

Two to tango



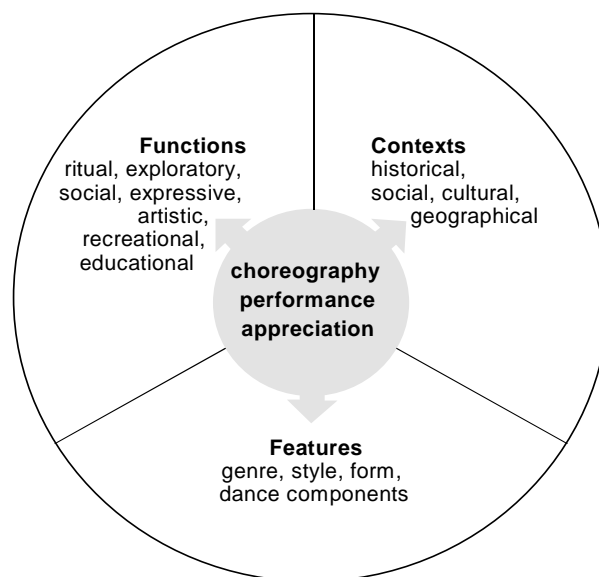
Strand
Dance

Purpose

Students develop an understanding of the characteristic rhythms, tempos and movements of various styles of ballroom dance. They analyse the social, cultural and historical contexts of these dances as well as the social and artistic functions. Students choreograph and perform dances in various ballroom dance styles.

Overview

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



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

Using this module

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, viewing still and moving images, making comparisons and drawing conclusions, representing ideas through images, structuring ideas and 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 are 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 your 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 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 core content from Level 6 of the syllabus in addition to the core content from previous levels:

- space**
 - non-traditional performance space
- time**
 - mixed metre
- energy**
 - manipulation of dynamics
- form**
 - abstraction
 - accumulation
 - retrograde
- action**
 - genre-specific technique
- function**
 - empowerment
- analysis**
 - application of an analysis model to a whole dance work
 - justification of personal preference

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>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"> create new dance movements in a recognised ballroom dance style analyse their choreography, explaining how they have used their stimulus material. <p>The teacher may use:</p> <ul style="list-style-type: none"> focused analysis observation student–teacher consultation <p>recorded in:</p> <ul style="list-style-type: none"> student folios. 	<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 ballroom dance? adapt dance components to create ballroom dance sequences that reflect 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 the stimuli and philosophies of current dance practice 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"> perform ballroom dance sequences using stylistically appropriate techniques. <p>The teacher may use:</p> <ul style="list-style-type: none"> observation focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> anecdotal records or checklists criteria sheets. 	<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 ballroom dance sequences? modify aspects of ballroom 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 ballroom dance technique 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"> • analyse aspects of ballroom dance and work in pairs to present their findings in an interview-style presentation. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • criteria sheets. 	<p>Level 5 Do students:</p> <ul style="list-style-type: none"> • identify and interpret movement motifs within ballroom 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 ballroom dance contexts? • integrate the stages of the analysis model when discussing ballroom dance by using description or discernment of form to support interpretation or evaluation? • acknowledge personal preference when discussing dance?

Background information

Ballroom dancing encompasses two distinct categories of dance — ‘Modern’ and ‘Latin’.

Modern ballroom dance

Dances included in the Modern Ballroom category include the English Waltz, Quickstep and Foxtrot. These dances became popular with the general public in the inter-war period, when they were danced in ballrooms to the then contemporary popular music. The Foxtrot was originally an American ballroom dance, invented by an actor, Harry Fox, and dates from about 1915. Fox’s vaudeville act featured a dance that incorporated trotting steps to ragtime music, from which the name ‘Fox’s Trot’ originated. It became the basis for many subsequent dance steps in two-beat metre, variations of which include the Charleston and Shimmy. The Quickstep takes its name from a military reference to a march in quick steps (108 per minute), and refers to the music that would accompany such a march.

Latin ballroom dance

The term ‘Latin’ refers to the countries of origin that are collectively described as Latin America, including Cuba, Brazil and Argentina. The music and the dances of these countries reflect the diversity that came about from the mixing of the native Indian cultures with that of the colonial Portuguese or Spanish communities and African slaves over hundreds of years.

The Rumba, an African-Cuban dance, was the first to become popular when jazz musicians in the United States took up its characteristic rhythms. It was introduced to New York in 1929, and to Paris and London in 1930. Within a few years the Square Rumba became the first Latin dance to be included in the European and North American social dance calendar. In 1940 three new Latin dance rhythms found their way from Cuba to Europe and North America — the Mambo, the Cha-cha (originally known as the Cha-cha-cha), and the Cuban Rumba. By 1945 the Samba and the Jive became part of the social dance scene. See Teacher resource 2 for more information about these dances.

Today, the ten ballroom dances that are the foundation for the social dance scene are the same ten standard dances used in international ballroom competitions and championships — the Waltz, the Quickstep, the Foxtrot and the Viennese Waltz are the modern dances; and the Rumba, the Tango, the Samba, the Cha-cha, the Jive and the Paso Doble are the Latin dances.

Terminology

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

Ballroom	Latin dance	stylistic technique
Cha-cha	Mambo	Swing
Charleston	progressive movements	syncopated rhythms
Foxtrot	Rumba	Tango
Jive	Samba	Waltz

School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Dance may 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 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

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

Print

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

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

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Prior, N. 1995, *Dance Crazy*, Allen and Unwin Pty Ltd, Australia.

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

Electronic

Video

Dance Through Time 1990, *Dances of the Ragtime Era: 1910–1920*, Dancetime Publications, Kentfield, CA.

Octigan, S. 1990, *That's Dancin'*, ABC, New South Wales.

Strictly Ballroom (motion picture) 1992

Websites

(All websites listed were accessed in March 2002)

Five Hundred Years of Social Dance: www.dancetimepublications.com/

History of Dance: www.centralhome.com/ballroomcountry/history.htm

Learn Ballroom Steps Online: www.dancetv.com/tutorial/index

Street Dance Australia: www.geocities.com/sd_au

Activities

Contexts

Students:

- analyse dances in order to identify the cultural or historical context within which they arose
- perform replications of ballroom dances from several historical and contemporary contexts
- modernise a ballroom dance style to reflect current dance practice.

Outcomes	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 explore ballroom dance from historical, contemporary, and a range of social contexts. Student resource 2 provides a range of questions from which students might choose to focus their research. They:</p> <ul style="list-style-type: none"> • analyse a variety of ballroom dance styles — for example, <i>The Shimmy</i>, <i>Charleston</i>, <i>Waltz</i>, <i>Foxtrot</i>, <i>Tango</i>, placing the styles in their social, historical and cultural contexts • identify and describe movements that are similar across the various dance styles • discuss the ways in which some contemporary ballroom dance movements may have evolved • compare the original Latin dance styles with the current ballroom Latin styles and discuss the purposes of each • present their findings about ballroom dance in pairs in an interview-style presentation • perform replications and/or modifications of ballroom dances from historical and contemporary contexts that they have viewed in either live or videoed performance • modernise a ballroom dance style to reflect contemporary social behaviour and music • provide feedback to each other about the ways in which they modernised a ballroom dance style. <p>Students may adapt a ballroom dance style, similar to the way in which Paul Mercurio's character in the movie <i>Strictly Ballroom</i> changed the dance to reflect his feelings and ideas about dance being an expression of a person.</p>	<p>DA 6.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>DA 6.1 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>peer assessment</i>

Focus questions

- How do the dance styles reflect the historical, cultural or social contexts within which they originated?
- How has the perception of ballroom dance changed over time?
- What considerations need to be made about dance technique and style when adapting ballroom movements to reflect contemporary times and music?

Teaching considerations

Provide students with opportunities to experience a range of ballroom dance styles through teacher exposition, amateur or professional dancers, peer tutoring or video recordings of performances.

Features — genre, style, form, dance components

Students:

- choreograph and perform ballroom dances that demonstrate understanding of the features of the style, such as the dance components and the form
- analyse live and videoed excerpts of ballroom dances to identify the features of various ballroom styles.

Outcomes	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 analyse the use of dance components in a range of ballroom dance styles in order to choreograph and perform their own ballroom dance creations. They:</p> <ul style="list-style-type: none"> • manipulate learnt ballroom dances to create new dances and dance steps • modify and adapt dance components such as the space, and dynamics of traditional ballroom style • give a title to their new ballroom dance style, and present a description of the dance which includes: <ul style="list-style-type: none"> – where the dance could take place – who could perform the dance – what the performers would wear – what sort of music could accompany the dance – what may have led to this style being developed – who the intended audience is – what the purposes of the dance are. <p>Students create and perform ballroom dance sequences using known stylistic technique. They:</p> <ul style="list-style-type: none"> • may create short ballroom sequences for specific purposes such as a formal performance • maintain the stylistic technique of the chosen dance in their choreography, using dance components that maintain the integrity of the original style • explore the tempo and rhythm of different ballroom dance styles, as well as personal and general space. <p>Students explore ways of modifying dances by performing a waltz to samba music, or a jive to foxtrot music, and comment on the effect different tempos and rhythms have on the appearance of the movements. Consider changes to use of time, energy and space.</p> <p>Students explore ways of performing various ballroom dance styles in a range of partnering patterns — for example, perform a waltz as a trio, a jive in a group of four or as a solo and comment on how the partnering changes or affects the appearance of the dance style.</p> <p>Students analyse a variety of ballroom dance styles with regard to the effect of the use of rhythm, tempo and space on the movements.</p>	<p>DA 6.1 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>student/teacher consultation</i> <p>DA 6.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i>

Focus questions

- How can known ballroom dance technique be modified to reflect aspects of contemporary culture and society?
- What considerations need to be made when modifying dance movements that require partner work? Consider the use of energy, time and space as well as the rhythm of dance movement.

Teaching considerations

When creating in the original style, students should take note of the stylistic aspects of ballroom dance, including facial expression, posture (particularly in the upper torso) and use of levels.

Functions

Students:

- choreograph and perform dance for various functions
- analyse how the function of the ballroom dance affects the appearance of the movements.

Outcomes	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 identify and analyse the social and artistic functions of ballroom dance. They:</p> <ul style="list-style-type: none"> • analyse the use of ballroom dance in movies from a variety of eras, and discuss how the dance is portrayed • describe the ways ballroom dance is captured on film; how the particular camera angles cause viewers to interpret or evaluate the dance in particular ways • discuss the differences in the use of ballroom dance on film between early films and current films • participate in one or two ballroom dance classes at local community dance events or venues (where these are available) to learn technique and analyse the social and artistic functions of dance in this setting. <p>Students keep a reflective diary of the movements and other aspects of ballroom dance they have learnt through these lessons.</p> <p>Students perform their own new 'ballroom dance routine' to challenge perceptions of ballroom dance (for example, as depicted in <i>Strictly Ballroom</i>). They may:</p> <ul style="list-style-type: none"> • choose a current theme or issue, a new song or piece of instrumental music, and wear clothes that reflect today's context • identify aspects of other styles of popular or social dance being practised today, and incorporate those aspects into their modified ballroom dance. <p>Students compare the professional ballroom dances performed in movies, stage shows and competitions with those danced locally, in halls and studios.</p>	<p>DA 6.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>DA 6.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>self-assessment</i>

Focus questions

- Why invent a new ballroom dance? What social or cultural benefits could it provide?
- Is the way ballroom dance is depicted in the film *Strictly Ballroom* still relevant today?
- What is the general perception of ballroom dance as expressed by your peers/your parents/your grandparents?
- How do professional ballroom dances, as performed in movies, stage shows and competitions, differ from those performed locally, in terms of their functions?

Teaching considerations

You may decide to provide students with ballroom dance experiences provided by professional dance teachers. Contact local ballroom dance studios or Ausdance for information about ballroom dance teachers who are able to visit schools or conduct studio classes for students. Prices for these types of experiences vary greatly, and should be negotiated with the professional dance teacher.

Sample unit overview: *Two to tango*

Teacher resource 1

Focus core learning outcomes: Dance DA 6.1, DA 6.2, DA 6.3			
Week	Contexts	Features	Functions
1	Perform replications and/or modifications of ballroom dances from historical and contemporary contexts, viewed in either live or videoed performance.		Create their own new 'ballroom dance routine' to challenge perceptions of ballroom dance (for example, as depicted in <i>Strictly Ballroom</i>).
2	Analyse a variety of ballroom dance styles — for example, the <i>Shimmy, Charleston, Waltz, Foxtrot etc.</i> — placing the dance in a social, historical and cultural context.	Manipulate learnt ballroom dances to create new dances and dance steps.	
3		Create and perform ballroom dance sequences using known stylistic technique.	Attend ballroom dance classes at local studios to learn technique and analyse the social and artistic functions of dance in this setting.
4	Modernise a ballroom dance style to reflect contemporary times and music.	Manipulate learnt ballroom dances to create new dances and dance steps.	
5			Identify and research the use of ballroom dance in movies from a variety of eras, and discuss how the dance is portrayed.
6	Modernise a ballroom dance style to reflect contemporary times and music.	Explore the tempo and rhythm of different ballroom dance styles, as well as personal and general space.	

Latin dances: background information

Teacher resource 2

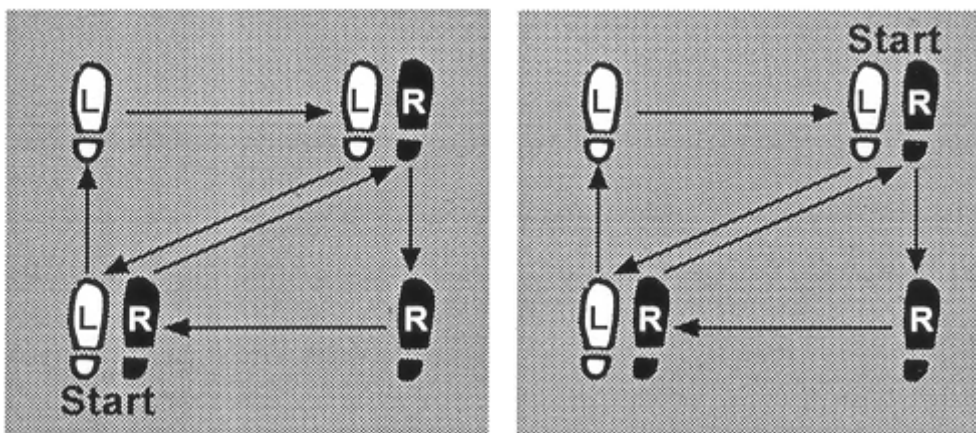
Dance	Features	Background
Cha-cha	<ul style="list-style-type: none"> • syncopated rhythms in a four-beat metre • characteristic movements consist of two slower steps on beats two and three with three quick steps on beats four and one (of the next bar) • a slowed down Mambo tempo • a couple dance 	Originally known as the Cha-cha-cha, it is a variant of the Mambo that became popular in the mid-twentieth century.
Mambo	<ul style="list-style-type: none"> • characteristic rhythm is an accented second and fourth beat in a four-beat metre • characteristic movements consist of a quick, quick, quick, hold pattern • fast tempo • a couple dance 	This dance originated in Cuba in the mid-twentieth century and has strong connections to the Haitian culture on the island. The dance is a mixture of American Jazz and Swing styles with Cuban rhythms and movements.
Rumba	<ul style="list-style-type: none"> • syncopated rhythms in a four-beat metre • characteristic movements include exaggerated movements of the hips through bending and straightening the knees, with only slight movements of the feet • fast tempo • a couple dance 	'Rumba' is a generic term for dances from the West Indian islands, the exact meaning of which varies. More specifically, it is considered to be an African-Cuban dance. The dance movements have an overt sensuality, with the male adopting a formalised aggressive attitude, while the female adopts a formalised defensive attitude.
Samba	<ul style="list-style-type: none"> • syncopated rhythms within a two-beat metre • the dance has an up-down motion resulting from partially changing the weight onto the leg without putting the heel to the floor • lively tempo • danced by both couples and groups • changes in movements usually occur in an eight beat pattern 	This dance originated in Brazil, and has strong associations with street festivals and carnivals.
Tango	<ul style="list-style-type: none"> • music is based on syncopated rhythms in a four-beat metre, with a 'tango phrase' consisting of two, four beat bars • characteristic movements consist of a slow, slow, quick, quick, slow pattern. Movements include flexing of the knees, walking steps and turns and exaggerated, straight posture • slow tempo • a couple dance. 	This is an Argentinean dance, which probably emerged in the early twentieth century in Buenos Aires, showing strong influences of Spanish flamenco movements. The tango as danced in Argentina was different from the style aimed at English-speaking people that was exported and internationalised. The latter form retained some of the characteristics of the original dance but was more formalised.

Adapted from www.centralhome.com/ballroomcountry/history.htm



Waltz steps Student resource 1

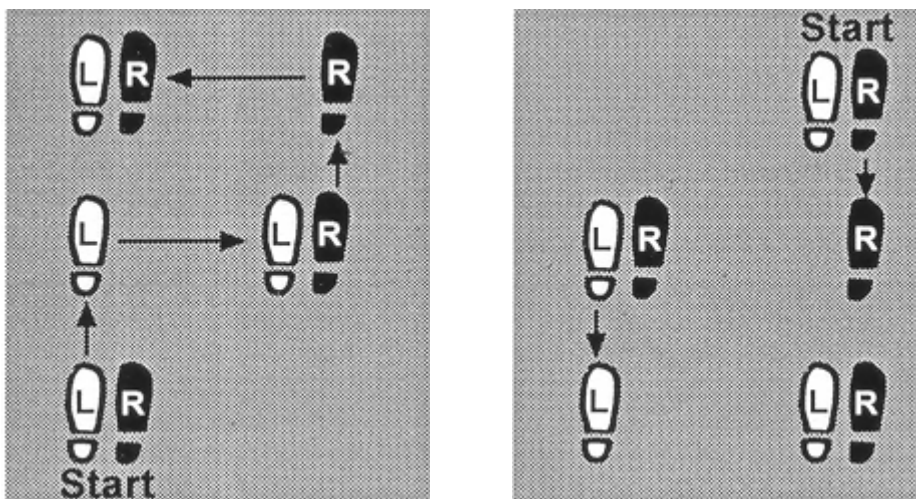
The basic — couples stay on the spot waltzing in a box formation



Man's footwork

Woman's footwork

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

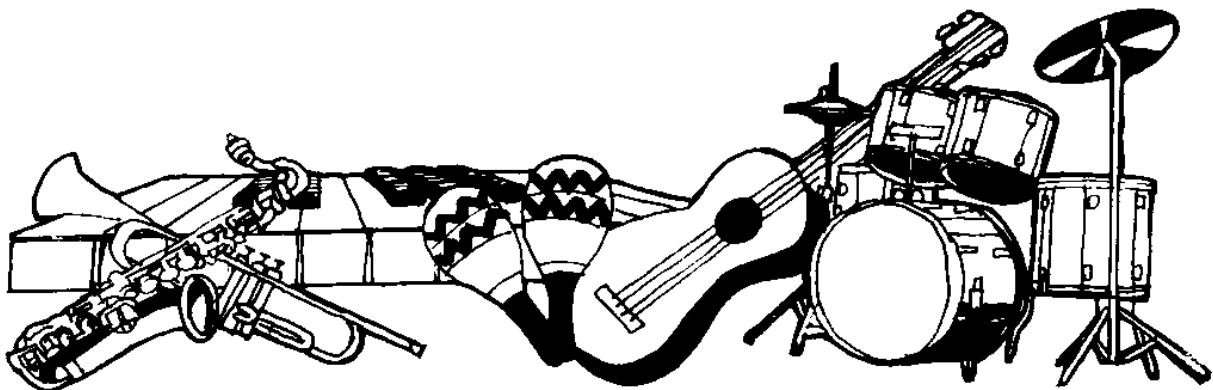


The underarm turn — the man steps back to allow the woman to turn under his arm and return to dance hold

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

Research questions and topics**Student resource 2**

1. The Tango underwent changes when it moved away from its social and cultural origins in Argentina and was taken up by North American and European people. What sorts of changes occurred, and what do those changes tell you about cultural and social differences between Argentina and the United States (and/or England) in the first half of the twentieth century?
2. What Latin American dances are popular today? Are there any connections between older Latin dances and the contemporary ones? (For example, is the Salsa a derivative of the Mambo? What evidence do you have to verify or negate this?)
3. What functions does the Samba play in contemporary Brazilian society and culture? How does this version of the Samba contrast with the Samba performed in ballroom competitions?
4. Trace the influence of the African slave trade in the music and dance of a Latin American country.
5. When the Waltz first emerged in nineteenth century Austria, there was considerable opposition to it, on the basis that physical contact and rapid turning movements threatened the morals of women. Identify other dances that began by challenging social values and which gradually became acceptable. Analyse the cultural and historical contexts of these dances and discuss how they changed in order to become more accepted.
6. What functions and purposes do dances such as the Waltz, Quickstep and Foxtrot play in contemporary Australian societies?
7. Analyse the influence that ballroom dances used in feature films have had in Australian contemporary popular culture.
8. Do you consider dance competitions to be closer to sport or an art? Explain why.
9. Discuss the gender relationships and social values that are reflected in some of the movements of dances like the Rumba and the Waltz.
10. At what events are dances like the Waltz used in Australia today? What functions do they serve at those events? What does this tell you about the history of those dances and about the society within which they are performed?



Acknowledgments

Grateful acknowledgment is made to the following organisations and/or 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

Years 1 to 10 The Arts Initial In-service Materials

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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
