

In the spotlight



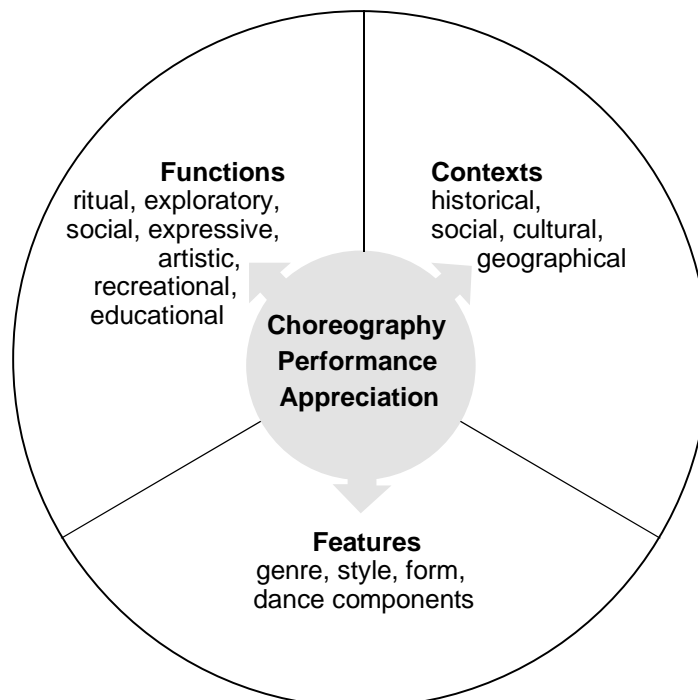
Strand
Dance

Purpose

The purpose of this module is to explore dance in musical theatre. It offers students the opportunity to express their knowledge, thoughts and feelings about form, dance components and stylistic differences in this genre.

Overview

Activities are based on a learner-centred approach and organised into three focal areas: functions, contexts and features. 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 sourcebook module provides learning and teaching ideas to help students develop and demonstrate understandings related to specific dance core learning outcomes. It demonstrates one way of planning and assessing learning outcomes in a given context. 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 demonstrates:

- how to combine one or more core learning outcomes from within the dance strand in a meaningful context
- the relationship between core learning outcomes, planning and assessment
- how the core content can be used for planning and assessment
- how some or all of the equity principles can be incorporated into activities.

Activities also contribute to learning in literacy, numeracy and lifeskills and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy practices include speaking and listening, viewing videos and still images, reading factual texts for recall of information, drawing conclusions and making comparative and critical judgments. Students then represent ideas and feelings through non-verbal modes, writing newspaper articles, writing personal notes, structuring ideas and communicating meaning with increasing verbal and non-verbal vocabulary. Numeracy practices include awareness of time, space and spatial relationships, and identifying and making use of patterns and sequences. Lifeskills included are personal development skills, social skills, self-management skills and citizenship skills. Refer to The Arts sourcebook guidelines for more examples in each of the cross-curricular priorities.

Module organisation

When creating units from this module, select learning activities from each focal area — functions, contexts and features. The activities may be arranged in any sequence and combined with activities from other modules and sources. Some students may not yet have had first-hand experience of musical theatre. Show examples of different styles and forms of musical theatre to students to ensure that they know enough to make comparisons to contemporary musical theatre.

At the end of each phase you will find suggested 'Focus questions' that may be useful at various times throughout that phase. 'Teaching considerations' at the end of each phase 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 need to be adapted prior to their reuse.

Core learning outcomes

Dance

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 6

Students explore combinations of dance components and reflect on current dance practice in the creation of dance. They adapt technical skills and demonstrate expression and interpretation during performance. Students modify their performance of dances for different environments and purposes. Students articulate understanding of their own physical abilities in relation to performance.

Students recognise and acknowledge personal preferences when analysing dance. Students analyse dance using an analysis model. They communicate through various methods such as writing, talking, moving or drawing.

Students work individually and collaboratively for specific audiences and purposes within various contexts. They create safe warm-up exercises that draw connections to technique used in performance.

- DA 6.1 Students draw on ideas from current dance practice to create and adapt sequences.
- DA 6.2 Students perform in a range of genres, adapting their dance to suit various performance situations.
- DA 6.3 Students analyse current dance practice from various contexts using an analysis model.

Core content

This module provides a learning context for the following concepts and skills from Level 5 and Level 6 core content from the syllabus in addition to the core content from previous levels.

	Level 5	Level 6
space	<ul style="list-style-type: none"> traditional performance space 	<ul style="list-style-type: none"> non-traditional performance space
time	<ul style="list-style-type: none"> irregular metres 	<ul style="list-style-type: none"> mixed metre
energy	<ul style="list-style-type: none"> manipulation of dynamics 	<ul style="list-style-type: none"> manipulation of dynamics
form	<ul style="list-style-type: none"> embellishment rondo transitions 	<ul style="list-style-type: none"> abstraction accumulation retrograde
action	<ul style="list-style-type: none"> genre-specific technique 	<ul style="list-style-type: none"> genre-specific technique
function	<ul style="list-style-type: none"> artistic purposes ritual social purposes 	<ul style="list-style-type: none"> empowerment
analysis	<ul style="list-style-type: none"> application of an analysis model to selected sequences of movements within a dance work 	<ul style="list-style-type: none"> application of an analysis model to a whole dance work justification of personal preference

Assessment

The following table provides examples of opportunities 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>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 6.1 Students draw on ideas from current dance practice to create and adapt sequences.</p>	<p>Students may:</p> <ul style="list-style-type: none"> modernise a Hollywood musical dance from the 1950s and update it using contemporary stylistic features and techniques. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation peer-assessment — video recording of choreography that is discussed by peers <p>recorded in:</p> <ul style="list-style-type: none"> teacher notes against criteria. 	<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 understanding of the functions and purposes of musical theatre dance? adapt dance components to create dance sequences that reflect social, cultural or contemporary contexts? <p>Level 6 Do students:</p> <ul style="list-style-type: none"> apply and adapt dance components such as variation of energy types, movement to a range of mixed metre accompaniment and abstraction of known movements? research current dance practice stimulus and philosophy to inform the use of dance components in their choreography? reflect current dance practice in their own choreography?
<p>DA 5.2 Students model genre-specific techniques when performing movement sequences.</p> <p>DA 6.2 Students perform in a range of genres, adapting their dance to suit various performance situations.</p>	<p>Students may:</p> <ul style="list-style-type: none"> learn and use a variety of musical theatre dance techniques as taught by the school dance teacher or visiting dance artists. Techniques could include: <ul style="list-style-type: none"> – tap, jazz, cabaret, jive, waltz, modern ballet, ballroom. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation peer-assessment — feedback on performance <p>recorded in:</p> <ul style="list-style-type: none"> teacher notes against criteria. 	<p>Level 5 Do students:</p> <ul style="list-style-type: none"> demonstrate understanding of safe dance practice by considering the flooring and performance space when performing dance sequences? modify aspects of dance movements to suit physical capability? select techniques appropriate to the genre? accurately use relevant genre-specific techniques? <p>Level 6 Do students:</p> <ul style="list-style-type: none"> demonstrate understanding of safe dance practice when performing musical theatre dance techniques in non-traditional spaces? adapt physical skills to suit the performance context? select techniques appropriate to the genre? select techniques appropriate to the performance situation? accurately use relevant genre-specific techniques in performance?

This table is continued on the next page...

Outcomes	Gathering evidence	Making judgments
<p>DA 5.3 Students articulate how meanings of movements may change according to various cultural and historical contexts.</p> <p>DA 6.3 Students analyse current dance practice from various contexts, using an analysis model.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • view musical theatre dances from a range of cultural and historical contexts and comment on what makes them identifiable as artistic. This could include storyline, music, dancers, stage setting, plot and movement. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis of a student presentation to peers and teacher, presenting findings about musical theatre dance <p>recorded in:</p> <ul style="list-style-type: none"> • teacher notes against criteria. 	<p>Level 5 Do students:</p> <ul style="list-style-type: none"> • identify and interpret movement motifs within musical theatre dance sequences? • compare and contrast movements from dances created by their peers? • compare and contrast movements from dances viewed on video or live performance by professional dance artists? <p>Level 6 Do students:</p> <ul style="list-style-type: none"> • research current dance practice within national and international musical theatre dance contexts? • integrate the stages of the analysis model when discussing musical theatre dance, using description or discernment of form to support interpretation or evaluation? • acknowledge personal preference when discussing dance?

Background information

Dance organisers — choreography, performance and appreciation

Dance is explored through three organisers — choreography, performance and appreciation.

Choreography involves the creation, planning and arranging of movements into a meaningful whole through the use of dance components.

Performance involves the presentation of physical, expressive or interpretive movement in a setting that emphasises process and development, or in a formal setting to entertain an audience.

Appreciation involves discerning the form, describing, interpreting and evaluating dance. This happens when students observe their own dances or the dances of others.

Terminology

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

artistic dance	isolations	slap
ball change	jazz dance	solo
cabaret	jazz kicks	stamp
canon	movement motif	syncopation
choreographic devices	musicals	tap
chorus	musical theatre	vaudeville
direction	repetition	
focus	shuffle	

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/m-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
- become empowered to take on roles
- 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

Bell, K. 1993, 'Concepts in Jazz Dance', *Dance Australia Magazine*, Yaffa Publishing.

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

Jones, G. 1992, *Dancing*, BBC Books.

Kraines, M.G. and Kan, E. 1990, *Jump into Jazz*, Mayfield, USA.

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

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

Sunderland, M. 1989, *Choreographing the Stage Musical*, Routledge, New York.

Electronic

Videotapes

20th Century Fox 1955, *Oklahoma*.

20th Century Fox 1958, *South Pacific*.

Back Row Productions and Sydney Theatre Company 1996, *Dein Perry's Tap Dogs*.

MGM 1961, *West Side Story*.

MGM 1971, *Fiddler on the Roof*.

Passport Video 1997, *Hollywood Musicals of the 50s*.

Polygram Video 1998, *Cats*.

Time Warner 1951, *Singin' in the Rain*.

United Artists Corporation 1979, *Hair*.

Warner Studios 1972, *Cabaret*.

Websites

(All websites listed were accessed in April 2002.)

World Wide Arts Resources: www.wwar.com/dance/jazz.html

Organisations

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

Activities

Contexts — historical, social, cultural, geographical

Students:

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

Outcomes	Dance activities	Gathering evidence
<p>DA 6.1 Students draw on ideas from current dance practice to create and adapt sequences.</p> <p>DA 6.2 Students perform in a range of genres, adapting their dance to suit various performance situations.</p> <p>DA 6.3 Students analyse current dance practice from various contexts using an analysis model.</p> <p>DA 5.3 Students articulate how meanings of movements change according to various cultural and historical contexts.</p>	<p>Students explore where musical theatre occurs in their society. They:</p> <ul style="list-style-type: none"> • identify where musical theatre performances are held in their local and wider communities • interview local musical theatre community members about where, why and when they dance • interview teachers who are involved in the production of the school musical about the effects of the musical on the school community. <p>Students research musical theatre dances from past eras to understand why musical theatre takes the form it does today. They:</p> <ul style="list-style-type: none"> • research musical theatre styles and artists from past eras such as: <ul style="list-style-type: none"> – vaudeville, Busby Berkley, Fred Astaire and Ginger Rodgers, Eleanor Powell, Gene Kelly, Agnes deMille, Jerome Robbins, Bob Fosse • discuss social and historical events, how they affected the people living at the times, and how they see these reflected in the musical theatre dance • discuss the effect of culturally specific movements on musical theatre from the past — for example, Thai movements in <i>The King and I</i>, Highland dance in <i>Brigadoon</i> — and how they are used in modern musical theatre. <p>Students select a musical theatre style from a past historical era and adapt it to reflect a contemporary context. They:</p> <ul style="list-style-type: none"> • modernise a costume or choose modern music to reflect contemporary trends • modernise a Hollywood musical dance from the 1950s and update it to make it reflect the interests of Australian audiences today • record their ideas in choreographic outlines and annotated drawings of costumes. 	<p>DA 6.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> <p>DA 6.1 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i>

Focus questions

- Define what musical theatre is to you and give supporting reasons.
- What clothes, music, props, costumes, stories, settings and movements identify musical theatre dances that you know or have researched?
- What social events shaped dances or musicals you have researched? What impact does economics, social justice, fashion and politics have on the musical?
- Which aspects of the beginnings of musical theatre are still present in productions today? Why have they survived?
- How does the musical reflect the wider community? Consider media influences including advertising, television, film and print media.

Teaching considerations

Encourage students to use a variety of research methods to gather information about musical theatre dance. Encourage them to think beyond the familiar and to experience this dance from cultures other than their own. Also to explore the cultural origins of the dance styles used within musical theatre and the manipulation of these styles by various choreographers. Encourage them to think of other earlier types of dance from which musical theatre has emerged.

Features — genre, style, form, dance components

Students:

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

Outcomes	Dance activities	Gathering evidence
<p>DA 5.2 Students model genre-specific techniques when performing movement sequences.</p>	<p>Students learn musical theatre dance techniques. They:</p> <ul style="list-style-type: none"> • learn and use a variety of musical theatre dance techniques as taught by the school dance teacher or visiting dance artists. Techniques could include: <ul style="list-style-type: none"> – tap, jazz, cabaret, modern ballet, ballroom • photograph other students performing in a variety of dance techniques and compile a photo essay which describes a specific musical theatre dance technique (see Teaching considerations) • learn a jazz sequence then: <ul style="list-style-type: none"> – adapt it to another dance style — for example, modern ballet – rearrange it to suit a traditional stage, using a large group of dancers – adapt the same sequence to suit only two dancers within a more confined space on the stage • use a musical theatre dance technique and adapt the floor pattern to suit a non-traditional performance space — for example, an outdoor performance or in the round • view a video of a musical theatre performance — for example, <i>Make 'em Laugh</i> from <i>Singin' in the Rain</i> — and simplify the technique to suit students' own capabilities. 	<p>DA 6.1 & DA 6.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>observation</i> • <i>focused analysis</i> • <i>peer-assessment</i>
<p>DA 6.2 Students perform in a range of genres, adapting their dance to suit various performance situations.</p>	<p>Students compare and contrast musical theatre dance styles. They:</p> <ul style="list-style-type: none"> • identify similarities and differences between each dance style they experience by: <ul style="list-style-type: none"> – identifying similarities and differences in the use of past and present dance styles, comparing the dances of American Fred Astaire and Australian David Atkins – comparing the use of props by different choreographers — for example, how does Fosse's use of a hat in <i>A Chorus Line</i> vary from Fred Astaire's characteristic use of a hat? – keeping a learning log of the styles learnt through technique classes to highlight similarities and differences, and record improvements in technique (see Student resource 1 and Teacher resource 1). 	<p>DA 6.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>self-assessment</i>
<p>DA 6.1 Students draw on ideas from current dance practice to create and adapt sequences.</p>	<p>Students recognise musical theatre genre dance components. They:</p> <ul style="list-style-type: none"> • identify the dance components of various dances by: <ul style="list-style-type: none"> – designing a new costume/stage set for a musical theatre piece – creating a list of music used for dances from the era in which the musical evolved, and adding examples of music from contemporary times that would suit – writing a newspaper article describing a new musical, its movements, music, costumes, set, plot and cast. 	<p>DA 6.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i>
<p>DA 6.3 Students analyse current dance practice from various contexts using an analysis model.</p>		

This table is continued on the next page...

Outcomes	Dance activities	Gathering evidence
	<p>Students create musical theatre dance. They:</p> <ul style="list-style-type: none"> • experiment with choreographic devices to create a dance for stage by: <ul style="list-style-type: none"> – manipulating dynamics and movement directions to add to or create a desired effect – exploring repetition of, and variations to, particular established movements – using a prop to change the focus of a movement sequence. 	<p>DA 6.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i>

Focus questions

- Where did musical theatre originate? How is it evolving as a dance genre in the 21st century?
- What sorts of movements and music characterise each dance style within the musical theatre genre?
- How does the theme of the musical influence the costumes, music, movement, sets and choice of cast?
- What are the similarities and differences between dances by a variety of artists from the same or different eras?
- What are the contributions to musical theatre of major choreographers, composers and performers? How have these artists influenced the development of musical theatre?
- How do the costumes and music of an era affect the look of a dance and its movements?
- How does the use of various props change the dynamics and movement qualities in performance?

Teaching considerations

Students do not have to learn all types of musical theatre dance during class time. There are many ways to access practical knowledge of these dance styles. Find students who have existing experience within the community and share their experiences with the class in the form of practical demonstration, or through discussion. It may be beneficial for students to be taught by an invited dancer who has performed in musical theatre. Students do not require highly developed technique skills to be able to access the various dance styles. Consider inviting costume designers, set designers or musicians involved in musical theatre to discuss various aspects of the genre with students.

The Internet is a good source of information regarding world trends in musical theatre. You may wish to track the performances of a current musical throughout the world, or just its Australian season. What cities is the musical being performed in? How do the reports in various newspapers differ around the country?

Photo Essay: This is a visual aid to assist students in developing appreciation skills. The photo essay consists of a series of photographs taken by the students which describe, comment on or reflect a particular topic. In this case the photo essay may be accompanied by an oral presentation which may discuss:

- the use of elements such as shape, levels, size, personal and general space
- how the photo reflects the dance genre
- how it represents a particular dynamic
- the use of correct alignment.

Functions — ritual, social, artistic

Students will:

- discuss the artistic aspects of musical theatre dance
- discuss how dance is used as a medium of political and social expression or as pure entertainment.

Outcomes	Dance activities	Gathering evidence
<p>DA 6.1 Students draw on ideas from current dance practice to create and adapt sequences.</p> <p>DA 6.2 Students perform in a range of genres, adapting their dance to suit various performance situations.</p> <p>DA 6.3 Students analyse current dance practice from various contexts using an analysis model.</p>	<p>Students demonstrate understanding of the artistic aspects of musical theatre dance. They:</p> <ul style="list-style-type: none"> • view dances from a range of cultural and historical contexts, and justify their analysis of what makes the dances identifiable as artistic. This could include storyline, music, dancers, stage setting, plot, costuming and movements. • identify social dance that has been adapted to artistic dance for use in musical theatre — for example, social partner dancing adapted to stylised ballroom dance used by Fred Astaire. Comment on the differences in the dance components of space, time and energy when comparing the two functions. • develop and introduce computer generated presentations — for example, to persuade viewers that musical theatre dance is artistic dance. <p>Students discuss the use of musical theatre dance as a medium for comment on political and social events or as entertainment. They:</p> <ul style="list-style-type: none"> • research musical theatre productions and the social, economic and political climate from which they evolved, to comment on how the dance of the time was used to communicate social issues. • create a dance style that reflects those of the 1940s in the United States that entertained people and helped them forget their financial woes and war restrictions. <p>Students create musical theatre dance sequences that reflect issues relevant to them. They:</p> <ul style="list-style-type: none"> • choose an issue relevant to them, such as peer pressure, individuality, physical appearance, mental health, school pressure, or success or failure • create movement motifs that represent the issue and incorporate them into their musical sequences, choosing an appropriate accompaniment to reflect the issue. 	<p>DA 6.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> <p>DA 6.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>DA 6.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i>

Focus questions

- What are the differences between social and artistic dance?
- In what ways can musical theatre be used to comment on social or political issues?
- What are some social or political issues relevant to youth today that can be explored through the medium of musical theatre dance?

Teaching considerations

When viewing productions such as *South Pacific* or *Fiddler on the Roof*, provide students with sufficient background information to enable them to comment on the social and political aspects of the musical's era.

Genre-specific terminology

Teacher resource 1

This terminology is a guideline only. Teachers without experience in the various dance styles used within the musical theatre genre need to consult with a dance artist who is experienced in the style. These definitions may be helpful for students when preparing their learning log.

Tap

ball change: the transference of weight from the ball of one foot to the ball of the other foot

shuffle: a forward and a backward hit done quickly to the count of &1 or &a

stamp: a heavy flat-footed beat that may be done with or without weight

slap: a forward hit and a step

Jazz

isolations: movement restricted to a single joint or muscle group — this may include shoulder isolations, head isolations, hip isolations and rib-cage isolations

jazz kicks: this refers to the lifting of the leg in various ways including front kicks, side kicks, back kicks, round kicks, jump or spring kicks, hitch kicks and controlled kicks

Modern Ballet

enchainment: a series of ballet steps joined together

spotting: fixing the eyes to a single focus point during turning movements, the head whipping around to continually refocus on the point to avoid dizziness

releve: to pull up to a half point on one or both legs in various positions

plie: a bend of the knees

Ballroom

Quick step: a fast dance tempo in 2/4 time

Old time waltz: a medium tempo dance in 3/4 time

Foxtrot: a medium dance tempo in 4/4 time

Modern waltz: a slow dance tempo in 3/4 time

Latin: this includes Tango, Rhumba, Cha Cha, Samba, Paso-Doble



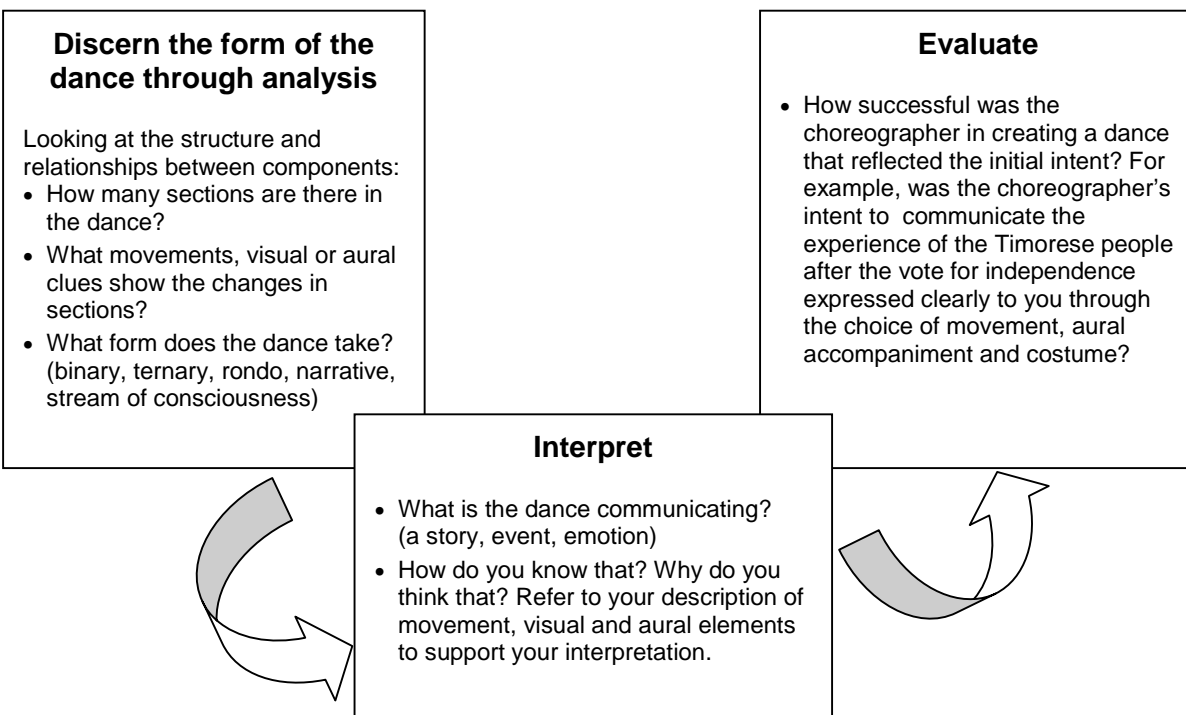
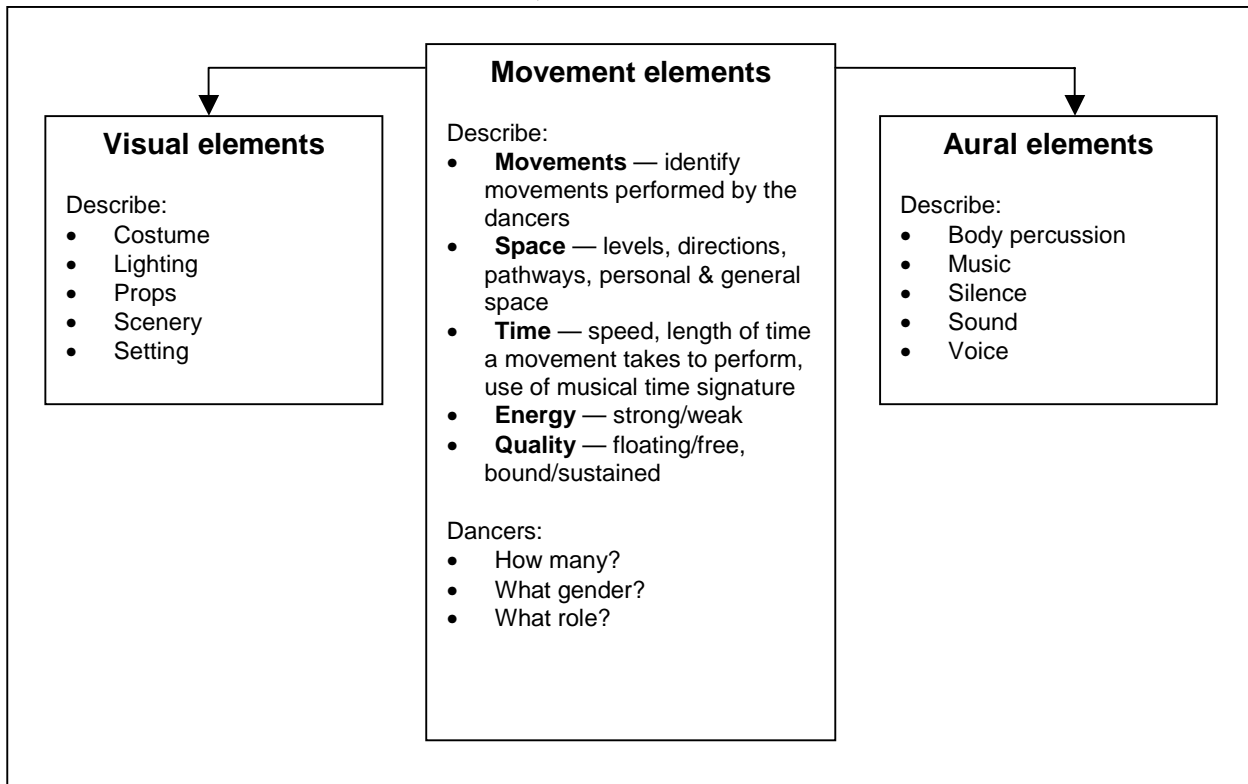
An analysis model for dance appreciation

Teacher resource 2

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



Observe, name and describe



Sample Student learning log

Student resource 1

Dance genre: _____

Music: _____

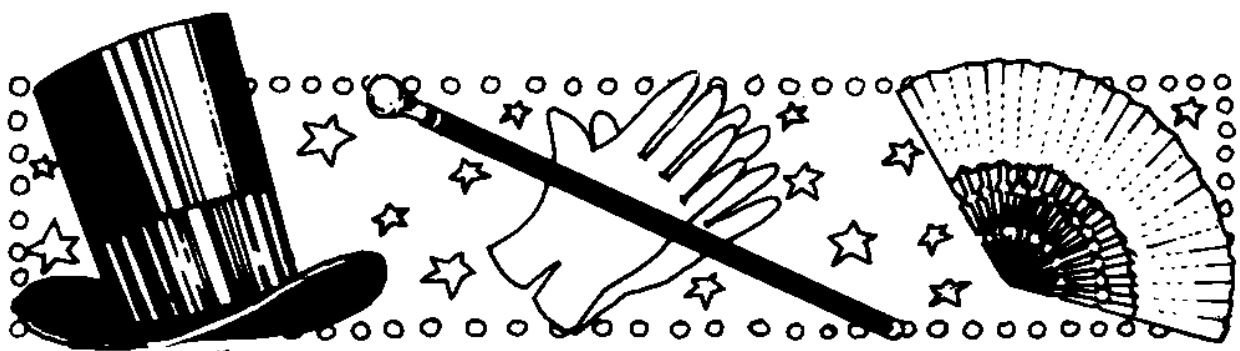
Genre-specific terms used: _____

Similarities to other dance genres:

Choreographers who work in this dance genre:

Examples of musicals where this dance genre is performed:

Ways in which my technique in this style developed:



Acknowledgments

This module was written in consultation with Ms Janeen Crane and Ms Sue Fox (Head of Department – The Arts) Caloundra State High School, Queensland.

Grateful acknowledgment is made to the following organisations and people for granting permission to use copyright material:

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

ISBN 0 7345 2200 2

© The State of Queensland (The Office of the Queensland School Curriculum Council) June 2002

Queensland schools are permitted to make multiple copies of this sourcebook module without infringing copyright provided the number of copies does not exceed the amount reasonably required for teaching purposes in any one school. Copying for any other purposes except for purposes permitted by the *Australian Copyright Act 1968* is prohibited.

Every reasonable effort has been made to obtain permission to use copyright material in all sourcebook modules. We would be pleased to hear from any copyright holder who has been omitted.

The State of Queensland and the Queensland School Curriculum Council make no statements, representations, or warranties about the accuracy, quality, adequacy or completeness of, and users should not rely on, any information contained in this module.

The State of Queensland and the Queensland School Curriculum Council disclaim all responsibility and liability (including without limitation, liability in negligence) for all expenses, losses, damages and costs whatsoever (including consequential loss) users might incur to person or property as a result of use of the information or the information being inaccurate, inadequate, or incomplete.

In July 2002, the Queensland School Curriculum Council amalgamated with the Queensland Board of Senior Secondary School Studies and the Tertiary Entrance Procedures Authority to form the Queensland Studies Authority. All inquiries regarding this module should be directed to:

Queensland Studies Authority, PO Box 307, Spring Hill, Q 4004, Australia
Ground Floor, 295 Ann Street, Brisbane

Telephone: (07) 3864 0299

Facsimile: (07) 3221 2553

Website: www.qsa.qld.edu.au

Email: inquiries@qsa.qld.edu.au
