

# The dance of royalty



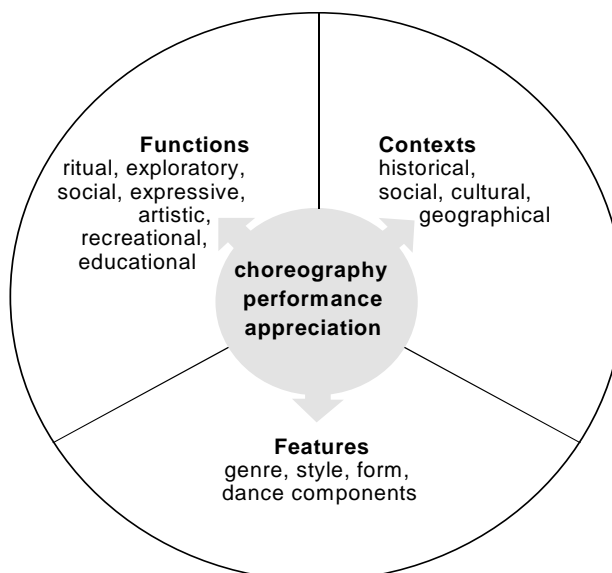
Strand  
Dance

## Purpose

Students explore the use of formal and stylised movements in dances from the courts of the ruling elite in selected European and Asian countries and analyse the features and functions of those dances. Students research the historical, social and cultural contexts and compare and contrast aspects of court dances across these various contexts. Having developed an understanding of the term 'classical dance' as it applies to court dances, students then choreograph dance sequences that incorporate formal and stylised movements they have devised themselves.

## 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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### 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.

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, researching information from print and visual texts, making comparisons, developing arguments for particular viewpoints, 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. 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 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 the 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

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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:

- space**
  - traditional performance space
- time**
  - irregular metres
- energy**
  - manipulation of dynamics
- form**
  - embellishment
  - rondo
  - transitions
- action**
  - genre-specific technique
- function**
  - artistic purposes
  - ritual
  - social 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 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>use their research to inform the dances they create after the style of court dances — for example, create a classical dance that reflects a theme often used in dances at the royal courts, structuring the dance using appropriate floor patterns and forms.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>focused analysis of choreographic pieces and outlines</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <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>understand and apply dance components such as symmetry and asymmetry, stillness and manipulation of dynamics, when choreographing dance sequences?</li> <li>select movements for their improvisations that reflect the information gathered through their historical research?</li> <li>choreograph dance to reflect a specific purpose such as entertainment?</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, to their choreography?</li> <li>choreograph dance that demonstrates understanding of the functions and purposes of classical dance?</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>perform a dance sequence that demonstrates an understanding of European classical dance technique and the technique from another form of classical dance from another culture.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>teacher observation</li> <li>video recording</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <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>perform locomotor and non-locomotor movements with accuracy and clarity?</li> <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> <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>select techniques appropriate to the genre?</li> <li>accurately use relevant genre-specific techniques?</li> </ul>

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

Outcomes	Gathering evidence	Making judgments
<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 elements and functions of the chosen forms of classical dance</li> <li>• form an opinion about the functions of classical dance and justify that opinion.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• peer-assessment</li> <li>• focused analysis</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <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>• analyse the dance, describing movements, music and costumes to justify opinions?</li> <li>• identify movements related to the particular cultural and historical context?</li> <li>• refer to the dance components in their analyses?</li> </ul> <p><b>Level 5</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>• analyse and interpret movement motifs within classical dance sequences?</li> <li>• compare motifs used in at least two different cultural contexts?</li> <li>• compare and contrast movements from dances created by their peers?</li> <li>• compare and contrast movements from dances viewed on video or live performances by professional dance artists?</li> </ul>

## Background information

'Classical' ballet uses stylised movement based on technique that has evolved from dance at the court of Louis XIV of France in the seventeenth and early eighteenth centuries, as well as the Italian schools and Imperial Russian schools of the nineteenth century. Classical ballet technique is characterised by turnout, five standard positions of the feet and arms (see Teacher resource 3), and pointe work for female dancers. Sometimes, the word 'classical' is used to mean the opposite of 'romanticism', but in classical dance it applies to style only, rather than historical periods and content.

Students are provided with opportunities to research the origins of European classical ballet, especially the contributions made by Louis XIV of France. Dance and court entertainments were key aspects of life at the French royal court and it was during this time that the Academie Royale de Danse was established, marking the beginning of classical ballet as it is known today.

Having established the connection between court dance and classical ballet in Europe, students then explore similar connections between court dance and 'classical' dance forms in one or more Asian cultures. The intent of the module is to draw students' attention to the fact that court dance and classical dance is not solely a European phenomenon, featuring in the courts of the ruling elite in many parts of the world.

Learning traditional dance styles from various cultures enables students to explore associated historical, cultural and religious contexts. It is important to be aware of the roles and functions of these dances within their traditional cultures and consider their significance to, and use by, particular groups of people. When analysing, discussing and performing these dances, be aware that there may be issues associated with them. For example, discussions relating to classical dance of Cambodia may involve mention of the regime of Pol Pot and the devastation of the Khmer people and culture during that time. Ensure that issues of this nature are dealt with in an objective and sensitive manner.

Teachers wishing to draw parallels between the development of court dance in Europe and Asia should take care to provide students with appropriate information and experiences of various dance styles so that none is trivialised nor seen as quaint or exotic. Draw on your local community for expertise in culturally specific dances. Follow

appropriate cultural protocols when approaching dance teachers from various cultural dance backgrounds.

Throughout this module students are encouraged to create their own movements in the style of the classical dances being studied. They will also participate in classical technique classes and learn adaptations of European classical repertoire. Safety considerations for studying classical dance include:

- ensuring the students' feet are well protected (for example, by wearing ballet shoes if available)
- dancing only in an area that has a sprung wooden floor
- paying attention to the alignment of the students when they are working in various classical positions of the arms, legs and head.

### **Terminology**

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

ballet d'action	classical ballet	pas de deux	ports de bras
ballet d'cour	classical dance	pirouette	ronds de jambe
ballon	court dance	plié	tendu
binary form	mime	pointe	

### **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 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. 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

- Au, S. 1988, *Ballet and Modern Dance*, Thames and Hudson, London.
- Cargher, J. 1990, *How to Enjoy Ballet Without Really Trying*, Hill of Content, Australia.
- Clarke, M. 1981, *The Ballet Goer's Guide*, Michael Joseph, London.
- Department of Education, Queensland, 1992, *Years 1 to 10 Dance Curriculum Guide*.
- Jones, G. 1992, *Dancing*, BBC Books, London.
- \*Kirstein, L. 1998, *The Classic Ballet: Basic Technique and Terminology*, University Press of Florida.
- Ofsted, 1998, *The Arts Inspected*, Heinemann, Oxford.
- Quirey, B., Bradshaw, S. and Smedley, R. 1987, *May I Have the Pleasure?*, Dance Books, London.
- Rickett-Young, L. 1996, *Essential Guide to Dance*, Hodder and Stoughton, London.

### Electronic

#### Audio and video recordings

- Berkut, M. 1995, *Historical Dance Vol 3: Early Renaissance*, London.
- Berkut, M. 1995, *Historical Dance Vol 4: Late Renaissance*, London.
- Berkut, M. 1995, *Historical Dance Vol 5: Early Baroque*, London.
- Berkut, M. 1995, *Historical Dance Vol 6: Late Baroque*, London.
- Marcom Projects Pty Ltd 1990, *Dance at Court*, Loganholme, Queensland.
- Marcom Projects Pty Ltd 1990, *Dance Centrestage*, Loganholme, Queensland.
- Marcom Projects Pty Ltd 1998, *Dancing for the Gods — Khmer Classical Dance*, Loganholme, Queensland.

#### Websites

(All websites listed were accessed in March 2002)

- Balinese Dance: [www.balix.com/travel/guide/chapters/balinese\\_art/perform\\_forms.html](http://www.balix.com/travel/guide/chapters/balinese_art/perform_forms.html)
- Cambodian Dance: [home.earthlink.net/~shadotclark/Dance.html](http://home.earthlink.net/~shadotclark/Dance.html)
- Classical Ballet: 1998-2001 Netscape, *History of Ballet*, [www.dmoz.org/Arts/Performing\\_Arts/Dance/Ballet/History/](http://www.dmoz.org/Arts/Performing_Arts/Dance/Ballet/History/)
- Classical Ballet Technique: Studio to Stage, [library.thinkquest.org/21702/lite/lite.html](http://library.thinkquest.org/21702/lite/lite.html)
- Classical Indian Dance: DanceArt.com, Pahrimal Phadke, *Classical Dance of India*, [www.danceart.com/dancerswrite/indiandance.htm](http://www.danceart.com/dancerswrite/indiandance.htm)
- Louis XIV: [encarta.msn.com/find/Concise.asp?ti=0535C000](http://encarta.msn.com/find/Concise.asp?ti=0535C000)
- Thai Classical Dance: [www.mahidol.ac.th/Thailand/art/dance.html](http://www.mahidol.ac.th/Thailand/art/dance.html)

## Activities

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

#### Students:

- research the cultural, social and historical contexts of dance forms from the court of Louis XIV in 17th and early 18th century France
- research the cultural, social and historical contexts of classical dance of an Asian culture
- create dances, using their research to inform the choreography
- compare classical dance styles in contemporary societies to classical dance from a range of historical contexts.

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><b>DA 5.2</b> Students model genre-specific techniques when performing movement sequences.</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 define what the term 'classical' means when applied to dance. They:</p> <ul style="list-style-type: none"> <li>• brainstorm meanings of the word 'classical' and contexts in which the word is used</li> <li>• identify types of dance that are generally considered to be 'classical', and describe aspects of these dances</li> <li>• find dictionary definitions of the word 'classical' and compare those definitions with the meanings that the class has brainstormed</li> <li>• develop some agreed definitions of the word 'classical' as it applies to dance</li> <li>• create movement motifs to represent each definition.</li> </ul> <p>Students research the development of European classical ballet, focusing on its beginnings at the royal courts, especially that of Louis XIV. This research should include art, architecture, fashion, customs and values of the times. Students:</p> <ul style="list-style-type: none"> <li>• use their research to inform the dances they create in the style of court dances — for example, they create a classical dance that reflects a theme often used in dances at the royal courts, structuring the dance using appropriate floor patterns and form.</li> </ul> <p>Students research court dance or a form of classical dance from another culture and comment on any obvious parallels and/or differences between it and European classical dance. They:</p> <ul style="list-style-type: none"> <li>• create a dance in binary form that represents the similarities between two styles of classical dance — for example, the status of dance in the various courts, the codified finger and eye movements of Khmer classical dance and the codified arm and feet positions of European classical dance.</li> <li>• create and perform a dance that depicts an historical event from either the time of Louis XIV, or from a classical dance of another culture using known classical technique.</li> </ul>	<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><b>DA 5.1</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> <li>• <i>teacher observation</i></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>

#### Focus questions

- What influence did Louis XIV and the French royal court have on the development of ballet technique?
- How did the fashion and architecture of the time influence the types of movements used in the dances?
- What was the motivation for Louis XIV to codify ballet technique?
- What connections can be found between the movements used in classical dance and the historical, social and cultural contexts of that dance?
- In each culture studied, who could and could not perform the classical dances? Why? Did this influence the types of movements and dance styles that evolved?
- Were there any power relations associated with the styles of classical dance? Describe them and justify your viewpoint.

#### Teaching considerations

Research into the cultural, historical and social contexts of European and Asian dances underpins all the activities in this module. If students start with Contexts as the first focal area and do their research as part of this phase, then there is no need to repeat the research identified in the other focal areas on the following pages.



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

### Students:

- research the characteristic features of dance from European and Asian cultures
- choreograph dances for particular purposes
- demonstrate understanding of the increasingly stylised movements that characterised the development of classical dance from a social pursuit to an artistic activity.

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><b>DA 5.2</b> Students model genre-specific techniques when performing movement sequences.</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 explore features of European and Asian classical dance, and apply their knowledge when choreographing, performing or appreciating dance. They:</p> <ul style="list-style-type: none"> <li>• participate in technique classes in European and Asian forms of classical dance. Technique classes in European classical dance could introduce them to the terms: <ul style="list-style-type: none"> <li>– Ballet d'action</li> <li>– Ballet d'cour</li> <li>– ballon</li> <li>– court dance</li> <li>– mime</li> <li>– pas de deux</li> <li>– pirouette</li> <li>– pli�</li> <li>– pointe</li> <li>– ports de bras</li> <li>– ronds de jambe</li> <li>– tendu</li> </ul> </li> <li>• create their own classical European court dance and stage it at a feast or for another real or imagined purpose.</li> <li>• create a short classical dance sequence that illustrates particular customs and rituals of society during the time of Louis XIV.</li> <li>• research, in more than one culture, the traditions of passing on the knowledge and skill of classical dance from generation to generation, and present their findings in an oral presentation, a written report or in a movement piece.</li> <li>• explore gestures and their meanings in classical dance from the cultures studied and present their findings by teaching a series of three gestures to peers.</li> <li>• create sequences with a focus on the features of both styles of classical dance such as floor patterns, narrative, mime, stance and carriage of the head and arms.</li> </ul>	<p><b>DA 5.1 &amp; DA 5.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul> <p><b>DA 5.2</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>self-assessment</i></li> </ul>

### Focus questions

- What are the differences between the two styles of classical dance studied? Consider posture, physicality, stamina required and alignment in your analysis. How can this information inform your choreography?
- Which style, if any, do you consider to be more comfortable for performing or choreographing? Explain your answer.
- What features of the dances studied could be incorporated into your choreographed sequences? Are there features that you would not adapt for your choreography? Explain your answer.
- Who could and could not perform the classical dances? Why?
- What power relationships may have influenced the performance of court dances? Are there any features of the classical dance that evolved from court dances that point back to those power relationships? Consider stylised gestures, stereotypical costumes for male and female dancers, particular dance steps or sequences of steps used. What does this tell you about the transition of classical dance from a social activity to an artistic pursuit?

### Teaching considerations

It is important that students learn some technique from both styles of classical dance in order to choreograph, perform and appreciate the dance being studied. Teachers could organise an excursion to a local ballet studio or cultural community group, invite a dance teacher to the school, or access video recordings of both styles of classical dance.

## Functions — ritual, social, artistic

### Students:

- research the functions of classical dance in various cultures
- discuss whether the classical dance from another culture is ritual dance or artistic dance
- identify the social aspects of European classical dance still evident in artistic European classical dance.

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><b>DA 5.2</b> Students model genre-specific techniques when performing movement sequences.</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 research the functions of European and Asian forms of classical dance and apply their knowledge to choreography, performance and appreciation. They:</p> <ul style="list-style-type: none"> <li>• research the functions that dance played in the courts of two cultures, from an historical perspective.</li> <li>• develop arguments to support or refute the proposal that 'classical dance is ritual dance'. Teacher and students compile a list of features of ritual and artistic dance that should be addressed. Encourage the students to be creative in the delivery of their arguments by demonstrating movements from the form of classical dance chosen in order to illustrate their points.</li> <li>• create and perform a dance in ternary form, using the following as a guide:             <ul style="list-style-type: none"> <li>– (section 1) reflect an understanding of contemporary European classical dance</li> <li>– (section 2) reflect an understanding of dance at the court of Louis XIV, at the time of codification</li> <li>– (section 3) explore what classical dance might look like in the next century — choose cultural and social contexts that have some relevance to, or interest for, the students.</li> </ul> </li> </ul>	<p><b>DA 5.3</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>peer-assessment and teacher focused analysis</i></li> </ul> <p><b>DA 5.1 &amp; DA 5.2</b> <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> </ul>

### Focus questions

- What functions does dance serve in various societies? How does the classical dance studied in this module reflect those functions?
- What are the essential features that need to be addressed when describing the differences between ritual and artistic dance?
- What aspects of European dance of the seventeenth and eighteenth centuries are reflected in contemporary classical European dance? What forms of contemporary dance could be considered to serve ritual, artistic and social functions?

### Teaching considerations

Prior to undertaking a discussion in which students present arguments to support or refute a proposition, ensure they have ample opportunity to research their topic and develop their persuasive presentations. It is not necessary to follow strict debating guidelines or to compete in teams — instead, encourage creativity in the way students are able to present their viewpoints.

Sample unit overview: *The dance of royalty*

## Teacher resource 1

Focus core learning outcomes: Dance DA 5.1, DA 5.2, DA 5.3			
Week	Contexts	Features	Functions
1	Students brainstorm meanings of the word 'classical', identify types of classical dance and define the word. They create movement motifs to represent each definition.	Students participate in technique classes in both European classical dance and another form of classical dance — for example, Balinese, Indian, Cambodian or Javanese classical dance. They learn from guest teachers, other class members or members of the wider community.	Students research the functions of European classical dance in various historical contexts.
2	Students research the development of European classical ballet, focusing on its beginnings at the royal courts, especially that of Louis XIV. This research may include art, architecture, fashion, customs and values of the times.	Students explore features of European and Asian classical dance, including genres, dance styles and commonly used forms.  They participate in dance classes, developing the techniques outlined in Week 1.	Students research the functions of Asian classical dance in various cultural and historical contexts.
3		Students continue to participate in technique classes.	Students participate in a class discussion of the proposal that 'classical dance is ritual dance'. Teacher and students compile a list of features of ritual and artistic dance that should be addressed in developing arguments to support or refute the proposal.
4	Students create a dance in binary form that represents the similarities of the two styles of classical dance.	Students continue to participate in technique classes.	Students begin to prepare their persuasive presentations, preparing arguments and discussing various points of view.
5		Students continue to participate in technique classes.  They create a short classical dance sequence that illustrates particular customs and rituals of society during the time of Louis XIV.	Students continue preparing their persuasive presentations.
6	Students create and perform a dance that depicts an historical event from either the time of Louis XIV or another culture using known classical technique.		Students present their viewpoints to either support or refute the proposal that 'classical dance is ritual dance'. Students are encouraged to be creative in their persuasive presentations by demonstrating movements from the form of classical dance chosen in order to illustrate their points.

## Khmer classical dance

## Teacher resource 2

### Basic hand gestures of Khmer court dance

These hand gestures are used together in various ways to create a meaning related to the context of the dance.

1. Representing a blooming flower



2. Representing a bug



3. Representing a flower



4. Representing a fruit



5. Representing a leaf



### Some basic descriptions of Khmer classical dances

**1. The fan dance**

This dance was invented to glorify the King for all the grace in his governing of Cambodia. In the dance, people sing and praise the King for his love, care and concern for the population and for peace and prosperity within the land. The people pray to the omnipotent gods to bless the King, that he may reign forever.

**2. The Bopha Lokei Dance**

This dance is one of the classical dances performed strictly by children. It was created to inspire young children to love Cambodian tradition. This dance cheerfully expresses the joy of children and their appreciation toward the flowers and nature of Earth.

**3. Flowery Wreath Dance**

This dance depicts the progressive development of Cambodian arts in all aspects, from the past and the present to the future. Movements in the dance that depict flowers in a beautiful garden represent the universal friendship among peace-lovers.

**Khmer classical dance (continued)****Teacher resource 2****Historical aspects of Khmer classical dance**

Cambodian classical dance plays a very important part in Cambodian culture. It has been associated with the Royal Court for over a thousand years, and embodies the historical traditions and values of Khmer. It is recognised by its graceful, elegant gestures (*kbach*) and elaborate costumes.

Traditionally, dancers were trained from childhood in the Royal Palace and were known as the Royal Cambodian Ballet. Children who were accepted into the court came from all classes of society, ranging from peasants to high-ranking officials.

During the 1970s, when the Khmer Rouge began their reign of terror, all artistic activity in the country ceased. Many of the dance masters, musicians and other artisans were executed in an attempt to purge the country of remnants of the old society. It was feared that the gentle art form of the classical dance, long a symbol of the Cambodian people and their culture, would be lost forever.

The dance was kept alive in refugee camps in Thailand by surviving members of the Royal Cambodian Ballet who taught a new generation of dancers. It is kept alive today by the Royal Ballet in Phnom Penh.

Information in this Teacher resource was obtained from the following website:  
Cambodian Dance: [www.home.earthlink.net/~shadotclark/Dance.html](http://www.home.earthlink.net/~shadotclark/Dance.html)

## European classical dance

## Teacher resource 3

### Positions of the feet

Note: The five positions of the feet are the basic positions with which all steps in classical ballet begin and end. These positions date back to the early development of ballet at the French court and were devised to ensure balance and stability of the body. They should be understood in conjunction with the concept of 'turnout', also dating back to the French court, in which feet are turned out (initially at an angle of 45 degrees to accommodate dancing in high-heeled shoes and later at an angle of 90 degrees) in order to give the dancer more freedom of movement from the hips in every direction. This turnout develops slowly in students and is the result of suitable exercises after appropriate warm-up. Care should be taken not to attempt the development of turnout in students solely as part of the technique classes associated with this module.

There are also five basic positions of the arms, but these are not necessarily performed in conjunction with the five positions of the feet, that is, first position of the feet is not always performed with first position of the arms.

☛ All of the following positions of the feet are executed in a 'turned-out' position. It is essential that when standing in turnout, the hips, knees and toes are in alignment, so that there is no pressure being exerted on the knee or ankle joints.

☛ Turnout is initiated by rotating the legs outward using the muscles of the hips and buttocks, rather than forcing the feet outward.



#### **First position of the feet**

- heels of feet touch together
- toes point outward – between 45° and 90°



#### **Second position of the feet**

- feet are hip-width apart, with heels directly under hip socket
- toes point outward – between 45° and 90°



#### **Third position of the feet**

- one leg is in front of the other, legs touching
- the heel of the front foot is positioned half way along the back foot, approximately at the arch
- toes point outward – between 45° and 90°



#### **Fourth position of the feet**

- one leg is in front of the other, legs approximately 30cm apart
- heels are in line with each other
- toes point outward – between 45° and 90°



#### **Fifth position of the feet**

- one leg is in front of the other, legs touching
- the heel of the front foot is positioned against the toe of the back foot
- toes point outward – between 45° and 90°

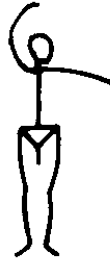
## European classical dance (continued)

## Teacher resource 3

## Positions of the arms

**First position**

- arms are held out forward, away from body, with finger tips opposite waistline
- arms are curved

**Fourth open position**

- one arm is curved and held directly above the head
- the other arm is in second position

**Second position**

- arms are held out sideways, away from body
- arms slope downward from shoulders

**Fourth crossed position**

- one arm is curved and held directly above the head
- the other arm is in first position

**Third position**

- a combination of first and second position arms

**Fifth position**

- both arms are curved and held directly above the head

## 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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