analyse dance works from various choreographers, as well as their own and their peers' dances. They view their peers' dances created for <i>Anthology</i>. They:</p> <ul style="list-style-type: none"> • analyse the movement motif that appears in each dance sequence and comment on whether or not the meaning of the movement changes according to the dance in which it appears • analyse the forms of their peers' dances, comparing them with dance forms identified in video recorded performances by professional dance companies. <p>Students present a review of <i>Anthology</i>. They:</p> <ul style="list-style-type: none"> • use an analysis model to structure the information for their review. They discuss the dance components and aural and visual elements. They interpret the dances and present an evaluation using appropriate justifications (see Student resource 2). 	<p>DA 5.1 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> <p>DA 5.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>DA 5.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> • <i>focused analysis</i>

Focus questions

- How do the movements used communicate the functions of the dances created by the class? Refer to your analysis of the dances in *Anthology*.
- What relationship can you see between the content and contexts of the poems and the functions of the dances created?
- How did the content and contexts of the poems influence the dance elements and components used?

Teaching considerations

Provide students with guidance and feedback as they collaborate to create an anthology of dances based on poetry. At different intervals, perhaps each fortnight or three weeks, video the process and discuss with students their ideas about the direction of the dance choreography.

Students may wish to present the evaluation of *Anthology* in different ways. Consider the use of Feedback Sheets or Writing-in-role (as a reviewer for an Arts Magazine or Newspaper or an aural presentation as a choreologist looking at the work).

Sample unit overview: *Poetry in motion*

Teacher resource 1

Genre: contemporary/free movement exploring poetry as stimulus					
Focus learning outcomes: Dance DA 5.1, DA 5.2 and DA 5.3					
Week	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5
1	Introduction to the unit — basic contemporary movement.	Focus on creating movement motifs using poetry stimulus.	Contemporary dance technique — travelling.	Exploration of form — binary, ternary, rondo, narrative. Use of poetic form to guide dance sequence form.	
2	Contemporary dance technique — revise travelling.	Create a nonsense dance based on a nonsense poem; (a) identify repetition of words to create motifs, (b) create in silence, or choose when to accompany dance with spoken words.		Contemporary dance technique — jumping.	Repertoire class.
3	Create a dance using poetry that reflects personal experience.		View a video recording of a dance; (a) apply the discernment of form, (b) apply the description and interpretation phases.	Contemporary dance technique — revise jumping and travelling.	Repertoire class.
4	Exploration of embellishment.	Identify influences in dance by a range of choreographers.	Contemporary dance technique — turning.	Exploration of contrast in energy.	Repertoire class.
5	Create a dance based on the lyrics of a favourite song. Practise and perform for peers.		Contemporary dance technique — revise turning.	Explore contrast — choose two different stanzas from two different poems that are contrasting in mood/idea. Create transitions to join the two contrasting sections.	
6	Exploration of gesture.	View an excerpt of an Australian dance work. Suggest a poem to accompany it; justify the choice by referring to aspects of the dance and the poem.	Contemporary dance technique — stillness.	Gather ideas for a whole class performance to be called <i>Anthology</i> .	Repertoire class.
7	Choreography of dance sequences to fit anthology theme. Class discussion on creation of transition sections so that short dance sequences create a whole dance work.				
8	Repertoire. Contemporary dance technique lessons. Continued developmental work on the <i>Anthology</i> dance work and practise for performance.				
9	Video recording of whole class performance of <i>Anthology</i> dance work.	Analysis of dance work — discern form, describe, interpret, evaluate	Review writing for dance — view/read examples. Write a review of <i>Anthology</i> — perhaps for school newsletter. Read aloud/other style of presentation of review.		

Observation sheet

Teacher resource 2

Student Name:

Class:

	Date: Comments, observations, future priorities	Date: Comments, observations, future priorities	Date: Comments, observations, future priorities
DA 5.1 Choreography <ul style="list-style-type: none"> • sequence movements for meaning • use of space, time, energy and form/choreographic elements • use of poetry as stimulus 			
DA 5.2 Performance Perform contemporary dance technique with: <ul style="list-style-type: none"> • control • accuracy • safety • expression 			
DA 5.3 Appreciation <ul style="list-style-type: none"> • discern the form of dances • describe movement and non-movement components • interpret dance • evaluate dance 			

Contemporary dance technique

Teacher resource 3

Contemporary Dance — a definition...

Modern dance embraces many (technique) systems and even includes, in some of its recent manifestations, tap dancing, ballet dancing, and non-dancing activities such as eating and reading while curled up in a carton. It has taken steps from social dancing — which is not surprising since ballet evolved from court and peasant dances — and from the dances of other cultures other than the one that produced it. It is an art that changes rapidly, since it was developed by people whose perceptions were constantly being altered by new ideas, new machines, new methods of perception.

Mazo, J.H. (1977:14) *Prime Movers: The Makers of Modern Dance in America*, Princeton Book Co., New Jersey

There are several important points in this definition by Mazo for teachers new to using contemporary dance.

Contemporary dance includes non-dancing activities:

- Start by using familiar movements or activities from everyday life. Alter a walk to create a silly walk, explore ways to travel from one part of the room to another by using a prop such as a skateboard, or begin with a simple mime of an everyday occurrence such as brushing teeth then challenge the way the movements are done, e.g. don't use your arms, do the mime whilst lying on the floor.
- Once everyone has had a chance to create movements from non-dancing activities, ask the students to choose a movement they enjoyed creating, alter it by changing the space, time or energy needed to perform the movement, practice the new move and teach it to a peer. In this way new movement vocabulary is being created by the students themselves, without ever having to rely on a knowledge of specific dance technique.

Contemporary dance uses a range of dance styles:

- If the teacher (or students, or guest teacher) is familiar with a particular dance style, such as jazz dance or tap dance, use the movements as a starting point to create contemporary dance movements.
- As with the non-dance movements, practice the familiar movement, e.g. a jazz turn or a body-roll, and then alter it by changing the space, time and energy needed to perform the movement. The result might be that a traditional looking jazz turn is done in slow motion and off-balance.

Contemporary dance uses dances from cultures other than the one that produced it:









- Utilise the dance knowledge that exists in your school — invite people to teach the students dances from a range of cultures.
- Alter the movements from the dances by changing movements that are performed in a symmetrical floor pattern to an asymmetrical floor pattern, group the dancers in different formations, using contrasting energy to perform a particular movement, or change the quality of the movement — for example, from smooth to vibrating.
- Where possible, consult with the owners of a dance, if it is from a specific cultural group.

The dance movements are constantly altered:

- revisit movements created in earlier dance classes and use these to create new movements — it is always easier to begin with the familiar and challenge students' perceptions of the known movement vocabulary, than to begin with a 'blank dance canvas'.
- refer to the support material and references for texts on contemporary dance technique.

Using poetry as choreographic stimulus

Student resource 1

-  Choose a poem by an Australian poet that you feel has the potential to be translated into dance.
-  Decide whether you want to create movements that complement the language and the ideas of the poet, or whether you would like to make a contrasting statement.
-  Choose a word or a line of the poem that could be the stimulus for a movement motif that will be repeated throughout your dance.
-  Identify and explore the types of space, dynamics and movements you think will help convey what you want to say through dance.
-  Use the structure of the poem to give form to your dance — for example, 4 stanzas = 4 sections.
-  Choreograph your sections — remember that your movement motifs should appear throughout to create a sense of 'continuous theme'.
-  Finally, join your sections with transitions — these can be moments of stillness, a variation on a movement motif or moving to where your next section begins by, for example, walking, sliding, rolling.
-  Don't forget your contemporary dance technique — travelling movements, jumping movements, turning movements, using gesture (useful for creating movement motifs) and stillness (useful for creating mood or effect).

The example given below shows how you might analyse a poem, choosing text that could be a stimulus for the structure of your dance as well as for movement motifs.

I like this line because I can create a spiral turn motif.

*Three sections (Ternary A,B,A')
Stanzas 1 and 3 seem similar, but stanza 2
is contrasting.*

*I think I will use all the space for
sections A and A', but will stay on the
spot for section B.*

*I will use contemporary movement with flowing,
constant energy that keeps travelling for A and A'.
I will use hard, percussive energy for B, but will finish B
with a pause/stillness, for contrast.*

*I think I might make my transitions between each section
appear as though I am a painter (use of mime) painting the
colours in the poem. Maybe I will use coloured fabric only
in the transitions to heighten the effect and signal the
transition.*

Colours (For Children)

*Colours in runnels and rivers and funnels and shivers and
frills.
Colours in pooling and spooling and slivers and dapples
and spills.
**Colours in whirling and swirling and burning and
dancing and rills.**
Colours in summers and shadows and starlight, in
mornings and hills.*

*Prancing, shaken, stabbing colours,
Splashing, faded, slippery hues,
Thickly clashing, muted colours,
Music from a startled muse.*

*Colours in scarlets and crimson and ruby, in courage and
torn.
Colours in sapphires and sorrow and cyan, in peach and
dawn.
Colours in olive and envy, in ivy and emerald and lawn.
Colours in amber and saffron and straw and cowardice,
in corn.*

Damen O'Brien 1998-09-07



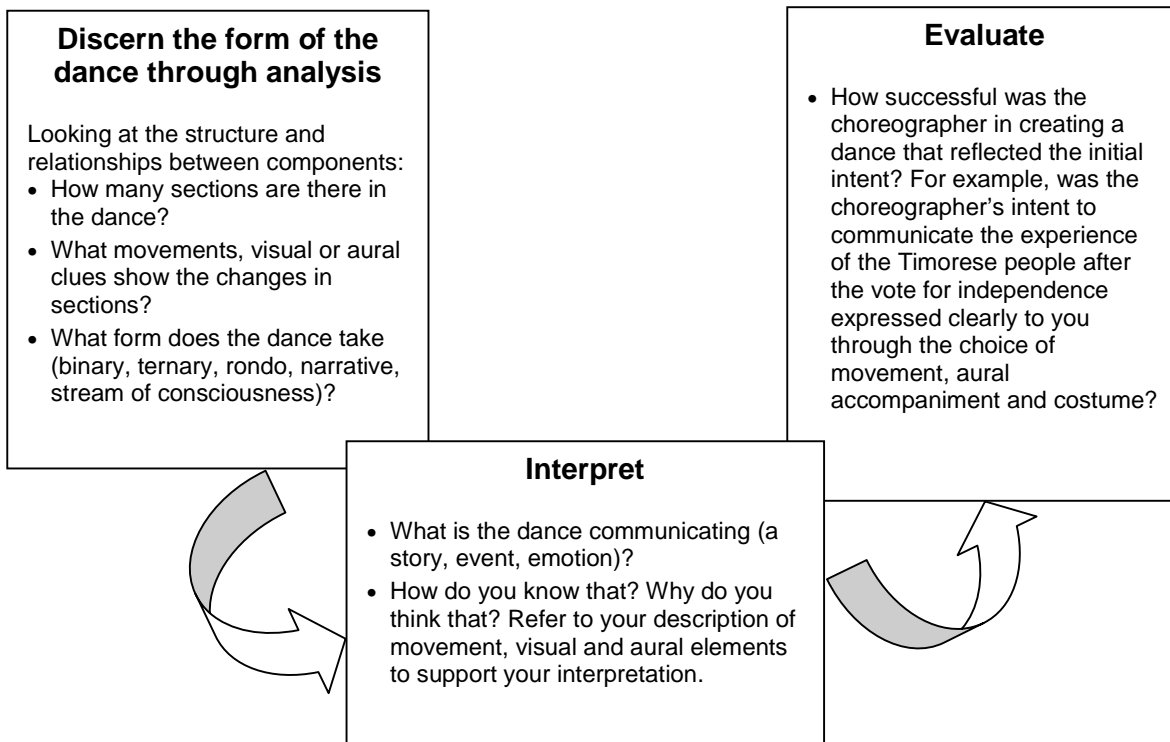
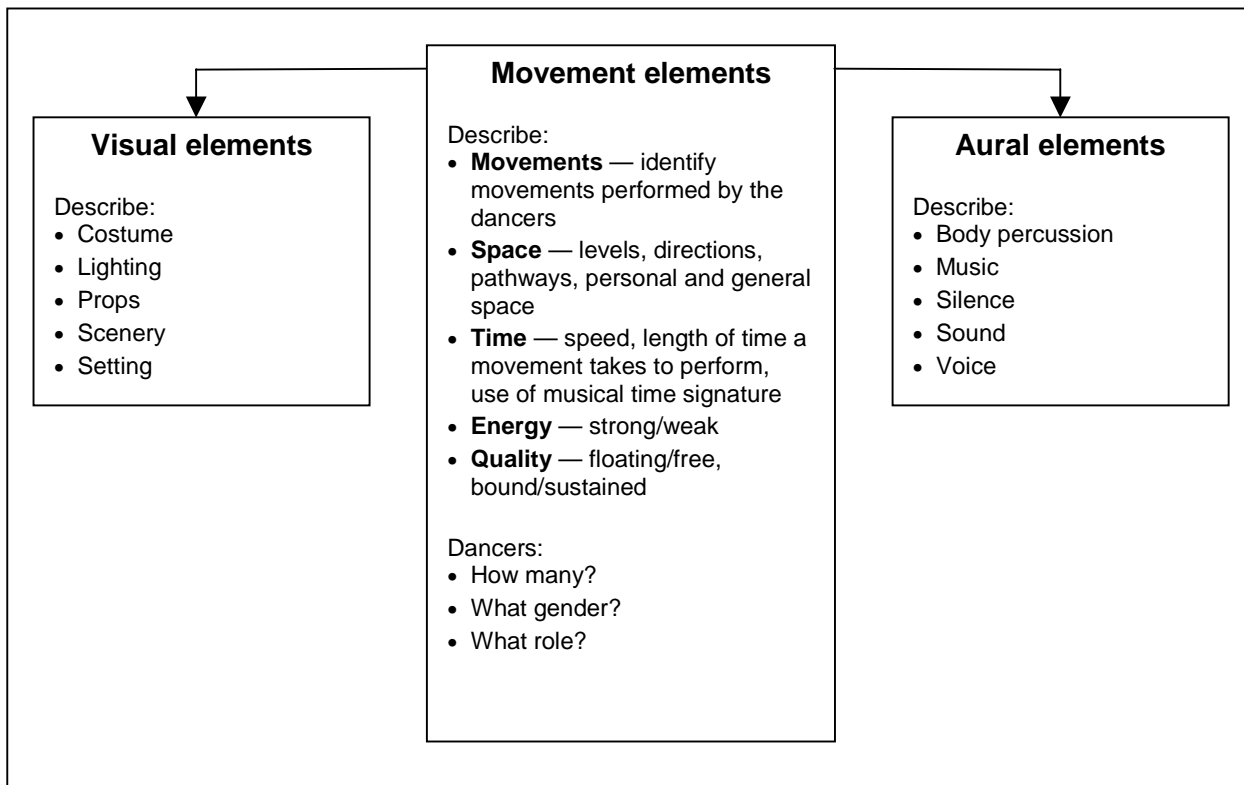
An analysis model for dance appreciation

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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