

DANCE

COUNT ME IN!

2e

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CENGAGE Learning



BARBARA SNOOK



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DANCE

COUNT ME **IN!**



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BARBARA SNOOK

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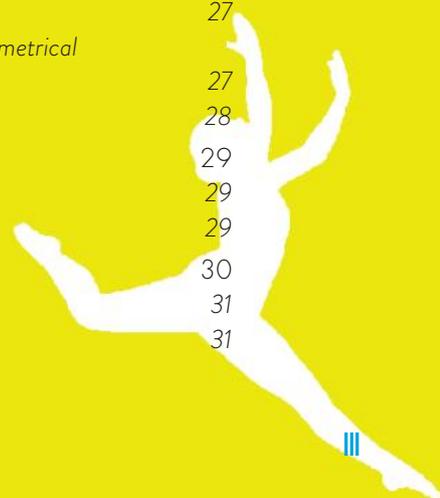
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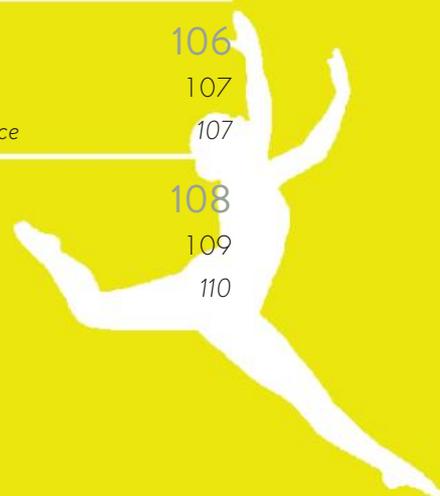
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ABOUT THIS BOOK

Welcome to the second edition of *Dance: Count Me In!* All of the material in this book is new and can be used independently as a stand-alone textbook, or as material to supplement the original publication. The second edition of *Dance: Count Me In!* has been written with a focus on *The Australian Curriculum: The Arts*. For this reason, chapters 2, 3 and 4 (Elements of dance, Creative activities and Choreographic devices) have been developed in some depth. A new chapter on somatics has also been included, adding to the already broad range of creative tasks available to students. The aim of this chapter is to assist students to develop an awareness of their own unique manner of moving.

FOR TEACHERS

Please feel comfortable to use this textbook in any manner that suits you. Activities can be changed and adapted according to your own expertise and experience. Nobody knows your students as well as you do and therefore we encourage you to modify activities as you see fit. While students will work directly from their textbooks, it is suggested that you review the activities before class as some lessons may require props, music or internet access.

It is recommended that you work through the first four chapters first, or select activities from these chapters to complete alongside other chapters. Some activities could be suitable for use as assessment tasks.

The Cengage NelsonNet Teacher website for *Dance: Count Me In!* at www.nelsonnet.com.au will provide you with access to all of the multimedia needed to support the activities within this book. Further resources on the website include:

- videos
- crosswords
- curriculum grids.

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I would like to dedicate this book to my children, in memory of the late Kristen David Hinds and Phillipa Rae Hinds, and to my son Timothy (Tim) John Bennetts, a talented musician who has influenced some of the music choices in this book.

ABOUT THE AUTHOR



DR BARBARA SNOOK is a Professional Teaching Fellow at the University of Auckland and was the Caroline Plummer Fellow in Community Dance at the University of Otago during 2008. Barbara taught dance in Brisbane for 20 years where she was the District Panel Chair for Dance in Brisbane North.

Barbara received the Osmotherley Award in 2007 for her services towards the development of dance in Queensland. She was nominated for an Australian Ausdance Award for her services to dance education in 2006.

Barbara has written several textbooks for use in schools, including *Dance: Count Me In!*, *Dance for Senior Students*, *Dance Room Book 1* and *Dance Room Book 2*. She has also written a children's book, *Come Dance with Me* about death and the healing power of dance. Barbara's doctoral thesis is titled 'Someone like us: Meanings and contexts informing the delivery of dance in New Zealand primary classrooms'.



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p. 96 (left) Courtesy Bangarra Dance Theatre. Waangenga Blanco, Deborah Brown and Tara Gower in 'Keepers' from Blak 2013. Choreographer – Stephen Page and Daniel Riley. Photo by Greg Barrett; p.96 (middle) Courtesy Bangarra Dance Theatre. Elma Kris and Hunter Page Lochard in 'Skin'. Choreographer – Stephen Page. Photo by Gerald Jenkins 2000; p. 96 (right) Courtesy Bangarra Dance Theatre. Deborah Brown and Waangenga Blanco in 'Brolga' from Kinship. Choreographer – Stephen Page. Photo by Greg Barrett 2013; p. 97 Courtesy Bangarra Dance Theatre. Deborah Brown and Leonard Mickelo in 'Deluge' from Terrain 2012. Choreographer – Frances Rings. Photo by Greg Barrett; p. 99 Courtesy Bangarra Dance Theatre. Bangarra ensemble in Landform from 'Terrain' 2012. Choreographer – Frances Rings. Photo by Greg Barrett; p. 103 (top) Australian Chamber Orchestra and Sydney Dance Company, Project Rameau (2012–2013). Dancers Charmene Yap and Bernhard Knauer. Photo by Justine Walpole. Australian Chamber Orchestra Artistic Director: Richard Tognetti. Sydney Dance Company Artistic Director: Rafael Bonachela. Choreography and Costume Design: Rafael Bonachela. Lighting and Set Design: Benjamin Cisterne. Musicians: Australian Chamber Orchestra; p. 103 (bottom) Dream Lucid in Contemporary Women (2012), presented by Sydney Dance Company and Sydney Opera House. Photo by Jessica Bialek. Choreography: Stephanie Lake. Music: Robin Fox. Lighting Designer: Benjamin Cisterne; p. 104 Cacti in De Novo (2013) Sydney Dance Company. Photo by Peter Greig. Choreography and Costumes: Alexander Ekman. Stage Design: Alexander Ekman and Thomas Visser. Lighting Design: Thomas Visser; p. 130 Medico Manoeuvres by Leigh Warren & Dancers (LWVD) at Flinders Medical Centre. (L–R) Dancers: Deon Hastie, patient and Lisa Griffiths. Photo: Alex Makeyev; p. 139 Godfrey Boehnke, University Photographer, Media Productions Unit.

BEFORE WE BEGIN:

WARMING UP AND
SAFE DANCE
PRACTICE





FIGURE 1.01 Safe dance practices need to be considered before commencing any physical dance activity

SPACE

An ideal dance space is one that gives students plenty of room to move freely. It is suggested, for students in Years 7 to 10, that 5 square metres of space per classroom participant is sufficient. Classroom situations require students to work in small groups throughout the room and this can be a problem when the room is not large enough. The height of the studio should be such that students can leap and jump comfortably without fear of touching overhead fans or lights.

FLOOR SURFACE

For safety reasons, students should not dance on concrete floors. The floor must yield to the dancer and a concrete floor increases the risk of injury and long-term damage to a dancer's body. A fully sprung permanent floor, purpose-built for a dance studio, is an ideal surface. Semi-sprung floors and roll-out flooring have varying degrees of resilience.

FOOTWEAR

Bare feet are ideal for most dance activities. A dancer is more likely to slip over when they are moving with full energy through the space if they are wearing socks. Students who wear socks tend to hold themselves back from a full expression of movement to avoid slipping and falling. Wearing socks is like wearing gloves while playing the piano – it inhibits full expression by the pianist.

There are, of course, exceptions to this rule. For some styles of dance, such as ballet, a teacher may ask that students wear soft ballet shoes or socks. Similarly, students practising hip-hop, or popular dance, may require runners for added support and protection, particularly if these dances are to be performed outside. If such shoes are used, they should be dedicated to dance and carried into the room. When students enter a studio from outside, wearing the shoes they intend to dance in, they carry grit, dirt and stones onto the surface of the studio floor.



DANCE CLOTHING

Students should wear comfortable clothing that they can move in easily. Jeans, or a school uniform, are not appropriate as they will restrict expression of movement. Some schools may have a dance uniform, which students should be encouraged to wear.

WARMING UP

WARMING UP PHYSICALLY

Warming up before a dance class reduces the risk of injury and prepares the body for dance. The idea is to gradually increase the heart rate, raise the body's core temperature, warm the muscles and increase blood flow. If the muscles are warm, they are more flexible and less likely to tear.



<http://>

Here is some great warm-up music (all available on YouTube) to get you started:

- ‘Dance Across the Floor’ by Jimmy “Bo” Horne
- ‘Good Feeling’ by Flo Rida
- ‘Girlfriend’ by Avril Lavigne

A great way to warm up is to begin the class with a low-intensity cardiovascular activity such as walking, stepping, marching or jogging and slowly build up to running with knees lifted. Engaging in physical games is an equally effective way to warm up the body before a dance class. It is not necessary for warm-ups to involve technically challenging dance movements. Music can help to increase the energy in a warm-up session and provide suggestions for movement.

If specific repetitive movements will be included during the lesson, it is suggested that the individual parts of the body involved are warmed up through isolation exercises; for example, **Activity 13.02** in *Chapter 13: Postmodern dance* focuses on the hands and arms. The warm-up for this lesson could include shoulder rolls as well as isolation warm-ups of the arms, wrists and fingers. Think through the parts of the body that will be used in a lesson and, where necessary, warm up these areas. The most important thing to remember is that the purpose of a warm-up is to raise the body temperature and warm the muscles.

The time given to warm-ups and cool-downs will vary between schools and year levels depending on the length of the lesson and the degree of physical activity involved in the class. It is suggested that students warm up for at least five to ten minutes. The warm-up will not only work on a physical level but will also assist in focusing students for the rest of the lesson.

WARMING UP EMOTIONALLY

Movement can often release emotions that are more easily hidden in a still body. If the content of a lesson is likely to touch on a sensitive topic, it is important that the class is given an opportunity to discuss the topic and the content of the lesson before it begins.

STRETCHING AND COOLING DOWN

It is not a good idea to stop exercising abruptly at the end of the lesson as this increases the likelihood of muscle cramps or stiffness. It is best to instead perform some gentle cool-down exercises, similar to the movements performed during the class, to assist the body to gently return to a normal temperature at the end of class.

Stretches can be performed during the cool-down. Perform stretches that relate to the parts of the body most worked in the lesson. Stretches are best performed when the body is warmed up and can assist in developing flexibility.

<http://>

Further information may be found at the **AusDance** website. See, in particular, the article 'Warm-up and cool-down rules for safe dance'.

WARM-UP ACTIVITIES

These warm-ups are designed as a general warm-up for you to do before engaging in choreographic exercise. They may also provide a starting point for you to create your own warm-ups.



activity 1•01

FILLING THE SPACE

- 1 Walk in the space, using the whole area. Each time 'stop' is called, spread out, ensuring that the floor space is evenly covered. Call 'start' to begin the exercise again. Repeat several times.
- 2 Continue with the stop/start exercise but this time, running instead of walking.
- 3 Repeat the activity, lifting your knees as you run.
- 4 Repeat the activity, skipping in the space.
- 5 Repeat the activity, rolling in the space.

activity 1•02

SWINGING AND GALLOPING

- 1 Swing your arms around your upper body (as your right arm swings in front of your body the left arm swings behind). Repeat in the other direction. Repeat eight times (four swings on each side). Knees are softly bent.
- 2 This time (still swinging your arms), transfer your weight onto your right foot, lifting your left foot off the ground. On the next count, transfer your weight to the opposite foot. Continue for the full eight counts.
- 3 Swing (one and two), stepping as before. On the third swing, with your right arm across your body, gallop to the right and finish by stepping on your right foot (and three and four).
- 4 Repeat to the opposite side.
- 5 Repeat steps 3 and 4.
- 6 Repeat from the start, facing in a different direction.
- 7 Continue until you reach the starting point.
- 8 You may experiment with throwing your arms higher and galloping for four steps instead of two.



activity
1.03
BIG FISH, LITTLE FISH

One person in the group places one hand (fin) above their head and the other fin out in front of them. That person is the 'big fish'.

All of the other students tuck their hands under their arms to create fins – like little fish.

- 1 Move about quickly in the space, using the whole area.
- 2 When a little fish is tagged by the big fish, the little fish must stop moving, place both arms out to either side of the body as though standing on a surfboard and perform three waves of the arms and bends of the knees before they can move away and become a part of the little fish group again.

- 3 At any point in time, the actions can be changed for the people who are tagged. For example, they could stand still and perform six overarm strokes and six breaststroke strokes before moving away.
- 4 You may make up your own actions for the tagged little fish.
- 5 Change the big fish.
- 6 Have two big fish.
- 7 Have several big fish.
- 8 The object is that everyone gets warmed up in the space. When everyone has warmed up, move on to another activity.

activity
1.04
CAT AND MOUSE

- 1 Stand in a large circle and link arms with the person on either side of you. The edge of the circle will now be made up of groups of three (with a slight gap between each group).
- 2 Two people will remain on the outside of the circle. One person is the cat and one is the mouse.
- 3 When the teacher calls 'start', the cat can begin chasing the mouse.
- 4 The mouse can escape the cat by linking arms to the end of any group of three.
- 5 Once the mouse has linked arms, the person on the other end of that group of three becomes the mouse and must start running.
- 6 When the cat catches the mouse by tagging her/him, the cat and the mouse swap roles and the chasing begins again.

- 7 Try to ensure that the same people don't have to run all the time and that everyone gets a chance to warm up.



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activity
1.05
OPENING OUT TO THE SUN

Stand with your feet hip width apart, toes facing forward, arms at your sides. Extend your head upwards through the vertebra in your neck and then drop your head forward and down. Allow the weight of your head to drop towards the floor, curling your body down as you go. Drop your hands to the floor, allowing your knees to softly bend as necessary. Slowly uncurl, with your head coming up last.

- 1 Walk in the space with an awareness of others, constantly changing direction.
- 2 Find a partner and stand shoulder to shoulder facing different directions.
- 3 Curl down to the floor as before for four slow counts and then curl up again for four slow counts. Find another partner and repeat.

- 4 Twist your upper body towards your partner. Bring your arms up in front of your body to reach above your head. Open your arms out to either side as you face your partner, palms facing the ceiling until they are directly out to the side, then change so that hands face the floor as your arms continue down to your side (eight counts).
- 5 Twist away from your partner so that you are back to back. Repeat the same arm movements in that direction.
- 6 Walk away and find another partner.
- 7 Continue until you have worked with most, or all, of the people in your group.

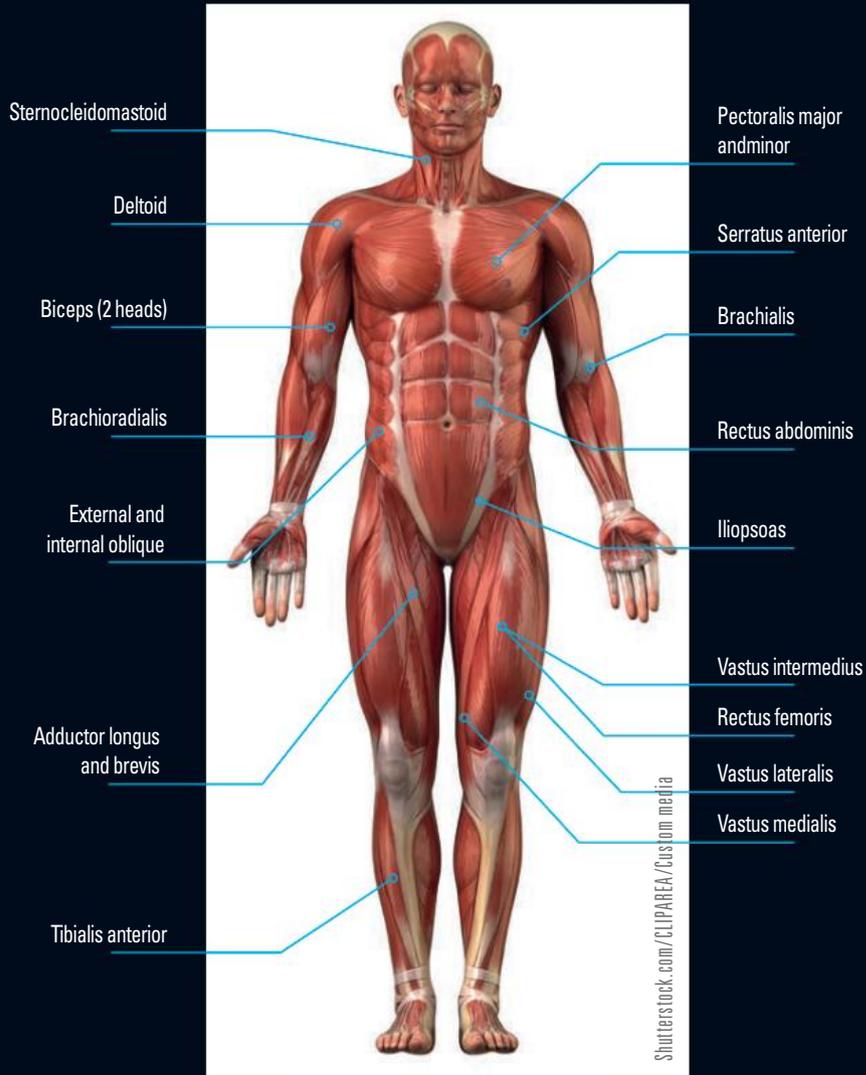
MAJOR MUSCLE GROUPS AND SKELETAL STRUCTURES

Muscles and bones together form the musculoskeletal system. The bones provide a structure and support for the muscles and protection for the body's internal organs. Bones are linked together at the joints, which enable us to bend and flex. The legs and arms are joined to the torso by a ball and socket joint so that they can move in different directions. Without the ball and socket joints, we would be unable to achieve a turnout position. The head meets the spine in a pivot joint and elbows and knees are hinge joints.

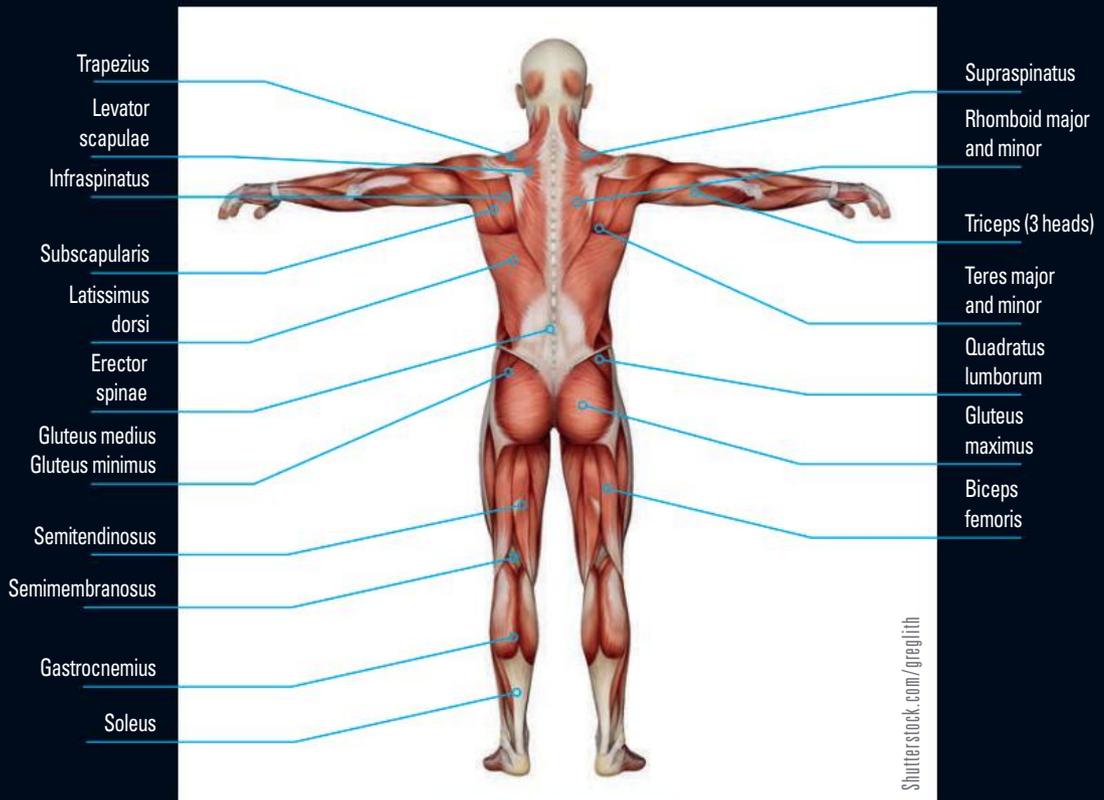
Muscles provide the body with the ability to move. The cells in the brain, spinal cord and nerve centre receive and transmit electrical impulses which, in turn, contract and relax the muscles. Muscles are composed of thousands of long cells called muscle fibres, which are attached to the bones by tendons. When an electrical impulse is transmitted to the muscle fibres, the signal stimulates the flow of calcium, which causes thick and thin myofilaments (thread-like structures that make up muscle fibres) to slide across one another. This causes the sarcomere (basic units of muscle) to shorten and, in turn, generate force that allows the muscles to do their work.

There are two types of muscle fibres. Fast-twitch fibres deliver instant power and allow the body to move quickly or lift weights, whereas slow muscle fibres provide energy for longer periods and are used for endurance. The slow muscle fibres also provide us with the energy to support our bodies against gravity.

The shape you are born with has a lot to do with the number of fast and slow fibres you have. You can make the most of your shape by keeping your body healthy through diet and exercise, but you cannot change your body's basic size or shape. Muscles must be exercised or they will shrink.



MAJOR MUSCLE GROUPS OF THE FRONT



MAJOR MUSCLES OF THE BACK

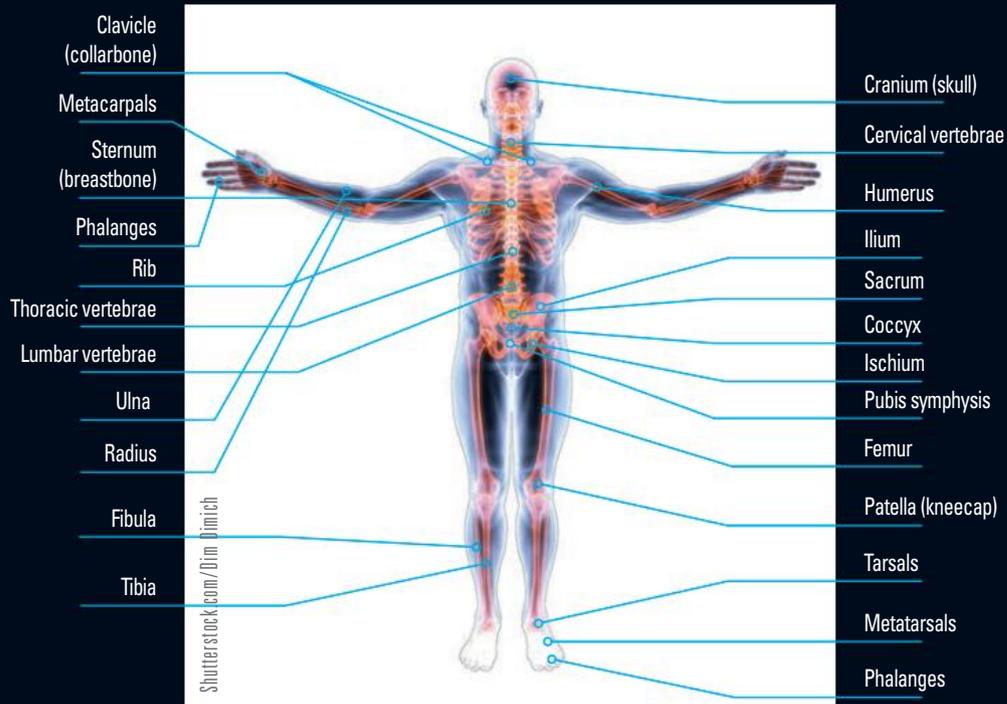


FIGURE 1.02 The major muscle groups and bones

activity
1.06

IDENTIFYING MUSCLE GROUPS

<http://>

Teachers: You can access the template for this activity via the NelsonNet Teacher website.

Teacher tip

Complete the following activity when the students have done their warm-up. Photocopy the chart on the next page and glue onto cardboard before cutting into separate cards. Ask students to look at the muscle groups in their books before they begin each set of exercises. Create six 'stations' around the room. Place two instruction cards at each station. Alternatively, you can print them out from the NelsonNet Teacher website. Choose your own music to accompany the activity.

<p>A DELTOIDS AND PECTORALIS</p> <p>Begin on your hands and knees.</p> <p>Place your hands flat on the floor, at a distance that is slightly wider than shoulder-width apart. Your fingers should be slightly spread apart and pointing forward.</p> <p>Rise up onto your toes so that your hands and feet are supporting your full body weight.</p> <p>Contract your abdominal muscles. This will help you keep your body in a straight line from head to toe.</p> <p>Slowly bend your elbows and lower yourself until your elbows are at a 90 degree angle.</p> <p>Slowly push yourself back up to the start position.</p> <p>Repeat 12 times.</p>	<p>B BICEPS</p> <p>Sit on the floor.</p> <p>Place your hands flat on the floor behind you, shoulder-width apart, with your fingers facing away from your body.</p> <p>Bend your knees, with your feet flat on the floor, and lift your body up.</p> <p>Walk your feet away from your body to create a tabletop position (6 counts).</p> <p>Walk legs back in again (6 counts).</p> <p>Sit and relax.</p> <p>Repeat.</p> <p>Sit on the floor with your legs out straight.</p> <p>Stretch your arms directly out to both sides of your body with your palms facing the ceiling.</p> <p>Roll straight arms in a circular motion forwards for 12 counts.</p> <p>Then repeat in the opposite direction for 12 counts.</p> <p>Repeat once more in both directions.</p>
<p>A ABDOMINAL MUSCLES</p> <p>Strengthening exercise.</p> <p>Lie on your back on the floor with your knees bent and feet flat on the floor.</p> <p>Place your hands behind your head to support it.</p> <p>Bring your body to a sitting position and then, moving slowly, lie back down again.</p> <p>Repeat 12 times.</p>	<p>B ERECTOR SPINAE</p> <p>Kneel on all fours.</p> <p>Round your back like a cat, stretching upwards and tucking your chin towards your chest.</p> <p>Lower yourself back down, curving your back and lifting your head towards the ceiling.</p> <p>Repeat both poses 12 times each.</p>
<p>A GLUTEUS</p> <p>Sit on the floor with your left leg straight out in front.</p> <p>Bend your right leg and cross it over your left knee.</p> <p>Ensure you are sitting straight without allowing your back to curl.</p> <p>Pull the right knee towards your body until you feel a good stretch. You may need to adjust your position before you feel it.</p> <p>Hold for 30 seconds.</p> <p>Repeat on the other side.</p> <p>Repeat once more on both sides.</p>	<p>B OBLIQUES</p> <p>Lie on the floor with your arms straight out to either side.</p> <p>Bend your knees.</p> <p>Allow your knees to slowly fall to the right side of your body without rolling onto your side.</p> <p>Bring your knees to the centre.</p> <p>Repeat on the other side.</p> <p>Repeat once more on both sides.</p>

<p>A QUADRICEPS</p> <p>Stand with your weight balanced evenly over both feet. Your feet should be shoulder-width apart or slightly wider.</p> <p>Imagine that you are sitting back and down into a chair.</p> <p>Lower yourself down so that your thighs are as parallel to the floor as possible, with your knees over your ankles.</p> <p>When you feel that you cannot lower yourself any further, push through your heels to bring yourself back to the starting position.</p> <p>Repeat 12 times.</p>	<p>B LATISSIMUS DORSI AND RHOMBOIDS</p> <p>Raise your right arm above your head. Bend your right elbow, sliding your right hand down the middle of your back between your shoulder blades.</p> <p>Reach down towards the middle of the back as far as you can go.</p> <p>Bring your left hand up the middle of your back to touch or join with the right hand.</p> <p>Hold for 30 seconds.</p> <p>Repeat on the other side.</p> <p>Repeat once more on both sides.</p> <p>Place arms around the body and hug shoulders.</p> <p>Hold for 30 seconds.</p> <p>Clasp fingers together, turn hands so that palms are facing out and stretch arms out in front of body.</p> <p>Hold for 30 seconds.</p>
<p>A ADDUCTORS</p> <p>Stand with your back flat against a wall.</p> <p>Slowly lower your body towards the floor as if you were sitting (without the chair).</p> <p>Hold this position to 30 seconds.</p> <p>Slowly rise to standing.</p> <p>Repeat six times.</p>	<p>B TRAPEZIUS</p> <p>Sit on the floor with legs crossed in a balanced position.</p> <p>Place your right arm behind your back.</p> <p>Tilt your head so that your left ear moves towards your left shoulder.</p> <p>Hold for 30 seconds.</p> <p>Repeat on the other side.</p> <p>Repeat once more on both sides.</p>
<p>A SERRATUS ANTERIOR</p> <p>Stand with your back flat against a wall.</p> <p>Slowly raise your arms, with fists clenched, to a point above your head (as far as you can go without distorting your body against the wall).</p> <p>Hold for 30 seconds.</p> <p>Slowly release and bring arms back beside the body.</p> <p>Repeat six times.</p>	<p>B TIBIALIS ANTERIOR</p> <p>Sit on the floor.</p> <p>Lift your left leg off the floor and locate the muscle in your lower leg (calf). (This is the fleshy part).</p> <p>Hold the muscle with your right hand. Place your left hand over your right hand.</p> <p>Pull the muscle to the right and at the same time towards your chest while the leg remains still.</p> <p>At the same time continue to flex, then point the left foot.</p> <p>Repeat slowly 12 times.</p> <p>Repeat on other leg.</p>

- 1 Split into six evenly numbered groups and stand at one of the stations in the room.
- 2 As a group, perform the stretch on the instruction card marked 'A'.
- 3 When all groups are finished, move to the next station.
- 4 Continue until you have visited all six stations.
- 5 Begin again, this time performing the 'B' stretch at each station.
- 6 Come together as a large group and discuss which exercises were the most difficult. Try to ascertain whether you were performing the exercises correctly. Is your flexibility the same as that of the others in the class? Remember that there is no prize for being the most flexible person. We are all different. How is your muscle strength? What can we do to increase and maintain muscle strength?
- 7 All groups now shake your bodies in a floppy and relaxed manner.

CONCLUSION

Take responsibility for ensuring that you are warmed up before you begin to dance. At the end of the class there may be time to stretch and warm down but, when time is against you, ensure that you do your own stretching to prevent any stiffness from developing.



2

ELEMENTS OF DANCE

Dance is created (either consciously or unconsciously) when space, time, dynamics and relationships are combined. Once a dance is created, it can be refined and manipulated through the use of choreographic devices.

In order to create, describe or analyse choreographed dance movement, it is important to first build an understanding of the elements of dance. This chapter examines the elements of dance through a series of choreographic exercises.

SPACE

Space, as an element of dance, is more than the area in which the dance is performed. When examining space as an element of dance, there are many aspects to consider.

ASPECTS OF SPACE

performance space	direction	levels
personal space	pathways	planes
general space	air patterns and pathways	
dimension	positive and negative shapes in space	

PERFORMANCE SPACE

A performance space can be a studio, classroom, stage, flat indoor space, or outdoor venue. In fact, dance can take place almost anywhere.

Often dances are performed in studios, or in a hall with a proscenium arch stage. On such a stage, performers are on a raised area, which is enclosed on three sides, and they face the audience through an open fourth wall.

Australian Aboriginal and Torres Strait Islander dance is traditionally performed outdoors in a natural environment. Dance in Asian countries, like dance in Australia and New Zealand, can be performed anywhere: in the streets, at festivals and also in large performance venues.

Some dances are site-specific, which means that the performance space has been selected for a particular reason. It may be that the place selected to perform the work will add meaning or atmosphere to the dance.

Some site-specific works require the audience to move around, although this is not always a requirement. It may be that a dance is performed in an art gallery for example, where an artwork may inform a dance.

Any space where it is possible to dance can be a place for a site-specific dance. However, it is important to know what your dance is about before selecting a place or site to enhance your work. The dance and the site must be related if your work is to be successful.

An example of a site-specific dance is *Tongues of Stone*, created by Auckland choreographer Carol Brown. During the performance, dancers and audience moved through the city of Perth. Carol explains the concept of the project below.

As a site-sensitive dance project, *Tongues of Stone* transforms Perth into a network of stories experienced through movement, sound and imagery. Led from underground to river-view, the mobile audience maps the city and its invisible histories. *Tongues of Stone* re-imagines Perth as a place of many stories streaming through its streets, laneways and civic sites. *Tongues of Stone*'s strength is its ability to highlight forgotten features of the city – to make the mundane appear alien and even beautiful.

Courtesy Carol Brown

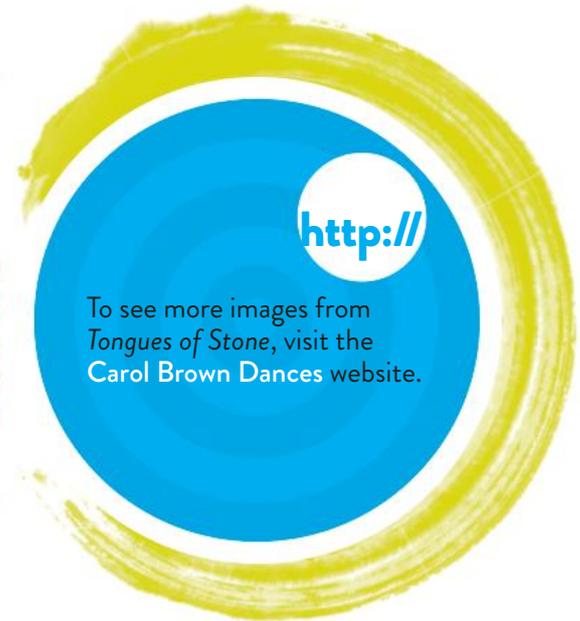


FIGURE 2.01 *Tongues of Stone*, a site-specific project where a group of water carriers trace tributaries of ancient wetlands in Munster Lane, Perth



activity
2.01

VIEWPOINTS – WHAT'S IT ALL ABOUT?

Watch the *Tongues of Stone* film clip, then answer the following questions.

1 For Year 7 and 8 students:

Imagine that you are a member of the public who happens to be in the space while the dance is passing by. Introduce yourself as that person and provide your viewpoint of what is happening (25 words).

2 For Year 9 and 10 students:

How did the movement choices/elements of dance, highlight the 'forgotten features of the city'? (50 words).

<http://>

Watch the *Tongues of Stone* film clip on YouTube.

FIGURE 2.02 *Tongues of Stone*



activity
2.02

CREATING YOUR OWN SITE-SPECIFIC DANCE

In groups of three, choose one of the following dance ideas:

- different types of landscapes and their distinctive landform features
- connections that people have with 'place'
- transportation and information and communication technologies and the way they are used to connect people to services, information and people in other places
- a poem of your choice to be reflected through dance.

1 Begin by researching as much information as you can about your chosen idea. Once you have this information, decide on a performance space that you believe will best enhance your dance. The space may have to remain within the school boundaries. Discuss this with your teacher.

2 Take 30 minutes to create a one-minute dance work that conveys your theme.

When you have finished choreographing, rehearse the work in your chosen space so that you are able to perform it with confidence.

3 On a piece of paper, write:

- a** the choreographers' names
- b** the name of your dance
- c** your selected location
- d** reasons for the selection of location.

4 Hand your form in to your teacher, who will then select the order in which the dances will be performed.

5 As a group, walk around the different locations and view others' work.

6 Return to your studio or classroom and write the following reflection:

I believe that the site-specific location that worked best today was ... for the following reasons ... (30 words).

VIEWPOINTS

Discuss the effect that the same dances would have had if performed in a studio space or on a stage. How would you like to have seen your own work develop as a site-specific work if there were no limitations on where you could perform or what you could do?

PERSONAL SPACE

How close do you stand to people when you are talking to them? Does it depend on how well you know, or like, them? Are you more relaxed with family and friends? How do you act around people you don't know very well?

People from different cultures are comfortable with different levels of personal space; even within your own culture, you may find that individuals have their own level of comfort regarding personal space.

When dancing, the boundaries of personal space are often broken down through touch and contact with other dancers. Dancers are able to break society's unspoken rules regarding an invasion of another's personal space within the context of a dance.

Personal space in dance is the area of space occupied by the dancer's body, also called the kinesphere.



iStockphoto/egeeksen

FIGURE 2.03 Working in another's personal space

activity 2.03

PERSONAL SPACE

Work in pairs.

- 1 Create 30 seconds of movement where you and your partner are touching, but not holding, hands.
- 2 Shift your bodies so that different parts of your body are touching. Continue moving as you do this.
- 3 Ensure that you use different spatial levels in your choreography.
- 4 On four occasions during the 30-second choreography, move your heads sharply to look at each other. Pause like this for five seconds before continuing on.
- 5 Rehearse so that you are confident with your work.
- 6 Perform for other pairs.

VIEWPOINTS

- Discuss how comfortable you felt creating and performing a dance that involved the use of your partner's personal space.
- What did the dances look like?
- Have you seen any other dances in which the dancers worked in the personal space of others?
- Share your experiences.

GENERAL SPACE

General space refers to the space a dancer might use within the performance area. A dancer (or dancers) using general space will usually move through the performance space using locomotor (travelling) movement. Dancers create pathways within the space by travelling in different directions which, in turn, create floor and air patterns.



FIGURE 2.04 Floor and air patterns created by dancers

activity 2.04

GENERAL SPACE

Form groups of three with people you don't usually work with. Select your group members randomly. For example, you could choose:

- one person who is wearing an item of jewellery
- one person with curly hair (if not possible, find someone whose second toe is longer than their big toe)
- one person with blue eyes.

- 1 Take 20–30 minutes to create a 30-second to one-minute dance work that travels in the space to the theme 'time travel'.
- 2 Include running, jumping, turning, walking, rolling, hopping, rolling and slow-motion skipping.
- 3 Perform your work for the group.

VIEWPOINTS

- Which group used the space well? Explain your reasons.
- Discuss the pathways and floor patterns that your group created.
- How well did you represent the theme of 'time travel' through travelling in the space? Provide examples.

DIMENSION

Dimension refers to the height, depth and width of movement. In other words, dimension is the size of a shape or movement. The size of a movement can help to convey meaning or create an atmosphere or emotion.



Shutterstock.com/Alexander Yakovlev

activity 2.05

DIMENSION

Work in pairs.

Take 10 minutes to create six different frozen shapes, using the following words as prompts.

- wide
- tall
- narrow
- small
- tubular
- short

- 1 Show your shapes to the rest of the class.
- 2 Using four of the shapes you have created, take 20 minutes to create a 30-second dance that incorporates your chosen shapes.
- 3 Use one of the frozen shapes as the start of your dance.

- 4 As well as new movement, the middle of your dance will include two of your frozen shapes. Use your final frozen shape at the end of your dance.

- 5 Think about how you move between the shapes. These movements are transitions and are important in creating a cohesive dance.

- 6 Perform for the class.

VIEWPOINTS

- Discuss how a deliberate manipulation of size changed the way that you would normally choreograph. How did dimension improve your dance?
- To develop the dance further, rework it by making all of the movement vocabulary wide or small, and perform. Discuss which was more interesting – the first dance or the last. Why?

DIRECTION

Dances are usually choreographed so that the performer faces the audience. Changing the direction, or focus, of part or all of a dance can provide interest. The audience may see the performance from a whole new perspective if the movements are viewed side-on, for example. It could be that you want to create a sense of mystery in your dance and, for this reason, you have chosen to have your back to the audience. While there is nothing wrong with facing the front directly, consider using different directions to add interest to your work.

activity 2.06

DIRECTION

Create groups of three with people you don't normally work with. You may find that you will create something different by working with different people.

- 1 Take 20–30 minutes to create a 30-second dance that is performed while facing your audience.
- 2 Perform for the class.
- 3 Rework your dance so that you face in different directions.
- 4 Select sections where each individual faces a different direction.

5 At times, have two members facing one direction and one member facing another direction.

6 In other sections, have the whole group facing a different direction together.

7 Perform for the class.

VIEWPOINTS

Discuss the difference that direction can make to a dance. Was it more interesting? Why? Why not?



PATHWAYS

As dancers move around the space, they create patterns and pathways on the floor. If the dancers in the photo below had wet paint on their feet, it would be possible to see a pattern on the floor at the end of the dance.

The patterns that are created will often reflect the dynamics of the movement. For example, if the patterns are circular and flowing, the movement may also be soft and flowing, while straight lines could represent sharper and stronger movement qualities.



activity 2•07

CREATING FLOOR PATTERNS

Without speaking, line up across the room from tallest to shortest. Divide into pairs across the line. You will be working with someone who is of similar height to you.

- 1 With your partner, create a 30-second movement sequence that uses the whole space.

- 2 Include running, jumping, turning, shuffling, walking, and sideways galloping – along with other movements of your choice.

- 3 Rehearse.

- 4 Perform for others in the class.

- 5 Take one piece of butcher's paper and two different-coloured crayons per couple.

- 6 Draw the pathway of your dance on the same piece of paper as your partner.
 - You may have performed movements along the same pathway, travelling together, or perhaps you went in different directions.
 - You may need to get up and go through a section of the dance in order to remember the movement pattern.
- 7 Once you have completed the movement pattern on paper, use other coloured crayons to create an abstract drawing, using the lines you have drawn as a feature.

VIEWPOINTS

- Show your artwork to others in the class. Does it create a feeling that you can associate with your dance?
- Discuss and display the artwork.

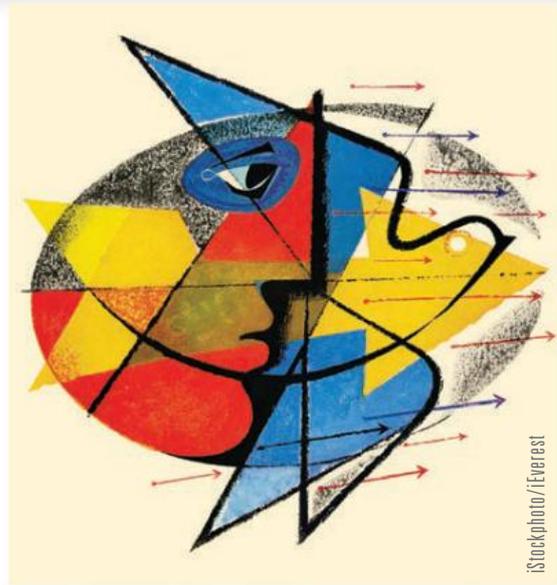


FIGURE 2.05 An abstract painting of a face

AIR PATTERNS AND PATHWAYS

When bodies are travelling in space, they create pathways and patterns in the air in the same way that patterns are created on the floor. If a choreographer, or dancer, works with an awareness of the patterns being created, deliberate choices are being made that may result in a stronger work.

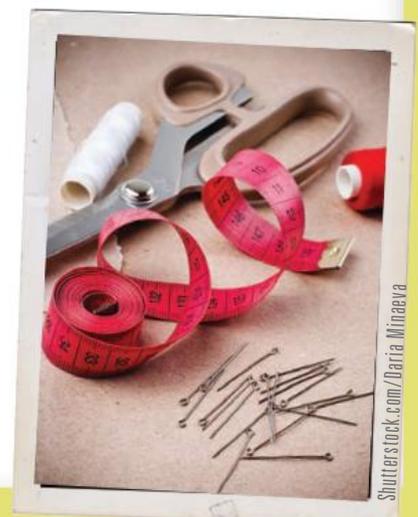
activity 2.08

CREATING YOUR OWN DANCING RIBBONS TO MAKE AIR PATTERNS

As a dancer moves through the space, his or her body will create air patterns. In this activity, scarves or ribbons are used to create obvious air patterns.

You may choose to create your own ribbons as follows or, alternatively, use scarves that you can source more easily.

- 1 Cut some cheap silk or satin material into 2 m lengths, approximately 30 cm wide (two strips per person). Adjust the length according to the age of the students. Older students may prefer to work with longer ribbons.
- 2 Create a pocket by folding and stitching the ribbon at one end. The pocket needs to be big enough to fit a 15-cm stick of dowelling.
- 3 Insert the dowelling into the pocket and sew tight seams around it to ensure that it stays in place.



activity
2.09

CHINESE RIBBON DANCE

As a large group and without any scarves or ribbons, create the following dance.

- 1 Stand in four rows across the space with row 2 in the gaps behind row 1, row 3 behind the people in row 1 and the people in row 4 behind those in row 2.
- 2 Wave your right arm up above your head. As your right arm comes down, wave your left arm up. Repeat in the opposite direction.
- 3 Repeat this movement six times.



Alamy/TAO Images Limited

- 4 With your arms stretched out in front of your body, begin a figure-eight movement to the right. Your arms should be approximately 30 cm apart.
- 5 Repeat six times.
- 6 Stretch your arms out to either side of your body. Turn in a circle to the right using your left foot to push yourself around, while your right foot remains as a stationary pivot.

- 7 Bring your arms down and scoop them up to above your head. Continue to move your arms up and down as you turn in a circle.

<http://>

You might like to find some traditional Chinese music to use as a soundtrack to your dance.

- 8 Stretch your arms out in front of your body and perform a short wave movement up and down (like the first movement but shorter and sharper).
- 9 As you perform this movement, move through the lines of dancers like so: rows 1 and 3 move backwards with little steps, while rows 2 and 4 move forward with little steps. The people moving forward must ensure that they move through the gaps.
- 10 Repeat from the beginning.
- 11 At the end of the dance, flick your arms up high above your head, bring them down again quickly, then drop to a crouched position.
- 12 Once you are confident with the movements, introduce the ribbons or scarves to the dance.
- 13 Repeat, using the ribbons or scarves.

activity
2.10

CREATING YOUR OWN RIBBON DANCE

Work in pairs.

- 1 Take approximately 10 minutes to create a one-minute dance, without the ribbons, that focuses on moving the arms creatively while holding them out from the body.
- 2 While focusing on arm movements, move around the space.
- 3 Find a space where it is possible for each couple to rehearse with their ribbons.
- 4 If it is not possible for each couple to rehearse with the ribbons, use scarves for the rehearsal.
- 5 Perform with ribbons or scarves for the rest of the class.

- 6 As you watch others perform, look at the patterns that are being created in the air – not just by the ribbons or scarves, but also by the dancers' bodies as they move through the space.
- 7 At the completion of all the performances, take a piece of paper and draw an air pattern for either your own dance or one that appealed to you.
- 8 Roll up your ribbons around the holder and store them somewhere where they will not be damaged.

VIEWPOINTS

- Discuss the air patterns that were created by the dancers and their ribbons.
- Did this dance appeal to you? Why?
- Discuss what more you could have done with your own dance and how other dancers moved in the space. How does it feel to perform a ribbon dance?

<http://>

Watch *15 Flying Silk Ribbon Dance: Journey into Asia 2012 (Rebirth)*, a clip of a traditional ribbon dance on YouTube.

POSITIVE AND NEGATIVE SHAPES IN SPACE

Whether dancers are moving or still, shapes are continuously being created in the space. It is natural to look at dancers in space according to the shapes they make around the outside of their bodies. The positive shape is the shape that you can see around the outside of the dancers, the negative shape is the shape that is created inside the positive shape. The image on the right provides an example of negative space between the bodies of the two dancers and the negative triangle shapes made with the dancers' legs. There is also a small triangle between the boys' feet.



iStockphoto/LifesizeImages

In the picture to the left, two different images can be seen. This occurs when the positive and negative shapes are equally dominant and it is hard to know which shape to look at.

What do you see in **Figure 2.06**? There are two different images: one is three vases and the other is two faces looking at each other.

FIGURE 2.06 An example of equally dominant positive and negative shapes

activity 2.11

CREATING NEGATIVE SPACE

- 1 In pairs, create three different frozen shapes that focus on creating negative space between you. You will be looking for interesting patterns in the gaps your bodies create.
- 2 Show the class.
- 3 In groups of three, create four different group shapes that focus on negative space. Shapes can be symmetrical (the same on both sides) or asymmetrical (different). Try to be original and creative.
- 4 Create a 30-second dance that moves in and around the space but, on four occasions, comes together in one of the shapes (a different one each time).
- 5 When the shape is created during the dance, freeze for four seconds before moving on.
- 6 Rehearse.
- 7 Perform.

VIEWPOINTS

Which work stood out and why? How did creating negative space make the work more interesting? What did you notice about the positive shapes in these works?



Corbis/Sven Hagolani

activity 2.12

CREATING POSITIVE SHAPES

- 1 With a partner, take ten minutes to create a variety of six interesting shapes.
- 2 Try to be as creative and original as possible.
- 3 Refer to the following suggestions: shapes with straight lines and angles, curved shapes, symmetrical or asymmetrical shapes, contrasting shapes and off-centre shapes. Perhaps you could draw your inspiration from shapes in the environment, shapes in nature or shapes in art.
- 4 Ensure that you are both on a different level for some shapes.
- 5 Show your work to the class.
- 6 Take 15 minutes to rework these shapes so that you create a dance, not only moving between the shapes but incorporating some of the shapes into your dance as you are moving.
- 7 Perform for the class.

VIEWPOINTS

- 1 Discuss as a large group which shapes created the most interest. Why?
- 2 Is it necessary to focus on deliberately creating interesting shapes when creating a dance or do they come naturally during the process?
- 3 Divide into two teams:
One team will take the view that:
 - by creating interesting shapes in space quite deliberately, a choreography will be more interesting.
 The opposing team will take the view that:
 - by allowing movement to arise organically when choreographing a dance, shapes will emerge that are creative and interesting.
- 4 Allow teams to take turns with each speaker having 10 seconds to put their view across.
- 5 The teacher will round up the arguments and decide on the winning team.

activity
2.13
**SYMMETRICAL AND
 ASYMMETRICAL GROUP SHAPES**

In groups of five, create a series of three symmetrical group shapes and three asymmetrical group shapes. The symmetrical shapes should be the same on both sides and the asymmetrical shape should be different on each side.

Present for the group.

VIEWPOINTS

- When would symmetry be effective in a dance?

- When would asymmetry be effective in a dance?


activity
2.14
**TRAVELLING IN A SYMMETRICAL
 MOVEMENT PATTERN**

- 1 Listen to the song 'Brand New Juliet'.
 - Find a partner who is a good friend, or someone who you would like to become friends with.

- 2 Take 15 minutes to create a 30-second sequence of movement that includes:
 - running
 - skipping
 - galloping
 - jumping
 - turning.

- 3 This movement sequence must be symmetrical, which means that each person must perform exactly what their partner does in a mirror image. That means that if one person skipped upstage in a straight line and then ran in a circle to the right, the partner would skip upstage at the same time and run in a circle to the left.

- 4 Perform for the class.

VIEWPOINTS

- How well did you realise your intent for the work?

- Which group conveyed their intent most clearly? Why?



FIGURE 2.07 A symmetrical, kaleidoscopic image created by dancers at a night club

<http://>

Listen to the song
 'Brand New Juliet' by
 Spot the Dog.

activity 2.15

THE PHOTOGRAPH

- 1 One person enters the space and takes up a frozen position. (Make sure it is something that you are comfortable with holding for some time.)
- 2 One by one, each person enters the space and, according to the shapes that are already there, adds to the shape or complements it to make a physical photograph or what is known as a tableau vivant.
- 3 Ensure that you are helping to create a group shape and not making many individual shapes.
- 4 If it is possible at the end, take a moment to look at your shape in the mirror. If not, take a look around without moving your position.
- 5 On the count of three from the teacher, begin moving out of the photograph and start improvising movement that reflects the feelings or emotions that you experienced by looking at the photo. It may be that the photograph reminded you of something, an event or an emotion.
- 6 If you are not able to think of anything, begin moving in the space in an improvised manner, dancing in any way you like. Improvising requires you to put aside any thinking or planning and just dance.

VIEWPOINTS

If you made a video of the activity, watch it with the class and comment on the following:

- where people have made symmetrical or asymmetrical shapes
- where an interesting positive, or negative shape has been created
- which shapes appeared to work the best in a physical group photograph.

Teacher tip

If possible, make a video of the creation of the physical photograph. Play it back to the class in order to address the **Viewpoints**.



LEVELS

The use of different levels in dance can help convey meanings and emotions, as well as adding interest to your work. While some forms of dance concentrate on particular techniques and don't focus on the use of different levels, most dance styles include some variation in levels. It is particularly important to incorporate the use of levels when performing creative or contemporary dance.

activity 2.16

THE USE OF LEVELS

- 1 List as many dance styles as you can.
- 2 Share your list with others and add other peoples' suggestions to your list.
- 3 For each dance style, allocate a number between 1 (least important) and 10 (most important) to indicate the importance of levels to each style.

- 4 Compare your answers.

VIEWPOINT

Why do some levels dominate in some styles and not in others?

activity 2.17

MORE ON LEVELS

Create groups of three. Try to make sure your heights are all different (short, medium and tall).

- 1 Create a 20-second sequence with all movement at a medium level.
- 2 Repeat the sequence at a low level (some movements may need to be adapted).
- 3 Repeat the sequence at a high level (some movements may need to be adapted with jumps and simple lifts added in).
- 4 Create a frozen starting group shape with one person on each level (low, medium and high).
- 5 Recreate the dance, moving between the high medium and low levels throughout the work. Choose the sections that worked best in those areas.
- 6 Begin with your frozen shape and rehearse your dance.
- 7 Perform.

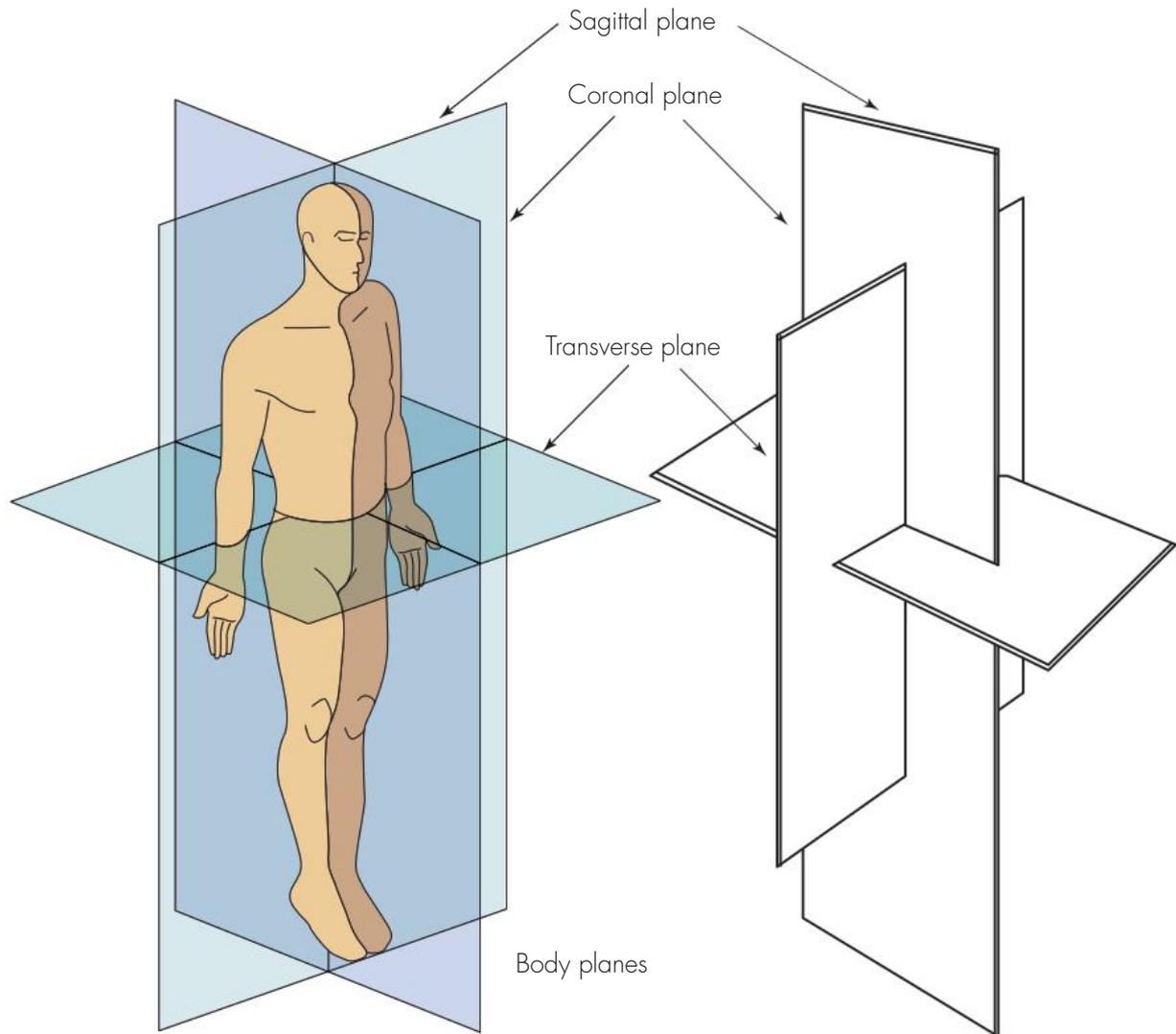
VIEWPOINTS

Discuss how the use of levels added interest to the choreography. Which level did you enjoy working at? Why?



PLANES

Movement in the body can occur on each of three planes. Rudolf Laban, a pioneer of modern dance in Europe in the first half of the 20th century, described the three planes in the body as a wheel, a tabletop and a door.



The sagittal (wheel) plane is an imaginary line drawn lengthwise through the body (from front to back), that divides the body into right and left halves. This plane allows the body to move forward, backward, high and deep. The coronal (door) plane is an imaginary line that runs from side to side through the body, dividing it into front and back. The transverse (tabletop) plane is an imaginary line drawn through the body, dividing it into top and bottom.

activity
2.18

PLANES

- 1 Stand in a space where you can stretch your arms out and turn around without touching anyone else.
- 2 Map out your personal space by standing in the middle of your imaginary box and stretching your arms to touch the imaginary walls on either side of your box.
- 3 Turn to the side and touch the other walls.
- 4 Twist to touch diagonal corners.
- 5 Reach up and touch the top of the box.
- 6 Stand with feet apart and reach your hands up to touch the top of an imaginary door frame. Your feet are touching the bottom of a door frame.
- 7 Stand within your imaginary box and bend forward from the waist so that you create a tabletop without leaving the box.
- 8 Stand straight, with your legs slightly apart, and reach out with both arms to touch the edges of the imaginary tabletop.
- 9 Place yourself on the diagonal in your imaginary box and kneel on your left knee. Stretch your lower left leg to the back diagonal corner. With your right knee bent, take your right foot towards the front diagonal. Both arms come directly out from your body with your left forearm bent up and towards the back diagonal, your right forearm bent up and towards the front diagonal. This is a sagittal (or wheel) plane.
- 10 Remember where the imaginary walls are and start moving around, examining the confines of your box.
- 11 Take 10–15 minutes to choreograph a 30-second dance that is contained within your imaginary box, making the most of the space you have available. You may wish to touch the imaginary walls and/or ceiling or curl up in a corner.
- 12 Perform for each other.

VIEWPOINTS

Sit in a circle and discuss choreographing in such a limited space.

- What did the dances look like?
- Which dance worked the best and why?
- Which dance styles are best suited to small amounts of space?

activity
2.19REVISION OF
SPACE

Choose a partner whose eyes are a different colour from yours.

- 1 Take 20–30 minutes to create a one-minute dance work that clearly demonstrates an understanding of:

- personal space
- general space
- floor patterns and pathways
- air patterns and pathways
- positive and negative shapes in space
- levels.

- 2 Perform.

VIEWPOINTS

Record an oral interview with your partner discussing **where** and **how** you used the elements of space as listed above in your dance. How successful do you feel you were in including these elements in your choreography? Why?

Teacher tip

Students will need access to recording devices (such as smartphones or laptops) for the **Viewpoint** section of this activity. If recording devices are not available, students might like to document their interview in the form of a blog.

TIME

Dancers will often manipulate time, without realising it, by simply following the cues in the music. However, it is also important to be able to deliberately manipulate the element of time so that you can create original work. Remember that, as a choreographer, you lead the way.

It is a good idea to choreograph without music and add it later as an extra layer to the performance. You will be surprised to find that your choreography will fit the music, particularly if you look for music to suit your dance. Sometimes it is interesting to choose music that is different from the dance to see if it adds a creative dimension. The elements of time are as follows.



ELEMENTS OF TIME

- duration or tempo (the speed at which the dance moves)
- rhythm (combinations of long and short sounds that convey a sense of movement)
- accent (a strong repeated beat that can be used to emphasise a movement)
- beat (a regular underlying pulse)
- metre (the grouping of beats in a recurring pattern. Time signatures e.g. even 2/4, 3/4, 4/4, 6/8; uneven 5/4, 7/8)
- momentum (a build-up of the dance moving in space)
- phrasing (the way in which the movement is organised)
- rhythmic patterns (the way in which the rhythm and beat are organised. It can be simple, complex, regular or irregular)
- stillness (a conscious awareness of stillness being an element of movement).

activity 2.20

SLOW, SUSTAINED, IMPROVISED MOVEMENT

Your teacher may suggest that you slow down sections of your work to provide a clearer contrast between the slow- and fast-moving sections in your piece. You may feel as though you have already done this but, when viewed, the tempo in your piece is fairly consistent throughout. It is not always easy to create obvious contrasts, so let's start by creating a work that is slow and sustained.

- 1 Begin in a space on your own (in the room) where you will not bump into anyone else.
- 2 As the teacher counts you in, with three very slow beats, begin moving your body very slowly.
- 3 Continue moving without stopping – even though you have slowed right down.
- 4 There should be no beginning, middle or end, just a continuous flow of movement.

- 5 Use low and medium levels.

- 6 After approximately two minutes, the teacher will ask you to find a finishing pose and you will be still.

VIEWPOINTS

- Discuss the difficulties associated with moving that slowly without stopping. Did you slow down enough? Could you slow down even further?
- Now repeat. This time focus on your right hand as it slowly moves in space while the rest of your body continues in slow, sustained movement.
- Was that an improvement on the first time? Why? Why not? How did a focus on the hand assist in or detract from creating slow, sustained movement?

activity
2.21

CLOUD GATE DANCE THEATRE

- 1 Watch the performance of *Water Moon* by Cloud Gate Dance Theatre.
- 2 Observe how the chorus moves in a slow sustained manner while the two soloists move to a fast tempo.

VIEWPOINTS

Write a 30-word review for *The Age* newspaper, drawing attention to the contrasts between fast and sustained movement in the work.



http://

Watch the Cloud Gate Dance Theatre performance of *Water Moon* on YouTube.

activity
2.22

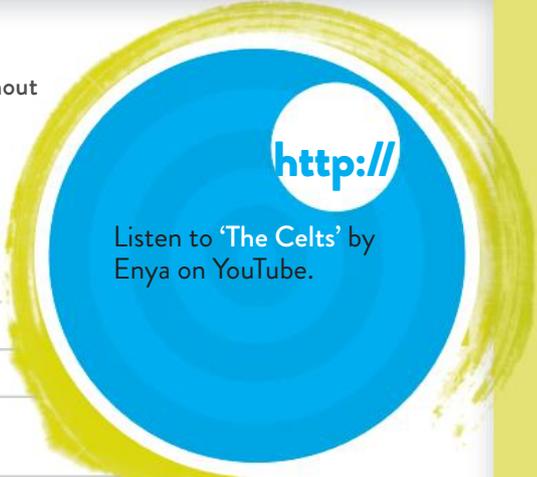
MUCH FASTER

Part of the problem in speeding up the tempo of a dance is that, without music, dancers tend to stay within comfort levels. Remembering movements is one thing but to perform them at double speed, at the same time, is another.

- 1 Listen to 'The Celts' by Enya.
- 2 Clap the regular beat together as a group.
- 3 Clap the beat at twice the tempo (one and two and three ... etc.)
- 4 Choose a partner who you rarely work with.
- 5 Take 10–20 minutes to create 24 counts of movement to the slower beat.
- 6 Try to create a simple single movement for each beat.
- 7 When everyone has finished, speed your dance up to double-time and perform it twice through.
- 8 Rehearse so that each pair performs their movement sequence once through at the normal tempo and then twice through at double the tempo (10 minutes).
- 9 Perform.
- 10 If you are looking for a challenge, have one person perform at double-time while their partner performs at the regular tempo. The person performing at double-time will need to perform the sequence twice through so that both dancers finish together.
- 11 Swap over.

VIEWPOINTS

How did dancing to a fast tempo make you feel? What difficulties did you encounter? When does a fast tempo work well? What style of dance often uses a fast tempo? Why?



http://

Listen to 'The Celts' by Enya on YouTube.

RHYTHM

The rhythm of a dance refers to the pattern and flow of movement. A rhythm may relate to a music form, such as a 3/4 waltz pattern, or a syncopated rhythm with an off-beat – most often used in tap dance.

The rhythm may also refer to the breathing of a dancer who is working within his/her natural body rhythms. The rhythm can be steady or irregular, but it is possible to find a rhythm within every dance.

FIGURE 2.08 Fred Astaire and Ginger Rogers were admired for their sense of rhythm



activity 2.23

THE RHYTHM OF LIFE

Choose a partner whose hair is a different colour from yours. Decide who is A and who is B.

- 1 Stand together and begin breathing together so that your breathing becomes synchronised.
- 2 When you are ready, breathe in. Then, on the outward breath, begin moving, stopping only when the breath runs out.
- 3 Stand still, breathe in, breathe out and dance.
- 4 Continue until the teacher asks the group to stop.
- 5 A breathes in as B breathes out.

- 6 Continue moving only on the outward breath, which means that while A is breathing in, B is moving. Either A or B will be moving at all times.
- 7 Continue until the teacher asks the group to stop.

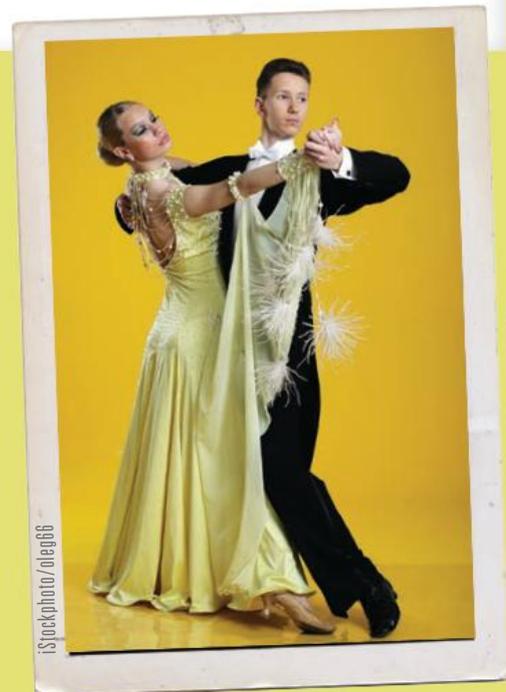
VIEWPOINTS

As a group, discuss how it felt to be moving only on the outward breath. Did you find it easy or difficult to establish a natural breathing pattern for you and your partner? Why? What sort of movement did you perform on the outward breath?

activity 2.24

A WALTZ

- 1 Listen to 'The Loveliest Night of the Year' by Linda Scott.
- 2 Sway to the rhythm of the music.
- 3 Clap the beats of the music.
- 4 Move around the room in time to the rhythm.
- 5 Move around the room in time to the beats of the music.
- 6 It is not necessary to know how to waltz. If you emphasise the first beat, **one** two three, **one** two three, etc., you will find yourself performing a basic waltz step.
- 7 Improvise to the music, keeping with the rhythm and the beat.



- 8 Allow your movements to become larger as you gain confidence.
- 9 Start introducing turns, taking all three beats to turn.
- 10 Move your arms in a flowing manner as you waltz around the room.
- 11 Discuss how that felt. Was it difficult to pick up the rhythm?
- 12 Repeat the activity to the music from the *Alpha Waltz* video. (The song is 'Once in a lifetime' by Alan Wright.)

VIEWPOINTS

Discuss which music you preferred. Which music was easier to follow and why?

<http://>

Listen to 'The Loveliest Night of the Year' by Linda Scott on YouTube.
Watch *Alpha Waltz* on YouTube.

ACCENT

An accent is an emphasis placed on one or more elements of music or dance. An accent in a bar of music is usually on the first beat of the bar. Listen to some music with a regular rhythm and clap the accent in each bar. An accent in dance may follow the music or it could be that the accent stands out because it is repeated, or the movement is softer or stronger than the other movements around it.

activity
225

ACCENT THROUGH STILLNESS

Choose a partner.

- 1 Take 20 minutes to create a 30-second dance that includes three sections of stillness. The still sections would be most effective if held for at least five seconds in an interesting pair shape.
- 2 Perform.

VIEWPOINTS

- Discuss which works were most effective. Why?
- How does stillness enhance a work?



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PHRASING

Phrasing refers to the organisation of movement. Phrases are used in dance to achieve a sense of rhythmic completion. Another way to look at it might be to see a phrase as a 'sentence' of movement with its own rhythmic structure.

activity 2.26

CREATING A PHRASE

This activity begins by examining a short stanza from A. R. D. Fairburn's *Down in the park the children play*.

*Some of the kids are sailing boats;
the first leaf drops unheeded, floats
and dances on the muddy pond.*

A. R. D. FAIRBURN LITERARY ESTATE

Create a group of three.

- 1 Interpret the above stanza through a short movement phrase.
- 2 Perform for the class.

VIEWPOINTS

- Identify different rhythms within your own performance. Share with the class.
- Discuss which of the performances held a sense of completion within the short phrase.

activity 2.27

JOINING MOVEMENT PHRASES

Work in groups of three.

- 1 Individually, create three short movement phrases that each contain a sense of rhythmic completion.
- 2 Look at each other's phrases and decide on an order in which to perform them.
- 3 Together create transition movements between each phrase.
- 4 Perform.

VIEWPOINTS

- Where were you able to recognise differences in the phrases?
 - What were those differences?
 - Discuss how a group or choreographer might develop phrases for a particular dance.
- 5 As a group, rework and develop your short dance so that one particular phrase is highlighted through a change in dynamics, a change in tempo or a change in levels (or all three). This phrase should be repeated throughout the extended work. This will create a recognisable 'motif' in your work, something that carries a particular meaning or mood that is identifiable in your dance.
 - 6 Perform.

VIEWPOINTS

- Identify the repeated motif, developed from a phrase, in each of the works presented.
- Discuss how motifs create interest in a dance.



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RELATIONSHIPS

When commenting on spatial relationships in dance, the following should be kept in mind: the positioning of the dancers (over, under, side by side); the groupings of dancers (connected or apart); and the interaction and sensitivity to others (leading, following, mirroring, canon or parting).

Relationships in dance are about having an awareness of others around you when you are performing. It may be that you need to be in a particular formation, or relating to another person when you are dancing. It may be that two groups on stage are opposing each other in a 'dance off' or that two dancers are performing a pas de deux (duet) in ballet where they must appear to have fallen in love.

It may also be that the dancer or dancers are connected to an object and that relationship must be made clear. Similarly, the choreography could be examining the relationship between two parts of the body (for example, the right arm and the left arm).

It is important, whatever the context, that you have an awareness of the others with whom you are dancing.



activity 228

A RELATIONSHIP WITH AN OBJECT

This is a work that you can create on your own. Think of something that means a lot to you. This could be an object that someone gave you, a stone from a beach where you had a favourite holiday, a letter, a photo – in fact, anything at all that you hold dear.

Your teacher may wish to save this activity for the next lesson so that your object can be brought from home or, alternatively, you could use a book that you have with you and imagine that it is the object you have thought of.

- 1 Decide where you will place your object in the space.
- 2 Decide if it needs to be on a particular level.
- 3 Take 20–30 minutes to create a one-minute dance that:
 - has a clear beginning, middle and end
 - includes movement that reflects the emotion you feel when you think of your object
 - includes the object itself. You may relate to the object as it remains in its place, in which

case you would create a strong focus towards the object and the area where it is placed. It may be that you pick the object up and move with it.

- includes movement that relates to the object. (If your dance is about a beach holiday, for example, you might be running down a sand dune with your arms stretched out wide.)

- 4 Perform your dance for others in the group. Before performing your dance, introduce your object and explain its significance.

VIEWPOINTS

- As a group, discuss dances that particularly moved you. What was it about these dances that made them so moving? Discuss which choreographers conveyed a strong relationship with their object. What did they do to create this relationship?
- Which dance communicated clear meaning/intent and why?

activity 2.29

PERSONAL RELATIONSHIPS

Divide into groups of three.

- Take 20–30 minutes to create a one-minute dance on the theme of relationships. Your dance needs to contain the following:
 - group shapes in which your bodies are in contact with each other
 - movement sequences where you move apart and come back together
 - unison sections where you all perform the same movements
 - sections where you each create individual movement material before coming back together.
- Remember to make your focus on each other rather than the audience.
- Perform for the group.

VIEWPOINTS

Discuss how the focus on each other worked. Which dances were most successful in creating a clear focus on the relationships between the three dancers? Why?

123rf/Anna Yakimova



activity 2.30

GROUP RELATIONSHIPS

Divide into four groups of equal numbers.

Decide on a name for your group.

- Take 20 minutes to create four different sequences of hip-hop movements, each about 15 seconds long.
- Two groups face each other in the space.
- The first group (on stage left) performs the first of their sequences, the second group responds with their first sequence. The two groups continue in this fashion until they have each performed all four sequences.
- The group on stage left steps forward and takes a bow. The audience claps.
- The second group steps forward and takes a bow, the audience claps.
- The group with the loudest clap remains on stage and faces the next group. This continues until there is an obvious winner.
- If you wish to take this activity further, you could continue to another round, where some of the movement is improvised and individuals perform solo movements on behalf of their group.
- Have fun, but remember that you are trying to intimidate the other groups with not only your strong moves but your facial expressions as well. Remain focused on the other group.

VIEWPOINTS

- Discuss the importance of relationships in this 'dance off'.
- Focus in a dance is very important. When dancers focus their attention on a spatial direction or point in space, the dance is intensified and moments of dramatic action are framed. Identify a group who held a strong focus and discuss how that strengthened their dance.



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DYNAMICS

In both the description and choreography of dance, dynamics seems to be the element that is least understood. A good way to understand dynamics is to think of it as being *how* the dance is performed. The 'how' relates to the weight, force, energy and movement qualities incorporated into a dance. Weight, force and energy all range over a continuum: from light to heavy and from soft to strong. Dynamics are important in a dance to add interest and develop a work that has been choreographed in a similar manner throughout. A variety of dynamic movement qualities can assist in creating contrasts in a dance. The following dynamic movement qualities can be manipulated to create interest:

- swinging
- sustained
- suspending
- collapsing
- percussive
- vibratory.



iStockphoto/Proxyminder

activity 2•31

DYNAMIC MOVEMENT QUALITIES

Begin by sitting in a circle and thinking of everyday movements that incorporate the above dynamic movement qualities listed above.

- 1 Each person chooses a dynamic movement quality and the everyday action that it accompanies.
- 2 Taking turns around the circle, each person jumps up and communicates their movement quality and action by demonstrating it.
- 3 Divide into groups of three.
- 4 Each person in the group is responsible for two dynamic movement qualities. Divide them out among the group.

- 5 Take 30 minutes to create a one-minute dance that incorporates each of the dynamic movement qualities. Everyone in the group performs each of the dynamic movement qualities during the dance, but the person responsible for a particular movement quality is the choreographer for that section.

- 6 Perform for the group.

VIEWPOINTS

- Discuss where you recognised movement qualities after each performance.
- What effect/mood did the different dynamic movement create?

activity
232

MOVEMENT STORY

Re-familiarise yourself with each of the movement qualities used in dance.

The following movement story is read aloud to the class while everyone performs the actions.

We wait nervously in line at the Movie World entrance. What will it be like? How many rides will I get? Will I be terrified? What lies ahead? We inch forward. Someone looks as though they might push in, we quickly change our bodies to take up more space while attempting to look disapproving. Well, that didn't work! Oh, we realise now that they are with other people who had been saving their place. We relax our bodies and decide not to allow anything to upset us, we are about to have a great day. All of a sudden we are paying our money and going through the gates into Movie World. We run as fast as we can to get to the Scooby Doo ride. Keep running ... these queues can be really long. We stop suddenly and read the sign. A one-hour wait from here, oh dear. We throw our arms in the air in frustration and stamp our feet. No point in queuing at the moment, let's come back later. We run to the Wild West Falls Adventure Ride ... and, after looking at people getting off the ride fully drenched, put on our raincoats. We step carefully into the boat, taking care not to get our feet wet in the deep puddle of water on the floor. The attendant tries to hurry us, but we don't want wet feet. We sit down and a bar clamps into place to hold us in. Off we go and the boat jerks steadily as it climbs up the mountain. And we are off ... We swing from side to side as we round corners at high speed, travelling through Indian reservations and ghost towns. A geyser suddenly shoots a huge stream of water and we duck to avoid the inevitable. And suddenly we are at the top of a mountain, perched to fly down a very steep drop. Aaaaarrgghh! We are screaming down an incredibly steep incline and water splashes everywhere. The boat glides to a stop and we get out with the realisation that our pants are wet. How did those splashes manage to avoid the raincoat? We take off our raincoats and stuff them in our bags. We walk through the exit and fall heavily onto the grass. What a great start to the day.



Sit in a circle and discuss where each of the movement qualities occurred in the movement story.

Divide into groups of five.

- 1 Take 20 minutes to make up your own movement story that includes each of the dynamic movement qualities.
- 2 There are no particular rules for how you do this. You may all take on roles and speak as though you are performing in a play or, alternatively, have someone as a narrator. Try to inject a little humour into your movement story. Here are some suggestions:

- attending the Big Day Out
- a jungle exploration
- a plane crash on a desert island
- waiting backstage at the auditions for *The X Factor*
- your first day at Summer Heights High
- a theme of your own choice.

- 3 Perform for the class.

VIEWPOINTS

Discuss where you recognised the dynamic movement qualities.

- 4 Develop this movement story further by taking another 20–30 minutes to develop the basic everyday movements and adapt them into abstract movements that travel in the space. Ensure that the dynamic movement qualities remain in the new work. (Abstract movement refers to movement that is not literal or everyday, but rather movement that may evoke a sensation or an image.)

5 Perform.**VIEWPOINTS**

Discuss which dynamic movement qualities were the most obvious and which were more difficult to perform. Identify different styles of dance and discuss which dynamic movement qualities are likely to dominate in a particular style of dance.

The term motif is often used in dance to refer to a short section of movement. Several motifs linked together by transitions then become a sequence of movement.

To make it easier, think of a motif as a sentence and a sequence as a paragraph that is made up of several motifs, or sentences.

When asked to identify a motif in a dance, you need to look for movement that stands out. It may be that the choreographer has used jumps or lifts as a reoccurring motif or a short section of movement is repeated throughout the dance, giving the motif significance within the dance.



Glow Images/Mike Kemp

activity
2.33
MOTIF TRANSITION AND DEVELOPMENT

This activity is to be performed alone.

- 1 Take five minutes to create a movement motif that travels in the space, uses the upper body and includes a turn. This will be quite short so rework it until you have crafted it to your satisfaction.
- 2 Perform your motif for everyone in the class from where you are in the space.
- 3 Develop this motif by using transitional movement to link it to a repeat of the same motif. The second time it is performed, change the tempo and level. Add embellishment to the second motif (add extra movements along the path of the movement already there; for instance, you may add in a shaking hand as you move your arms in the space). The transition will be new movement altogether but will relate to the repeated motif.
- 4 Create a transition to a new motif and develop this new motif.



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- 5 Create a transition back to the original motif.
- 6 Construct your dance, using the following structure.
 - a motif
 - b transition
 - c repeated motif with changes in tempo, levels and added embellishment
 - d transition
 - e new motif
 - f transition
 - g original motif.
- 7 Perform for the group.

<http://>

Watch Lucy Guerin's
Aether performance
 clip on YouTube.

VIEWPOINTS

- How difficult, or easy, was it to create a dance work when you have a clear structure to work within?
- Look at a section of *Aether* and identify a reoccurring motif. Describe it in as much detail as possible.

activity
234

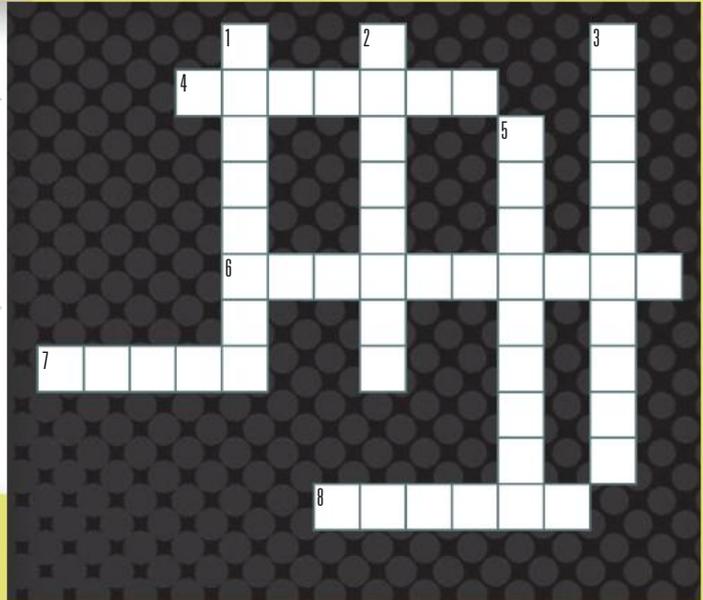
REVIEW CROSSWORD

Across

- 4 Can be made on the floor or in the air
- 6 A line through the body that divides it into top and bottom
- 7 Low, medium, high
- 8 A strong repeated beat

Down

- 1 A plane
- 2 An element of space
- 3 A dynamic movement quality
- 5 The size of shapes or movements





CREATIVE ACTIVITIES

3



Photo courtesy of Force Majeure/Jamie Williams

Teacher tip

Several of the activities in this book can be applied to specific learning areas, including English, Science, History and Mathematics. While many activities have links to other subject areas, Activities 7–15 in this chapter have been designed with specific links to other curriculum areas. The relevant levels of study are listed in the teacher handbook.

FIGURE 3.01 *Never Did Me Any Harm* by Force Majeure

This chapter is packed full of choreographic activities designed to inspire your dance practice and get you moving in a creative way. The activities in this chapter can be used as warm-ups, inspiration for choreography or discrete choreographic exercises.

activity
3.01**WALKING IN THE SPACE**

- 1 Begin walking in the space, finding a pace that is comfortable. Move around in different directions, covering all of the room. If you see a space, go to that space and fill it in.
- 2 Use your peripheral vision to avoid bumping into anyone. (Be aware of those around you without looking at them directly.) Don't make eye contact with anyone and don't speak.
- 3 Start thinking about how your feet are being placed on the floor. Which part of your foot makes contact first? Which part of your foot are you placing most of your weight on? Is one foot being used differently from the other? Do you come down on your heel first, or the ball of your foot? Do you roll towards the outside of your foot, the inside, or do you place your foot flat on the floor? How much of your foot is touching the floor?

Teacher tip

Say the instructions aloud as the students move through the activity. Pause between each instruction to allow time for students to move in the space.

- 4 What do you notice about the room you are in? What sounds can you hear?
- 5 Without smiling or losing focus, start making eye contact with others as you pass.
- 6 Make a silly face as you pass someone and then go back to being focused. Once you have regained your focus, make a silly face at someone else.
- 7 Go up to someone and, without speaking, improvise a funny handshake together. Move on. Continue until you have performed a handshake with everyone in the room.
- 8 Slow down your walking and go back to noticing how your feet touch the ground.
- 9 Listen to your breathing. Don't try to control it, just be aware of it.
- 10 Slowly come to stillness.

activity
3•02

CLUMPS, DOTS AND LINES

The guidelines for this activity are as follows:

- Dots are created when everyone in the group spreads out in their own individual space.
- Clumps are created when a group of two or three people stand together. In this activity, there will be several clumps scattered across the room when clumps are being formed.
- A line is created when everyone in the group forms a line (in any direction).

Walk around the space as a group. At any time, one person in the group must decide to lead. It may be that the person leading has made a dot, or has started a clump, or even a line but whatever the next person does in response, the whole group must do without speaking.

Make sure that you do not have clumps, lines and dots all being formed at the same time. You must watch others in the room so that only one of the three options is created. Once a clump, line or dot has been successfully formed and held for several seconds, the group moves off again and starts the next clump, line or dot.

VIEWPOINTS

- At the end of this activity, discuss what learning took place.
- How could this activity assist you in preparing for dance?



activity
3.03
WORDS AND MOVEMENT

- 1 Choose a partner.
- 2 Take 15 minutes to create a 30-second dance that includes the following:
 - a six jumps
 - b six runs
 - c six sideways gallops
 - d six turns (in any direction)
 - e six rolls (any type of roll in any direction).
- 3 You may use other movement to link these actions together and they need not be performed in any particular order. Try to be creative when putting your dance together.
- 4 Rehearse until you are confident with your movement sequence.
- 5 Choose a word to match each action from your movement sequence. You may select from the following word bank or create your own words.

Word bank	thistle	whistle
pumpkin	slosh	scramble
tock	snap	crackle
pop	bumble	vroom
be-bop	cluck	quack
squeal	shake	swish
sparkle	peep	plop
doodle	whoosh	de-dum
skiddle	boom	bang
apple	bacon	pimple
explode	breakfast	kitty
tick	squeak	shout

- 6 Rehearse your dance again and, as you perform each action, call the word out loudly. For example, on each separate jump, you might call out 'thistle' or whatever your chosen word was. Each run, turn, roll and gallop will also have their own words.
- 7 Take 10 minutes to rehearse the new version of your dance with sound.
- 8 Perform for the group.

VIEWPOINTS

- How could this sequence of movement be developed further?
- Discuss how it felt to be using sound.
- Did concentrating on the words enable you to let go of any of the nervousness you felt about performing the movements?
- What benefits are there in such an exercise?



Shutterstock.com/Alexander.Yakovlev

activity
3.04

RESPONDING TO WORDS

- 1 Stand in a circle.
- 2 One at a time, respond to a word that your teacher calls out by going into the centre of the circle and performing a short sequence of movement.
- 3 Try to make your movement abstract. Any movement at all will do.
- 4 Don't allow your brain to think about it, just respond with your body's own intelligence.
- 5 It doesn't matter if people don't understand your movement sequence; it is just your body's emotional response to the word.

VIEWPOINTS

- When everyone has had a turn, discuss how easy or difficult you found this exercise. Who was able to respond without thinking? Did you find it hard to create movement that flowed?
- What benefits were there in performing this exercise?
- How could you use such a technique when creating choreography?

Teacher tip

Allow words to come to you as you glance around the room or out the window. Some words you might think of, for example, are: *red, bus stop, toenails, curls, socks*. Any word will do.

activity
3.05

IMPROVISATION – MIRRORING, SHADOWING AND GHOSTING

- 1 Stand still and allow thoughts to come into your mind about a situation or a setting. Begin to move around the space in response to your thoughts.
- 2 Continue moving without stopping, performing anything that comes to mind.
- 3 Every now and then, leave your own movements, face another person and copy their movements as though you are a mirror image. After a while, return to your own movements so that others may mirror you.

- 7 At the teacher's instructions, find a finishing pose for your dance.

VIEWPOINTS

- How difficult or easy was it for you to continue improvising?
- Did you find it difficult to leave old dance habits behind and experiment with new movements?
- How did it feel to be moving in the same way as someone else?
- How could you use this exercise when creating dance?

Teacher tip

Although this exercise can be performed without music, you will find that the music suggested in the weblink bubble will further enhance the activity. When you feel the students have experienced a range of ghosting, shadowing and mirroring activities, bring the session to a close. Please read the instructions aloud to the students as they move around the space, pausing to allow students to experience each section. This is an exercise that can be repeated in other lessons, to develop a level of sophistication in the experience.

<http://>

For the following activity, you may find it helpful to listen to 'Catherine of Aragon' from *The Six Wives of Henry VIII* by Rick Wakeman on YouTube.

- 4 Every now and then, break away from your own movements and shadow the movements of someone else by moving behind them and doing exactly what they do. After a while return to your own movements so that others may shadow you.
- 5 Every now and then, break away from your own movements and ghost someone else (once they have performed a movement motif, repeat it after them). After a while return to your own movements so that others may ghost you.
- 6 Continue moving about the space, creating improvised movement as well as taking time out to ghost, shadow and mirror the movements of others.



Photos.com/George Doyle

activity
3.06

RESPONDING TO POETRY

- 1 Form a group of three people.
- 2 Read through the following poem.

On the Roof

*If you can balance
upside down*

*on the thin tin ridge
of a red roof*

*supporting yourself on your left hand
a cup of tea in your right*

*juggling with your feet
a cabbage, a butterfly, a single grain of sand*

*and conjure from your pockets
moths and darkness*

followed by a sunrise

*if you can do all this
and have me believe*

*you got up there without using a ladder
then my coin*

*goes in your hat,
maestro.*

Sue Wootton

Hourglass (Wellington, Steele Roberts, 2005)

Discuss the following, nominating one member of your group to take notes.

- a What feelings and emotions are stirred in you when you read the poem?
- b What feelings and emotions can you recognise in the poem?



- c What is the poem about?
- d What deeper meaning or message do you take from this poem?

Decide who will be A, B and C.

- 1 Individually, take 10 minutes to create a 15-second movement response to the poem.
- 2 Take 20 minutes to learn each of the sequences.
- 3 Decide how you want to stage this short choreographic work. If one (or more) of you finishes early, find a frozen pose to hold until all dancers are ready to start the next sequence.

Choose from one of the following:

- a A and C perform C's movement sequence, while B performs the B sequence (at the same time). A, B and C then repeat B's sequence together. A, B and C each perform their own sequence at the same time and finally all perform the A sequence together.
- b A, B and C each perform their own sequences at the same time, followed by all performing A's sequence, then B's sequence and finally C's sequence.
- c C begins with a solo, B joins in and they repeat C's sequence, A joins in and they all perform B's sequence. Each person then performs their own sequence and finally they all perform the A sequence together.

- 4 Perform for the class.

VIEWPOINTS

- Discuss which groups clearly captured the intent of their dance.
 - How did they do this?
- 5 Should you wish to develop this activity further, go back to the poem and work out how you can add voice to your dance. Choose from the following approaches:
 - a Divide the verses between you and speak the words as you dance.
 - b Choose key words that highlight the theme/emotion/message of the poem. Repeat these words throughout the dance,

in unison, individually and in pairs. Vary the tone and volume throughout to match the movement motifs.

- c Take in turns to stop and recite a verse while the other two continue dancing.
- d Select the lines you are most drawn to and repeat these lines as you dance. You may sing the lines, or speak the lines as a chorus.
- e Choose the most significant words. Perform your dance together and, at points throughout the performance, stop, freeze and say a word. Do this every time you wish to speak.

6 Perform for the class.

VIEWPOINTS

- Discuss how it felt to use your whole body, including your voice. How did it look from an audience's perspective?
- Discuss how well you achieved your intent for your dance.
- Write a poem based on one of the dances that you saw.

activity
3•07

SHAPES

Divide into five groups.

- 1 As a group, move to one of the stations around the room. Read the shape card and decide how you will make that shape with your bodies.
- 2 Ensure that the sides of the shape are the correct length by using the ruler or tape measure.
- 3 There is no set way to make the shapes – be as creative as you like and remember you can use your arms or legs to create different angles if you don't have enough people.
- 4 When you have completed one shape (and all groups are ready), move in a clockwise direction to the next shape card and repeat the process until you have visited each station.
- 5 In your group, choose a shape with which to begin your dance. Create a dance that moves in and out of different shapes.
- 6 Link each shape with dance movement.
- 7 At times during the dance, create shapes in pairs or groups of three.
- 8 Keep moving and travelling in the space.
- 9 Finish with a group shape.

VIEWPOINTS

- How well do you feel your group realised the intent for your dance? Provide reasons.
- How can you see some of these shapes working in a dance that requires group formations?
- Write a list of each of the shapes and write a description next to each. For example: Triangle – three equal sides connected to each other.

Teacher tip

Create five cards with the names of five different shapes (e.g. circle, rectangle, octagon, triangle, and pentagon) written on them. Place the cards at five stations around the room. Sort students into five groups. Leave a measuring tape or ruler at each station.

activity
3•08

CHARADES

- 1 In groups of five, choose a word from the word bank below. Do not reveal your word to the other groups.

Word bank	unequal	reflection
pattern	inequality	curve
rhythmic	complementary	equilateral
counting	angles	triangle
descending	order	anticlockwise
boundary	perpendicular	tessellation
vertical	horizontal	intersect
skip counting	chord	nonagon
semicircle	arc	diagonal lines
right angle	balance	convex
concave	oval	rectangle
parallel lines	pair	grouping
array	triangle	converging lines

- 1 Create a moving or still image of your word with your bodies.
- 2 When you are ready to present your word, sit down.
- 3 Cover the word bank with a piece of paper. Do not refer to it when guessing the other groups' words.
- 4 Take turns presenting your images to the group while the other members of the class raise their hands to guess the answer.

Teacher tip

Instead of using words from the bank below, you might like to create a list of words that relates to what you are currently teaching.

- 5 You may talk among your group to decide on an answer.
- 6 If a person makes a correct guess, they earn a point for their group. The point is not awarded if the person calls out the answer.
- 7 When all groups have presented their word, begin again.
- 8 Repeat this process until each group has presented five words.
- 9 The group with the highest score is the winner.

VIEWPOINTS

Discuss any instances where meaning became clear for you through the process of making.



Shutterstock.com/Shots Studio

activity
3•09

LIMERICK

- 1 Read the following limerick:

*There was a young fellow named Tim
who shrank at the sight of a pin
He looked at a needle
as though it was evil
and fainted right into a bin.*

- 2 As a class, clap the pattern together (three claps for lines one, two and five and two claps for lines three and four).
- 3 In pairs, create a movement for the first line, (e.g. a turn), and repeat three times. Create a different movement for the second line and repeat three times.

Create another movement for line three and repeat twice; for line four and repeat twice; and for line five and repeat three times. An example follows: turn, turn, turn; jump, jump, jump, hop, hop, bob, bob, leap, leap, leap.

- 4 Rehearse and speak the limerick at the same time.
- 5 Write your own limerick (in an AABBA line pattern) with the same number of beats in each line as the one you have just performed.
- 6 Once you have your limerick written, create a new movement to accompany your spoken word.
- 7 Rehearse.
- 8 Perform.

VIEWPOINTS

Discuss how the movement assisted you in developing the beat of the limerick. How many syllables are there in each line? Which limerick did you enjoy the most and why?



Dreamstime.com/Ximagination

activity 3•10

MOVING TO THE WATER CYCLE

Divide into four equal groups.

- 1 Allocate each group one of the following topics: evaporation, condensation, precipitation or accumulation.
- 2 As a group, discuss your understanding of the topic you have been given.
- 3 Take 15 minutes to devise a 30-second abstract movement sequence that demonstrates your understanding of your topic. Your movement will start slowly and build up, gaining strength and momentum.
- 4 Begin performing with evaporation and as evaporation builds up, have dancers from condensation begin to enter the performing space.
- 5 As evaporation finishes and the dancers leave the space, condensation performs, building up until dancers from precipitation start entering the performing space.
- 6 As condensation finishes and leaves, person by person, precipitation takes over the performing space, becoming more and more intense until dancers from accumulation start filling the stage to finish.

<http://>

To accompany this activity, listen to 'Water Music' by G. F. Handel on YouTube.

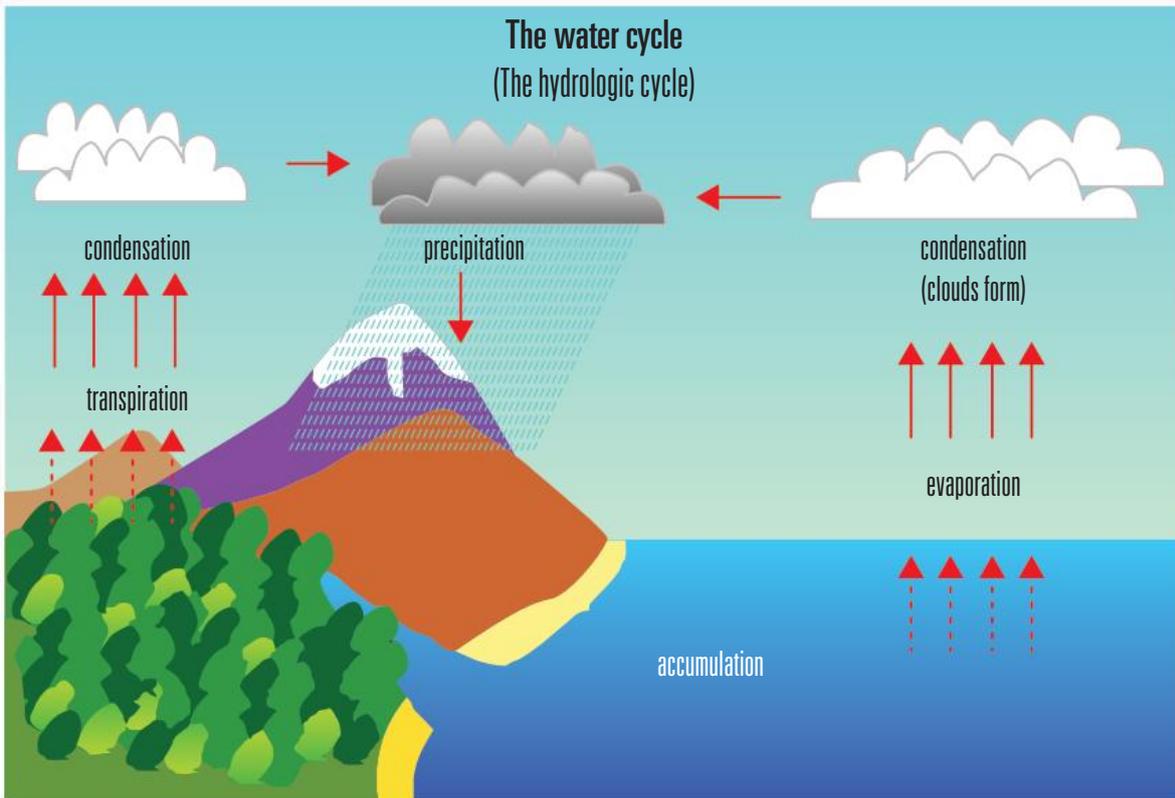


FIGURE 3.02 The water cycle is the journey water takes as it continuously circulates through evaporation, condensation, precipitation and accumulation

VIEWPOINTS

Discuss how successful this performance was in realising the intent for the work. Discuss what adjustments you would make before performing it again.

- 7 Repeat the activity with groups of four dancers, each dancer taking on a different role.
- 8 Perform.

VIEWPOINTS

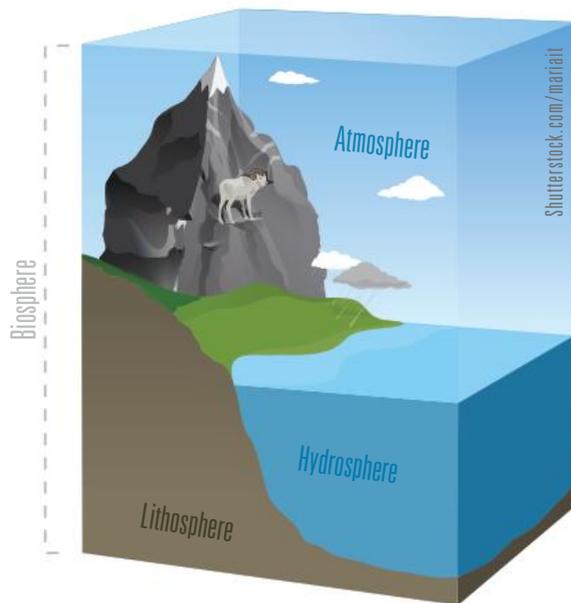
- Discuss whether it was easier to understand the water cycle through the large group dance or the smaller group dances? Why?
- What more could you do to develop this dance so that it becomes a stronger work of art?
- Could you see this dance working if everyone was on the stage at the same time?

activity 3.11

GEOLOGICAL CHANGES

In an era of diminishing natural resources and changing weather patterns, it is important to understand the natural cycles that are constantly interacting on Earth. The atmosphere (air); hydrosphere (water); lithosphere (outer layer of the Earth's surface) and the biosphere (the whole of Earth's surface including the atmosphere and the sea) are interconnected and

each play a part in supporting and sustaining life. Their continual processes help shape landscapes and maintain the Earth's environment. The interaction of the atmosphere and the hydrosphere influences the Earth's weather systems and can produce events such as floods, cyclones, hurricanes and tornadoes when one or more systems become out of balance.



- 1 In your own words, write a sentence that summarises what you have just read about geological changes.

- 2 Choose a partner and explain your understanding to each other.

- 3 Lie on the floor while the teacher talks you through a movement visualisation. With your arms loosely at your sides, legs uncrossed and eyes shut, move in response to the suggested images. Just make any movements that you would like to, there is no right or wrong way to move.

A movement visualisation

Imagine that you are Earth; you are rich and healthy with healthy plant life emerging from you.

Visualise what type of tree, flower, or plant you have growing from you.

The sun beats down upon you; feel its warmth and enjoy the pleasant feeling as you glow with life and energy.

Allow your plant to reach up towards the sun.

You are thirsty and, right on cue, rain begins to fall. You feel the nourishment of the rain as it seeps into every part of you, slowly at first and then gradually building up to a very heavy downpour.

You feel heavy, as though you couldn't move if you tried; you can't move from the floor, every part of you is saturated.

The plants on the surface fall down with the weight of the rain.

The rain continues to fall heavily and gradually your surface is covered with water.

There is nowhere for the water to go and you move slightly to let the water through and, as you spread yourself out, you become soggy and muddier.

As the water flows around you, your topsoil floats upwards and the water becomes muddy as you mix with it.

Gradually, the water subsides, slowly moving away and leaving you a soggy muddy mess. You lie there attempting to recover and wonder where all the water went.

The wind comes along and dries everything out for you. But this wind is hot and wild – where did this come from?

At first the warmth of the wind helps dry the surface of your soil while retaining the moisture underneath, necessary for healthy plant growth.

This wind is not going away though and gradually it dries you out completely, forming cracks in your surface. You make sudden sharp movements as your soil cracks open.

You long for some moisture but instead the sun beats down into the cracks that have formed, making them even wider.

It is finally night time and, in the darkness, you have some relief from the sun.

During the night it rains again softly and you begin to feel as though you are healing.

Next morning, seeds from the plants begin to germinate and look for a way through to the light.

VIEWPOINTS

Come back to sitting in a circle. How did that feel? Did it help you gain a clearer idea of the cycle of nature?

- 1 Divide into groups of four.

- 2 Within your group, decide who will be Earth, water, air and fire.

- 3 Write down the type of movement that your element might perform. For example, fire may flicker, rage, lick or jump with sharp and strong movement qualities.
- 4 You need to be aware of the other dancers in your group and the elements that they are performing.
- 5 Improvise your movements at the same time. When another element comes near you, think about how they would react to each other. For instance, if fire were to come near water, it might dampen the fire down but perhaps it would also cause the water to begin evaporating.
- 6 Allow yourselves enough time to create your own movements. You will also need time to interact closely with another element when your movement dynamics will change.
- 7 Keep going, as you will get better at this as you go along.
- 8 When you have completed the exercise, sit down.
- 9 Once everyone is sitting, watch each group perform an improvisation.

VIEWPOINTS

- Discuss which improvisation stood out. Why?
- Which groups realised their intent for their dance?
- How did the introduction of an audience affect the way in which you improvised?

activity 3-12

EARTHQUAKES

In February 2011, the people of Christchurch, New Zealand, suffered a major earthquake, which killed 185 people. For the population of Christchurch, the reality of earthquakes and aftershocks is all too real. Natural disasters often bring out the best in human nature, inspiring people to help others that are worse off than themselves. This activity focuses on the human tragedy that accompanies such a disaster.

- 1 Read the following article.

Survival against the odds

Left for dead beneath a grey blanket, she lay face down amid the ruins of City Mall. She lay silent and still as the sirens roared and the people screamed. Her face was lifeless as her six-year-old daughter's limp body was pulled from beneath her. Over two hours, three men separately searched in vain for a pulse or a sign of life from the woman. She gave them nothing.

Olivia Cruickshank's story of survival defies belief. In one of the most chilling photographs captured on February 22, 2011, a white-sneakered foot protrudes from a dirty blanket nestled in a mountain of rubble.

The foot belongs to Cruickshank. Now, two years on, she wants the world to know that, against tremendous odds, she and her daughter are alive. The 35-year-old mother does not often talk about how she came back from the dead, nor does she like to discuss how her daughter Abigail Walls, then only six years old, nearly died beneath her.

Teacher tip

You may wish to supply the following background information to the class. The Earth is constantly moving and this movement, in turn, affects the shifting plates situated beneath the Earth. These plates move a few centimetres every year. Earthquakes occur when they collide or move away from each other. Large earthquakes occur when two plates rub together or when one plate pushes the other. The place where two or more plates meet is called a fault line.



Fairfax Media/The Press

She starts with what she knows: On Tuesday, February 22, Abbie had a routine dental check-up at Christchurch Hospital at 2 p.m. At 12.50 they were wandering through City Mall hand-in-hand looking for somewhere to have lunch.

A minute later, the magnitude 6.3 quake tore the mall to pieces. It ripped up paving, smashed glass windows and shook buildings to the ground. Debris and rubble rained down on the mother and daughter, hurling them to the pavement. As the dust began to settle, people started to comb through the ruins for any signs of life.

Joe Roy, 29, one of the first to find the pair, has remained a close family friend ever since and he has helped to fill in the blanks. Roy recalls seeing Cruickshank's legs coming out from beneath a colossal brick and concrete column. A group of 10 men, some in work suits, tried to lift the column, which was the 'size of a two-seater couch', he says. It was too heavy to lift and they resorted to a steel rod to lever it up. As they pulled Cruickshank's 'twisted and bent' body out from beneath the column, Roy saw her arm was draped protectively over a small child, hidden beneath the debris. Both mother and daughter were bloodied and purple, starved of oxygen. 'Once we lifted that thing it looked like they were gone. They were purple, their eyes were open, they weren't breathing at all. They didn't look alive,' Roy says. Abbie's tiny, limp body was quickly plucked from the carnage. Roy and an Ashburton farmer put their hands together to form a human stretcher and ran to Christchurch Hospital. Two young boys cleared a path for the men, using their skateboards to separate the gathering crowds and stop traffic.

Abbie was the first person with earthquake injuries to reach the hospital. The Ashburton farmer sat in the carpark for hours waiting to hear if she had survived, while Roy ran back to City Mall to try and help her mother. By the time he returned, Cruickshank was covered by a blanket, already pronounced dead by a dentist and a St John medic. Believing she had passed away, Roy was helping someone else when he saw her blanket move. He ripped it off, tried to clear her airway and yelled for help.

Another St John medic checked for a pulse and placed the blanket back over her body, telling Roy she was dead and her body was only twitching from the trauma. Again, Cruickshank was left to die. She lay in the rubble for two hours and it wasn't until a young construction worker saw her uncovered foot twitch that she was finally given the help she desperately needed.

Fairfax Media/The Press



- 1 What words come to mind after reading this story?

- 2 Write down words that reflect your feelings, the feelings of those involved, plus any other words that sum up the miracle of this story.

- 3 In groups of three, take 30 minutes to create a one-minute dance that reflects the many emotions contained in this story.

- 4 Perform.

VIEWPOINTS

Discuss the performances and share what you know about the strength of the human spirit, not only in relation to the Christchurch earthquake, but in any situation where you may have witnessed human resilience.

activity
313

THE ANCIENT WORLD – EGYPT

In ancient Egypt, more than 2000 gods and goddesses were worshipped. While Egyptians only worshipped one god at a time, they did not worship a single god. There were gods for almost every situation and place. Certain animals, plants and geographic features were considered to be the homes of spirits.

Ancient Egyptians worshipped their gods through a series of rituals. They sought to maintain good favour with the gods in order to achieve things like a healthy harvest or a place in the afterlife. According to ancient Egyptians, the gods controlled the universe and their place within it so, by offering gifts and ritual worship, they hoped to please the gods.

Form groups of five with people you don't usually work with.

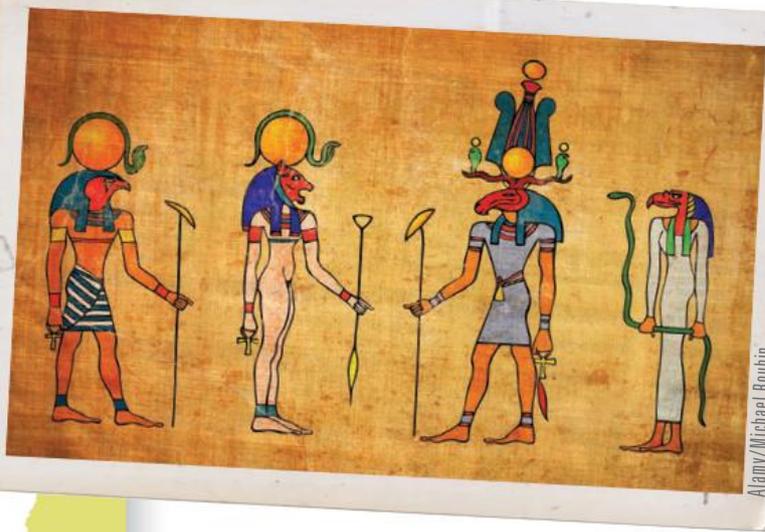
- 1 Choose one of the following gods.
 - a Osiris: God of the underworld and vegetation (male)
 - b Horus: Son of Osiris and God of the sky, usually depicted with a hawk's head.
 - c Anubis: God of embalming and burial places, usually depicted with a jackal's head.
 - d Isis: Wife of Osiris. She was the principal deity of funeral rites and represented as the archetypal mother.
 - e Thoth: God of wisdom, usually depicted with the head of an ibis. The inventor of writing, he also recorded the names of all the dead whose hearts were weighed in the underworld.
 - f Hathor: Goddess of women and fertility. She was often represented with the head of a cow.

- 2 Take 20 minutes to create a one-minute movement ritual to worship your chosen god. Movement should be slow and stylised. Think about actions that indicate worship and what floor pattern you might create as you move around the space.

- 3 Perform your ritual for the class.

VIEWPOINTS

Discuss any rituals that you can think of in the modern world. A wedding is a good example, where certain traditions are upheld. Talk about any weddings or ritual ceremonies that you have been to and share with the group what aspects of ritual were present.



Alamy/Michael Bonubin

activity
314

THE EXTINCTION OF THE MOA

Animals and birds become extinct when conditions change and one or more of the following factors affects their existence: a lack of food, too many predators, geological activity (such as earthquakes, volcanic eruptions or glacial cycles). The moa evolved in New Zealand more than 60 million years ago and the lineage ended only 600 years ago.

<http://>

Do an internet search for 'No Moa' by Danny McGirr .

Listen to 'No Moa'.

Create groups of three.

- 1 Take 30 minutes to create a dance to the music of 'No Moa'. Have it playing softly in the background as you choreograph.

- 2 Create sections that demonstrate:
 - the movements of the moa

 - the hunters

 - the predators

 - earthquakes, volcanic eruption or glacial cycles.

- 3 Take turns in each section to play the role of the moa.

- 4 Have fun.

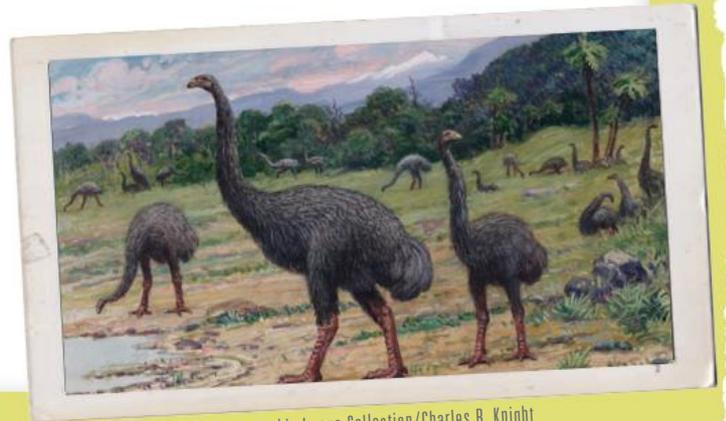
- 5 Perform for the group.

VIEWPOINTS

Either:

- Write 100 words (Years 7 and 8) or 200 words (Years 9 and 10) on the extinction of the moa in New Zealand.

- Research an Australian animal that is now extinct. Write 100 words (Years 7 and 8) or 200 words (Years 9 and 10) about an extinct Australian animal.



Glow Images/National Geographic Image Collection/Charles R. Knight

activity 3.15

CONNECTEDNESS OF COUNTRY, PLACE AND PEOPLE 1

This activity focuses on the writing of Ruby Langford Ginibi, a Bundjalung woman born on a mission station in NSW. She had a hard life and worked tirelessly campaigning for full human rights and social justice for the Indigenous people of Australia. She was awarded an honorary doctorate from La Trobe University in 1998, the NSW Premier's Award in 2005 and the Australian Council for the Arts Writers Emeritus Award for writers over the age of 65. She was also awarded the Australian Human Rights and Equal Opportunity Commission's Human Rights Award for Literature. Ruby Langford Ginibi died in October 2011 at the age of 77.

- 1 Organise yourselves into ten groups so that each group is reading a different page of the article 'Ruby Langford Ginibi: Bundjalung Historian, Writer and Educator'.

- 2 Read through the article as a group.

- 3 Highlight the main points that you note on the page.

- 4 The people who read the first page will stand at the front of the class and explain the key points that emerged from their reading, writing the points on the board as they go.

- 5 Continue until all pages have been written up.

- 6 Copy down all of the information.

<http://>

Teachers: You can access the article for this activity via the NelsonNet Teacher website.



Fairfax/Peter J. Robinson

FIGURE 3.03 Ruby Langford Ginibi

activity 3.16

CONNECTEDNESS OF COUNTRY, PLACE AND PEOPLE 2

- 1 Read the following excerpt from *Don't Take Your Love to Town* by Ruby Langford Ginibi.

My Belongin' Place – Coonabarabran, Coolah Valley, Bonalbo, Woodenbong

The train left at eight and we travelled all night. Lunch next day was at Binnaway where we changed from steam train to a two carriage rail motor, which took us to Coona by early afternoon. There were lots of Kooris on the train, going home for Easter. Sam knew most of them. Old Sonny Golden looked at me and said to Sam, 'you'd better watch her when you get up there, or you'll end up losing her.' I ignored them and looked out the window. I remember thinking, I'm sixteen years and two months old.

Sam had told me the story of his family while we were on the train. His father was also called Sam Griffin. He had died young at about thirty. So Ruby, Sam's mother, was left with two young kids, Sam and Bill. When Bill was about two, he'd been burnt to death in a fire at Burra Be Dee mission.

If our baby was a boy, Sam said, he would like to call him Bill after this brother.

Then Ruby had married Harold Leslie, who was a rabbit trapper, and had six more kids – Brucey (B.T.), Alfie, Briany, Brenda, Joanie and Georgie, the youngest a toddler. We'd be living with them in a tin hut on the Gunnedah Hill – what the whites called a shanty town; what we called the tin huts. Sam had written to his mother telling her I was pregnant and she wrote back saying we'd be welcome. I thought it was strange Sam's parents were named Sam and Ruby, like us.

Sam's mother's house was three good sized rooms, made of a structure of pine rails, with scantling (timber off-cuts) and opened out kerosene tins for walls. There was an open fire with a camp oven hanging over it. Newspapers and Women's Weeklies were pasted on the inside walls to stop draughts. It was pretty good I thought, comfortable.

Don't Take Your Love to Town by Ruby Langford Ginibi (UQP, 2007)

- 1 Create a group of three.
- 2 Discuss how you each felt as you read the excerpt. What emotions did you feel?
- 3 As a group, write down these feelings or emotions under a heading titled 'Movement stimulus'.
- 4 How did Ruby feel about her situation? How do you think she felt about being pregnant at the age of 16? Add these words to the list.
- 5 Add words that describe the narrative of the story to your list.
- 6 Write words that describe the house that Ruby lived in. Remember to look through Ruby's eyes as well as your own.
- 7 As a group, take 30 minutes to create a one-minute dance that tells your story of Ruby. You may choose from the following:
 - a Create abstract movement that reflects both your feelings and emotions and Ruby's feelings and emotions.
 - b Create an abstract movement narrative that tells the story of Ruby's journey to Coonabarabran, her reaction on arriving and meeting Sam's family and her feelings about the house.
 - c Create abstract movement that pays tribute to a brave young Ruby.
- 8 If appropriate, introduce some stamping where the knees are lifted high, the foot is brought down quickly, and the earth touched gently, similar to movement used in Aboriginal dance. Weave this through your work.
- 9 Perform your dances outside, if possible.
- 10 Write a short paragraph that sums up your response to the excerpt. What did you learn from this activity? It may be that you have experienced a shift in your thinking, or that the activity has prompted you to ask more questions. What have you learnt about yourself and the strength of human spirit? Would you like to read the rest of *Don't Take Your Love to Town*?

activity
3•17

CHAPTER REVIEW

This chapter has attempted to provide creative activities that can be adapted or developed according to your own interest and skill. As a reflection on learning, read through the chapter and write a blog that identifies which activities you enjoyed and why. Which activities could you adapt and change? Provide detail of how and why you would do this.



CHOREOGRAPHIC DEVICES



Choreographic devices are used in dance to develop and rework sections of movement. This type of manipulation often adds depth and sophistication to a work. If a dance is choreographed and then

reworked (with a focus on choreographic devices), it is likely to be a much stronger work than if the choreographic devices are simply added as you go. Revisiting a work allows you to take a clear look at the choreography and decide what can be done to improve and develop it.



CANON

Canon is a well-known choreographic device that is often used in dances to create interest. A canon occurs when dancers perform the same sequence of movement one after the other. This device is related to the form of canon found in music. Most commonly, a canon is regular, meaning that each performer starts at staggered times throughout the piece. This need not always be the case, though, as a canon can be performed in many different ways. We will start with a simple and obvious canon and work through to something more difficult.

activity 4•01

CANON I

Form groups of four.

1 Take 10 minutes to choreograph 16 counts of simple movement (one movement for each count).

2 Learn the sequence together as a group.

3 Decide who will be A, B, C and D.

4 Perform the sequence as a canon with A starting on count 1, B starting on count 5, C starting on count 9 and D starting on count 12.

5 Experiment with the following:

a B, C and D walk around the performance space, arriving at their starting positions just in time to be counted in. You might like to all face in a different direction, start in a different position or walk to a set formation of your choice.

b A finishes their sequence by taking four steps away from the others and finding an interesting shape to freeze in. B follows and joins A's shape, followed by C and finally D. This is your finishing pose.

6 Perform for the class.

VIEWPOINTS

● Discuss any difficulties that arose while you were putting this together. How could these be overcome?

● What effect does canon create?

● How does it add interest?

● Why use it?

activity
4.02

CANON 2

Create different groups of four, choosing people who you didn't work with for the last activity.

- 1 Take 20 minutes to create a 30-second dance, using either 'waterfalls' or 'war' as a theme.
- 2 Once you have choreographed your dance, add in a section where everyone moves to a straight line, one behind the other. Choose from the following:

Waterfalls

- a Use four counts to get into a straight line, one behind the other, facing forward. Create a wave by lifting both arms up above your head on the first count and curving to the side on the second count. The second person repeats this, curving to the same side on count 3. The third person begins on count 5 and the last person on count 7. Once this is complete, use four counts to transition back to the dance you have choreographed.

War

- b Use four counts to get into a straight line, one behind the other, facing forward. Create soldiers, with the first person lunging to the right on the right leg, holding an imaginary rifle. The second person repeats this, lunging to the left on count 3. The third person lunges to the right in a deeper lunge than the first dancer on count 5 and the last person in a deep lunge to the left on count 7.

Once these positions have been reached, take four counts to march into position and continue with your choreographed dance.

- 3 Perform for the class.

VIEWPOINT

Discuss what was added by the use of canon. Was the dance more interesting? Why? Why not? Where have you seen this type of canon used? Is it effective? When would the use of such a canon be most effective?



activity
4.03

CANON 3 WITH CHANCE

Work in pairs to create 16 counts of movement.

- 1 Join with another pair. Teach each other your 16 counts so that the four of you now have 32 counts that you can perform well together.
- 2 Each person throws a dice to determine when they will start the dance.
 - a This means that each person in the group will come in on one of the first six counts.
 - b This is the count that you start on.
 - c Start at the beginning and do not join in with what others are doing.

- 3 Each person throws a dice again to determine where to begin in the space.
 - 1 = centre stage, facing forward
 - 2 = upstage left, facing centrestage
 - 3 = downstage right, facing any diagonal
 - 4 = downstage left, facing upstage
 - 5 = centre stage right, facing left
 - 6 = upstage centre, facing a left diagonal
- 4 Rehearse your work according to the chance elements you have drawn.

Teacher tip

This activity requires several dice.

5 Perform for the class.

6 Did you experience any difficulty while performing this activity? How could this be resolved?

Should you wish to take this work to another level, add the following step. Ensure that just the movement quality or dynamic element changes. Everyone should remain in time together.

7 Each person throws a dice to determine how to perform the sequence.

1 = sharp and percussive

2 = soft and flowing

3 = with a huge smile

4 = large movements with strong energy

5 = with a disco flavour

6 = small and sharp

8 Rehearse with the new dynamic you have drawn.

9 Perform.

10 In your group, discuss how you could develop the work even further. Here are some suggestions:

- Throw the dice to discover what sounds to make.
- Perform all together with a particular dynamic quality that you liked.

- Perform the whole sequence together from count 1, going straight into the canon you have just performed and then straight into performing all together from count 1.

- If time allows, think up other ways that you might like to rework this canon activity.

11 Rework your dance.

12 Perform for the class.

VIEWPOINTS

- How did the use of choreographic devices enhance the dance?
- What aspects of the dance were highlighted through use of chance?
- Where would you use these choreographic devices in your own work?



ABSTRACTION

You will often hear the term 'abstract' used in relation to dance. When a dance is abstract, the meaning (or story) behind the movement is not acted out in a literal sense such as in a play or a musical. Abstract movement allows the dancer to create a mood, or even tell a story, where communication is achieved through careful manipulation of movement and the elements of dance. Movements performed with a particular movement quality, level of energy and tempo can provoke emotion in the same way that a literal presentation of that emotion might; in fact, the emotion may even be stronger through an abstract representation.

activity
4.04

ABSTRACTION

Divide into groups of three.

- 1 Create a short sequence of movement that mimes a story of going to the zoo. You may perform some sections together, in unison, and some sections as individuals.
- 2 Perform for the class.
- 3 Rework your mimed sequence so that the movement becomes abstract. Here are some ideas that may assist you:

- Where you may have been feeding an animal by holding out your hand, for example, travel in the space with your hand leading the way, turning your hand under your arm and allowing it to lead you in a different direction.
- Make the movements larger and use locomotor movement to travel in space.

- Try using different levels, adapting the movement to move away from a literal representation.
- Forget about being true to your mimed story. Embellish the movements by adding jumps or leaps as you travel in space.

- 4 Perform for the class.

VIEWPOINTS

- How has this activity assisted you in understanding abstract movement?
- Write a short blog that discusses this activity and how you consciously went about creating abstract movement.
- Watch a dance video clip and comment on the abstract movement that was evident in the dance. How did the choreography manage to convey meaning?

FOCUS

While you are no doubt aware that it is important to remain focused during a performance, when it comes to dance, focus can be conveyed in many ways. It may be that the style of dance you are performing requires you to smile directly at the audience. Alternately, you may need to remain neutral and keep your focus straight ahead, slightly above your eye line. Generally, a focus is not on the floor so take care to keep your focus up. Naturally, you would not laugh, giggle or otherwise lose your focus during a performance. Even if you forget something, it is always possible to keep going.

Focus can also refer to where you look when dancing and whether or not the focus of a dance is on the relationships between the dancers or with the audience. It may be, for example, that the focus of a performance is on a bonfire – so the focus of the performers is on gathering the wood, building a bonfire and watching the flames. In this instance, the dancers would not allow other actions to divert the audience's attention.

Sometimes it is possible to see a dancer draw focus. They might achieve this by breaking away from the group, moving in a way that draws attention or by performing a solo piece. The audience will, naturally, look at the person on stage who is doing something different.



Shutterstock.com/Wanette Grebe

activity
4•05

FOCUS

Divide into groups of four (two pairs).

- 1 Take 10 minutes to create a short dance sequence that focuses on the creation of circular and square floor patterns (with dancers crossing through each other). Ensure that you begin by standing next to your partner. The person on the left-hand side is A and the person on the right-hand side is B.
- 2 A must look at B and B must look at A for the entire dance.
- 3 Perform for the large group.
- 4 Rework your dance so that you are watching someone in the other pair (i.e. As watch each other and Bs watch each other).
- 5 Perform for the class.

VIEWPOINTS

- Which of these dances was the most effective? Why?
- Which group felt they managed to meet the requirements of the task with a degree of sophistication?
- How did switching your focus from your partner to someone else change the way you danced?
- How did this change the meaning?

Teacher tip

This activity may take from one to two hours. The music listed in the weblink bubble has been chosen for its humour and ability to challenge. Let the students know that the music will be chosen by random shuffle, or by chance. The music in the final performance is an important aspect of the success and enjoyment of this activity.

activity
4•06

THE TERNARY ANIMAL

This exercise relates to form. Form is a way of organising movement into a whole dance. A dance may begin with a phrase of movement as an introduction, followed by another phrase and another and so on, linked together with transitions to create a section of a dance. Contrasting sections create interest and can be organised in the same way as they are in music. The following forms are most commonly used in dance:

- binary form AB
- ternary form ABA
- rondo form ABACADA
- narrative

<http://>

You can find some great music on YouTube to accompany this activity. Examples include:

- ‘YMCA’ by The Village People
- ‘All that Jazz’ from the musical *Chicago*
- ‘Life upon the Wicked Stage’ by Virginia O’Brien

<http://>

'Misguided Angel' by Cowboy Junkies
 'A Sleepin' Bee' by Dame Kiri Te Kanawa
 'Singin' in the Rain' by Gene Kelly
 'Jimmy Dorsey and His Orchestra' by Jimmy Dorsey

Choose a partner who you haven't worked with this week.

- 1 Choose an animal.

- 2 Between you, write down as many words as you can that describe what that animal does. For example, an elephant might: lumber, sway, stamp, run, walk, balance, rise up, roll, swagger, eat, spray water, drink, bath, toss, etc.

- 3 Take 20 minutes to create a 30-second movement sequence that incorporates the words you have written down. This is your A section.

- 4 Show your A section to the class.

- 5 There are hunters after you. Take another 20 minutes to create a different 30-second movement sequence in which you are frightened and find ways to avoid the hunters. This is your B section.

- 6 Show your B section to the class.

- 7 Rehearse your dance so that it flows without stopping from A to B and then back into A again.

- 8 Perform the finished dance for the class with different music being played for each couple.

VIEWPOINTS

- How well did each dance work with the music?

- Do you feel that you were able to be more creative and have more fun when you were concentrating on performing animal movements, rather than being asked to choreograph a dance? Why?

- How did the dances look? What more could you do with them to create a dance you might perform in public?

- How well do you feel you communicated your intent for the dance?

- Discuss how animals are depicted in dance rituals in other societies.

<http://>

'I'm Just Wild about Harry' by Judy Garland
 'Shéhérazade' by Maurice Ravel
 'Superstar' from *Jesus Christ Superstar*
 'Milk Cow Blues' by The Kinks



RETROGRADE

Retrograde, as a choreographic device, is the performance of a dance sequence in reverse. When you perform in retrograde, you begin at the end and work your way back to the beginning (like a film running backwards). Some movements may have to be adapted slightly as it is not always possible to perform the movement exactly as it was when performing in retrograde.

Teacher tip

This activity will be most successful with older students, although it could be changed to a 10-second sequence for younger students requiring extension activities.

activity 4•07

RETROGRADE

Join with a partner.

- 1 Take 20 minutes to create a 30-second movement sequence.
- 2 Rehearse so that you are confident with the sequence.
- 3 Perform for the group.
- 4 Rework it so that your first movement is the last movement of the original sequence and make your way backwards through the dance.
- 5 Rehearse so that you perform forwards, retrograde and then forwards again without any gaps between.
- 6 Perform for the class.

VIEWPOINTS

Discuss any difficulties encountered.

How could they be overcome?

Discuss where you feel retrograde could be used effectively. Is it something that you would use? Why?



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ACCUMULATION

When new movements are added each time a sequence is performed from the beginning, it is called accumulation. It could be that a new movement is added on to the end of a sequence each time it is repeated, or it could be that a larger sequence has a motif added each time the whole sequence is repeated.

activity
4.08

ACCUMULATION

This is an exercise to be undertaken individually.

- 1 Take 10 minutes to create 10 separate movements, one for each count.
- 2 Develop this movement sequence, by performing movement one, then movement one and two, then movement one, two and three, followed by movement one, two, three and four, and so on until all 10 movements have been gathered into your accumulation exercise.
- 3 Perform for the class.

VIEWPOINTS

- Discuss where you would use this choreographic device and how it could be used effectively.
- How did this choreographic device create interest?
- When would the use of accumulation be effective in a dance?

activity
4.09

GROUP ACCUMULATION

Create groups of three.

- 1 Take 10 minutes to create eight separate movements, one for each count.
- 2 Develop this movement sequence by performing movement one, then movement one and two, then one, two, three and four, and so on until all movements have been gathered into your accumulation exercise.
- 3 Rehearse together until you are confident.
- 4 Add a canon. Divide into A, B and C.
- 5 A starts on the first count, B starts on count three and C starts on count five.
- 6 Perform for the class.

VIEWPOINTS

- Discuss any difficulties you experienced and how these were overcome.

- How did the use of accumulation and canon together create interest?
- Where would the use of chance be most effective when used in choreography?



Betty Images/Stephen Simpson

INVERSION

Inversion is the act of tipping yourself upside down – or in an opposite position. In dance, for example, if you are reaching your arms up above your head, to invert the move, you would take them down (at the same angle), below the body.

Sometimes movements will require adaptation. For this reason, the dance may look quite different from the original. If you are performing a jump, for example, you might invert it by performing a low movement on the floor. Like other choreographic devices, this is a tool to help you experiment and find new ways of developing dance.

activity 4•10

INVERSION

Choose a partner who you have not worked with this week.

1 Take 20 minutes to create a 30-second movement motif that includes:

a two jumps

b three rolls on the floor

c three reaches

d four different ways of sitting.

2 Perform for the class.

3 Rework your sequence so that you invert every movement.

4 Rehearse.

5 Perform for the class.

VIEWPOINTS

Discuss which of your sequences was most effective and why.

REPETITION

When repetition is used as a choreographic device it can be quite comforting to an audience because they are able to recognise movement motifs that they have seen before. Repetition also draws the audience's attention to the movement motifs that are important to the work. Repeating a recognisable section of movement assists in establishing the form of a work.

activity
4.11

REPETITION

Create groups of three.

- 1 Take 20 minutes to create 30 seconds of movement that includes any number of:
 - runs
 - leaps
 - rolls
 - turns.
- 2 Include your own original material as transitions between the movements.
- 3 Perform.
- 4 Each choose the section that you like best. Repeat these sections, or motifs, somewhere in the work. Each chosen section must be repeated at least once.
- 5 Rehearse so that the dance flows well with the repeated sections included.
- 6 Perform.

VIEWPOINTS

- Discuss what difference repetition made in the work.
- When would it be most effective to use repetition in choreography?



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VARIATION

Variation is a way to create interest so that the work is full of surprise and contrast. Sometimes, if you want to highlight a particular motif in your work, you can draw your audience's attention to it by contrasting the motifs on either side. Variation can be used equally well when the main motif is varied to draw attention to it.

activity 4.12

VARIATION

Choose a partner.

- 1 Choose one of the four seasons: winter, spring, summer or autumn.

- 2 Take 20 minutes to create 30 seconds of movement vocabulary to suit your theme.

- 3 Perform for the class.

- 4 Rework your dance by choosing two sections of your dance that you would like to redevelop.

- 5 Take 15 minutes to vary these sections by changing the movement quality and tempo.

- 6 Think of the two reworked sections as being the seasons either side of the one you have chosen.

For example, if you have created a summer dance, then one section will now become spring and the other autumn.

- 7 Perform for the class.

VIEWPOINTS

- How did the variations enhance the choreography?

- Was it possible to notice a difference in people's work?

- Would you have choreographed with variation, had you not used this device in a conscious way to rework the original dance?

activity 4.13

CHAPTER REVIEW – FILL IN THE GAPS

Using the word bank below, complete the following sentences.

Choreographic devices are best used _____ to develop a dance work. While some choreographers may incorporate choreographic devices as they go, it often works well to create movement _____ first, and then rework it to incorporate choreographic devices in a deliberate way.

Some choreographic devices help draw _____ to particular sections of the work. The most well-known device is _____ and is often used by students. Although audiences may not recognise that choreographic devices have been used in a dance, their attention may be drawn to a particular section of a dance through the use of _____ or _____. Repetition is used in other choreographic devices such as _____. A 'sentence' of movement is known as a _____ and the way that it is linked with another, is through a _____.

If a choreographer wants to build something up, only to have it slip away again, it might be good to employ the use of _____ as a choreographic device. An effective choreographic device is (choose your own device) _____ because (your reasons) _____.

Word bank	accumulation	transition
canon	material	repetition
consciously	motif	retrograde
attention	variation	

MODERN DANCE

5



INFLUENTIAL FIGURES

Biography

ÉMILE JACQUES-DALCROZE

Born 6 July 1865 in Vienna, Austria

Died 1 July 1950 in Geneva, Switzerland

Dalcroze was a Swiss composer, musician and music educator best known for developing a form of dance called eurhythmics, which he used to teach musical rhythm. He founded a school in Dresden dedicated to teaching his method but this was abandoned with the outbreak of war in 1914. He then set up an institute in Geneva. In response to demand, a London school was also established to offer teacher training. Dalcroze developed a following for his innovative approach to music and movement education. The Dalcroze method is widely known, with many classes still being taught today. Many students in Australia and New Zealand learnt eurhythmics from London-trained teachers who returned or emigrated to Australia and New Zealand.

[http://](#)

For more information on Emile Jacques-Dalcroze, visit [Dalcroze Australia Inc.](#)



FIGURE 5.01 Émile Jacques-Dalcroze

activity 5.01

A TASTE OF EURHYTHMICS

The following exercise provides students with a taste of a eurhythmic activity.

- 1 Walk around in time to the music, clapping the beat as you go.
- 2 Stop the music and (in silence) continue walking and clapping to the beat.
- 3 Restart the music. Move your body as you walk and snap your fingers to the beat.
- 4 Stop the music and continue to move and snap in time to the beat.
- 5 Continue moving until the music stops. Now, pretend you are at the piano playing a solo.

[http://](#)

Do an internet search for 'Nice Work If You Can Get It' by the Boilermaker Jazz Band.

- 6 Restart the music. Move twice as fast, clapping in double time.
- 7 Move twice as slow while clapping to the slow beat.
- 8 Stop. Listen to the beat. Improvise fast dance steps to the beat.
- 9 Stop. Listen to the beat. Improvise slow steps to the beat.
- 10 Stop. Listen to the beat. Improvise (doing whatever actions you like to the music) in time with the beat.
- 11 Listen. Find a movement motif for the music that focuses on arm movements. Keep repeating this movement sequence. This is movement A.
- 12 Find a movement or movement sequence that focuses on the feet. Keep repeating this movement sequence. This is movement B.
- 13 Stop, listen, and then put the arms from movement A with the feet from movement B. Continue and enjoy.

VIEWPOINTS

Sit in a circle and discuss how you felt about the activity. Some questions to start the discussion may be:

- What was the most difficult aspect of this exercise? Why?
- Can you talk about the difference between this dance, where you were concentrating on the beat, and other dances where you don't think about it?

activity
5.02

RESEARCH ON EURHYTHMICS

Enter 'eurhythmics' into a search engine. Find a practical eurhythmics exercise and write down what movements were performed. Explain this exercise to the class and demonstrate a small section of a eurhythmics exercise.

Biography

RUDOLF LABAN

Born 15 December 1879 in Bratislava, Slovakia

Died 1 July 1958 in Weybridge, England

Rudolf Laban is considered one of the most important figures in the history of dance. Laban initially studied architecture but was drawn to the relationship between the moving human form and the space surrounding it. He worked in Switzerland, Germany and the UK and was a leading figure of German expressionist dance. He believed that dance could help achieve a balance of body, mind, spirit and emotions. His belief that everybody can dance also meant that his emphasis was not on technical perfection. He developed a notation system, known as Labanotation, to record dance movements.



FIGURE 5.02 Rudolf Laban

Laban's movement analysis theory (LMA) is one of the most widely used methods of human movement analysis. Laban developed a system that assists in understanding *how* a movement is performed, or the *dynamics* of the movement. He created a series of basic effort actions that are combined with the categories of space, weight and time. Within this organisation, effort actions can be identified along a continuum.

DIMENSION	BASIC EFFORT ACTION
space	direct/indirect
weight	strong/light
time	sudden/sustained
flow	bound/free

BASIC EFFORT ACTIONS

The basic effort actions are:

- flick



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- glide



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- punch



Shutterstock.com/Viorel Sima

- press



iStockphoto/Yuri Arcus

- slash



- float



- wring



- dab



If someone reaches for a glass of water, their actions might be described as direct, light, sustained and bound. On the contrary, if someone delivers a punch, their actions might be described as direct, strong, sudden and bound. Although the initial action is similar, it can be performed in different ways.

activity 5.03

BASIC EFFORT ACTIONS

Basic effort actions are both the action and dynamic elements of a movement. They describe the quality of a movement and the way in which the dancers move.

Work with a partner.

- 1 Perform the first basic effort action for each other.
- 2 Discuss whether the movement is direct or indirect, strong or light, sudden or sustained, bound or free.
- 3 Write your answer on a piece of paper with your names at the top of the page.
- 4 Continue for each of the basic effort actions.
- 5 Come back to the large group to check your answers.

activity
5•04

RESEARCH ON RUDOLF LABAN

Enter 'Rudolf Laban' into a search engine and answer the following questions.

- 1 Where did Laban's parents come from?

- 2 Name some early modern dance pioneers who were influenced by Laban.

- 3 Who uses Laban's theories?

- 4 What do you find the most interesting aspect of Laban's work?

EXPRESSIONISM IN DANCE

The modern dance movement came at a time during the late 1800s and early 1900s when artists (particularly in Europe) were rebelling against established art forms such as naturalism and impressionism. Expressionism emerged in dance, visual art, music and architecture. Artists from this period worked together, moving between the different art forms. Some artists were known for their contributions to many disciplines. Jean Cocteau, for example, was a French poet, dramatist, designer, playwright, artist and filmmaker. He also viewed dance from the wings of the stage, where he sketched the dancers in performance. Not since that time has there been such a major development across the arts.

According to many choreographers and artists during this period, ballet had become too restrictive, with set steps, prescribed costuming and ballet pointe shoes. They were no longer satisfied with the simple manipulation of movement and technical body skills that ballet offered. Expressionism in dance allowed dancers to express a range of emotions that captured the experience of being alive. Artists sought to express meaning and emotional experience.

A dance company that epitomised expressionism was the Ballet Russes. While it preserved the tradition of ballet, its move towards expressionism ushered in an era of modern dance. Its productions redefined ballet for the 20th century.

Biography

MARY WIGMAN

Born 13 November 1886 in Hanover, Germany

Died 18 September 1973 in Berlin, Germany

Mary Wigman is known as the pioneer of expressionist dance. She studied dance with Émile Jacques-Dalcroze and later with Rudolf Laban. Although she did not continue their work after 1918 and felt she did not identify with it, it provided a base from which she searched for a type of dance that had never been seen before. Wigman knew what she didn't want her dance to be and that was a dance that could be measured by technical excellence. In 1920 she began a dance school where she began teaching a new expressionist dance. In 1930 she toured the United States and inspired artists there. Hanya Holm founded a New York branch of Mary Wigman's school in 1931 and her work filtered down to her many students, notably, Alwin Nikolais and Joan Woodbury.



FIGURE 5.03 Mary Wigman

activity 5.05

CREATING A CONTEXT

Draw a line from one side to the other, connecting the related words.

expressionism	late 1800s, early 1900s
born	New York branch of Mary Wigman's school
Émile Jacques-Dalcroze	Jean Cocteau
United States	ballet
Hanya Holm	eurhythmics
died	1886
Rudolf Laban	Alwin Nikolais
multi-arts focus	1973
restricted	human experience
physical response	Laban's basic effort actions

activity 5.06

GESTURE IN EXPRESSIONISM

- 1 Watch Mary Wigman's *Witch Dance* to gain an idea of how she uses gesture to communicate the intent for her dance.
 - a In groups of three, take 20 minutes to create a short one- to two-minute dance that represents the emotion depicted in the image below.
- 2 Use exaggerated gesture throughout the work.



- 3 Perform your dance for the class.

VIEWPOINTS

Discuss how it felt to dance this way and how it looked from an audience's perspective. How would this have seemed to audiences in the early 1900s when their previous understanding of theatre dance was ballet?

<http://>

Watch *Witch Dance* by Mary Wigman on YouTube.

You may also find it helpful to listen to *Six Pieces for Large Orchestra Opus 6* by Anton Webern on YouTube.

Biography

OSKAR SCHLEMMER

Born 4 September 1888 in Stuttgart, Germany

Died 13 April 1943 in Baden-Baden, Germany

Oskar Schlemmer is known for his work in the Bauhaus, an arts school in Germany where radical experimentation was encouraged. He was a painter, sculptor, designer and choreographer. Schlemmer's complex ideas were influential and made him one of the most important teachers working at Bauhaus while he was there (from 1923–1929). He developed an avante-garde artistic dance titled *Triadisches Ballett* (Triadic Ballet), which became internationally known. He represented bodies in space as architectural forms that took equal billing with light and space. He presented his ideas as choreographed geometry moving in space. Costuming was important in creating the geometric shapes. After the costuming was confirmed, the music was added, followed by the movement itself. The puppet-like movements were stylised and abstract.



FIGURE 5.04 *Triadic Ballet*

activity
5.07

TRIADIC BALLET

- 1 Watch the video clip of *Triadic Ballet*.
- 2 Write a 200-word response to your viewing, addressing the viewpoints below.

VIEWPOINTS

- How did the dancers move in the space? What dynamic elements were most often seen?
- Describe the costuming. How did this costuming enhance the intent of the work?
- Describe the performance space.
- Discuss whether or not you have seen anything like it before.
- Discuss whether or not you like the dance, and why.

<http://>

Watch a clip of *Triadic Ballet* by Oskar Schlemmer on YouTube.

activity
5.08

PUPPETS IN SPACE

Line up without speaking across the room in order of your birthdays.

Divide into pairs along the line.

- 1 Work with your partner to create a one-minute puppet-like dance in which you move your limbs separately from the rest of the body. The dance need not be about anything, just puppets moving together.
- 2 Create the dance so that you also respond to the space you are in.
 - a Does the room have straight lines?
 - b Is the room square, oblong, round or something altogether different?
 - c Are there odd shapes within the main space?
 - d Can you visualise lines within the room that divide up the space?
- 3 Work with the imaginary lines in the space, travelling along them, changing direction when necessary and incorporating all the shapes you see in the room.
- 4 After about 20 minutes (or when you feel that you are finished), show your dance to the class.

VIEWPOINTS

- How did it feel to move with an awareness of the room? Have you moved that way before?
- What were the difficulties you encountered when dancing as a puppet?
- What did the puppet dances look like from an audience's perspective?

<http://>

For the following activity, it may be useful to listen to *Triadic Memories* by Morton Feldman on YouTube.

activity
5.09
AN EXPRESSIONIST DANCE EXPERIENCE

- 1 Play Arnold Schönberg's 'Pierrot Lunaire'.

- 2 Divide into groups of three.

- 3 Decide what the music reminds you of. The music was written in response to the First World War. You may choose to go with that theme or create your own.

- 4 As a group, create a one-minute work that examines your emotional response to the music. Try to keep the movement abstract if you can. It doesn't matter if the audience doesn't know what your dance is about so long as you respond to your emotions through movement.

- 5 Allow 15 minutes to create the dance. If you finish early, continue rehearsing and polishing your work. You may wish to extend it.

- 6 Without speaking, take a piece of paper and some crayons and draw. The drawing can be anything or any colour you like, just allow the emotions of the dance to guide you. It will most likely be an abstract expression. There is no right or wrong way to do this. You may add words if you wish.

- 7 Perform your work for the class. Take it in turns to present your drawings to the group.

VIEWPOINTS

- Sit in a circle and have a group discussion regarding what you have seen.

- What movement qualities were evident in most dances?

- Was there a particular dance that stood out to you? Why?

- How did your dance affect you emotionally? How did other groups' dances affect you emotionally?



FIGURE 5.05 Kandinsky's *On White II* is an example of expressionist art

<http://>

Listen to 'Pierrot Lunaire' by Arnold Schönberg on YouTube.

activity
5.10
OTHER EARLY MODERN DANCE PIONEERS

- 1 Individually, research three of the following dance artists, looking particularly at the way they danced.
 - Gertrud Bodenwieser

 - Martha Graham

 - Isadora Duncan

 - Ruth St Denis

 - Ted Shawn

 - Sergei Diaghilev

 - Vaslav Nijinsky

- 2 Share your information with a partner.

- 3 As a pair, choose an artist whose work interests you the most.
- 4 Create three poses that reflect your chosen artist's style of dance.
- 5 Present your three poses to the class.

VIEWPOINTS

- Provide a short discussion outlining the main and most interesting points about your chosen artist.
- As a group, discuss which group best represented their chosen artist's style of dance. How did these poses differ from the modern movement you have studied?

activity 5.11

JACOB'S PILLOW DANCE INTERACTIVE: TED SHAWN

- 1 View Ted Shawn's Men Dancers as suggested in the weblink bubble below.
- 2 Write down the basic movement ideas used in this choreography.
 - a What formations are used?
 - b How do the dancers travel from one position to another?
 - c Are the movement dynamics strong or soft?
 - d How are the dancers' arms held?
 - e What is the general posture that is evident?
- 3 In groups of six, create a one-minute dance that includes ideas similar to Ted Shawn's choreography.
- 4 Perform for the class.



FIGURE 5.06 Ted Shawn

VIEWPOINTS

- Discuss the differences you have noted in the way Ted Shawn's Men Dancers performed and the way in which male dancers perform today.
- Discuss the way in which dynamic elements were used in the video clip.
- Discuss how the dance you viewed projected the idea of men dancing.

<http://>

For the following activity, you may find it helpful to listen to 'Heavy Horses' by Jethro Tull on YouTube.

<http://>

On the Jacob's Pillow Dance Interactive website (era 1930–1939), watch Ted Shawn's Men Dancers perform *Kinetic Molpai*.

activity 5.12

JACOB'S PILLOW DANCE INTERACTIVE: RUTH ST DENIS

- 1 View the *Ruth St Denis* video clip as suggested in the weblink bubble below.
- 2 Write down the basic movement ideas used in this choreography.
 - a How is the space used? _____
 - b What movements are performed? _____
 - c How are the arms used? _____
 - d Are the movements dynamics strong or soft? _____
 - e What changes did you notice in dynamics? _____
- 3 In groups of three, create a one-minute dance that includes movement reminiscent of Ruth St Denis' style. _____
- 4 Perform for the class. _____

VIEWPOINTS

Type 'Isadora Duncan' into a search engine and research biographical information. Follow this up by watching a dance by Isadora Duncan.

- Ruth St Denis used similar music and danced in a similar style to Isadora Duncan, but there were differences. As a group, discuss the differences between their dances so that you can identify each artist's individual style. _____

[http://](#)

For the following activity, you may find it helpful to listen to *Brahms' Waltz in A-Flat Major Opus 39* by Johannes Brahms on YouTube.

[http://](#)

On the Jacob's Pillow Dance Interactive website (era 1940–1949), watch *Ruth St Denis*.

[http://](#)

Go to YouTube and watch a clip of *Isadora Duncan* dancing.

activity 5.13

CHAPTER REVIEW

This chapter gives just a taste of the rich history of modern dance. For your own interest, read as much as you can about the history of modern dance and document any interesting findings in a personal blog. Many of the early modern dancers shocked audiences because their dance was so different from what had gone before. It is suggested that you research chosen artists from this chapter and identify what made their dance either shocking or different.

SOMATICS

GETTING TO KNOW
YOURSELF FROM THE
INSIDE OUT





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There is an increasing awareness of the benefits of somatic education for dancers. In the science of biology, 'soma' refers to the whole body of an organism. So, in the study of somatics, one perceives the body from a first person perspective.

Somatic education is about an awareness of physical experience. In other words, it is about how you observe your own body and the way that it moves. It is about dancers moving with an awareness of their bodies. This makes the movement a personal expression of that individual.

THE BREATH

Taking time to listen to your body begins with the breath. Because breathing is automatic, we usually give it very little thought. By tuning in to our breath, we can develop an awareness of breath and learn to recognise signs of stress in our bodies when our breathing changes. Where there is awareness, there is also the opportunity for change, should it be required.



activity
6•01

THE BREATH

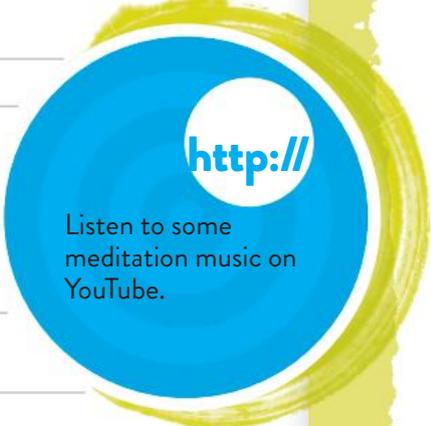
- 1 Lie on the floor, choosing a spot in the room that is comfortable and not too close to the person next to you. Put something under your head if you need to.
- 2 Uncross your legs and place your arms loosely at your sides.
- 3 Close your eyes.
- 4 Begin to tune in to your breath and listen. Do not attempt to change your breathing, just observe it.
- 5 Is your breath quite high in your chest? Does your breath go right down into your stomach or your diaphragm? Has your breathing slowed since you began focusing your awareness on it?
- 6 Keep observing your breath without changing it.
- 7 At the end of the outward breath, there is a small pause before you breathe in. Focus on noticing that pause.
- 8 As you breathe out, let your awareness travel down the outward breath, focusing on the little pause at the end. Don't try to control it, just become aware of it.
- 9 This little pause is a special moment of stillness that you can go to at any time.
- 10 When you are ready, slowly bring your attention back to the room, open your eyes and come and sit in a circle.

VIEWPOINTS

- Discuss how it felt to concentrate on the breath.
- Discuss how different emotional states affect the breath. Think of a time when you were stressed and try to recall how you were breathing at the time.
- Is it possible to change your emotional state by changing your breathing? How?

Teacher tip

Please read the following steps aloud to guide your students through the activity. Where appropriate, pause to allow your students to process the instructions. You could have meditation music playing softly in the background, but it is also possible to achieve the same results without music.



<http://>

Listen to some meditation music on YouTube.

activity
6•02

MOVING WITH THE BREATH

Choose a partner.

- 1 Read through the steps of this exercise together and discuss with your partner what you would like to achieve from working together. For example, it may be that you wish to be relaxed with the breath, or work with a stronger focus.
- 2 Stand close together and get in tune with your partner's breathing. Eventually you should be breathing together.
- 3 Breathe in together. On the outward breath, start moving in any way that feels natural until you are completely out of breath. Stand still, breathe in and then allow yourself to move again on the outward breath. Continue for approximately one minute.
- 4 Decide who is A and who is B.
- 5 A breathes in as B breathes out.
- 6 The person breathing in is still and the person breathing out moves naturally and freely.
- 7 Continue for one to two minutes.

VIEWPOINTS

- Come into the large group and discuss how you moved on the outward breath. Was it different from how you might normally move in dance? What difference did it make to move on the outward breath?
- How did the breath affect the quality of your movement?

EXPERIENCING THE SENSES

activity 6.03

BLIND PARTNER WALK

Choose a partner.

- 1 Decide who is A and who is B.
- 2 A holds on to B's arm. B is blindfolded.
- 3 A leads B slowly around the space (in silence).
- 4 As you are led around, take note of your surroundings. What can you hear? Can you tell when you are close to an object? How? Is one part of the room darker than the other? How could you tell when you were close to other people?
- 5 After several minutes, swap over. A is now blindfolded.

VIEWPOINTS

- Discuss how it felt to be blindfolded.
- Were you more aware of some aspects of the space? How could you recognise where you were?

- What was your response to being led around? How did you feel?
- How did being blindfolded change the way that you walked?



activity 6.04

INITIATION

Choose a partner who you haven't worked with this week.

Decide who is A and who is B.

- 1 A touches B on a part of his/her body, for example the shoulder. B then moves their shoulder in response to the touch, letting the shoulder initiate the movement. B keeps moving until A touches another body part. Each time a different body part is touched, the movement should be initiated from that part.
- 2 Keep the touches coming fairly regularly.
- 3 Swap over and allow A to move in response to B's touch.
- 4 Come to a close.

- 5 Begin again with both A and B touching and moving at the same time to create an improvised duet.

VIEWPOINTS

- Discuss what sort of movement resulted from this activity.
- Was your response to the touch natural, or did you fall back into known movement vocabulary?
- Could you recognise any new movement being generated? Could this happen if you were consciously choreographing new material? Discuss how you might use such an activity to find new movement material.

activity
6•05

WAYS OF WALKING

Choose a partner who you don't usually work with.

Decide who is A and who is B.

- 1 A stands against the wall while B starts walking around the space as naturally as possible.
- 2 Allow time for B to find his/her own natural way of walking. A should watch carefully. What size steps is your partner taking? What speed are they walking at? Does one arm swing, or both? Does one foot turn in, or out? Watch carefully for any little idiosyncrasies in your partner's movement.
- 3 When A is ready, he/she can begin walking behind B, copying B's walk.
- 4 After a length of time, once A believes that he/she has become confident in B's walk, A asks B to stop walking and stand against the wall.
- 5 A continues walking in the style of B.
- 6 B watches and observes.
- 7 After a length of time, all will stop.
- 8 Talk to your partner about the experience. Was B aware that they walked the way that A demonstrated? How easy/difficult was it to walk in the manner of another person? Was there any exaggeration present in the imitated walk?
- 9 Swap over and repeat the whole exercise from the start.

activity
6•06

IN THE STYLE OF BONNIE COHEN

Bonnie Cohen (also known as Bonnie Bainbridge-Cohen) is the creator of a practice known as Body-Mind Centering® (BMC®). In her classes, Bonnie assists participants to understand the workings of the body. The goal of the practice is to develop an appreciation for the interconnection of body, emotion and movement by understanding how the body works.

- 1 Run around the space as fast as you can or, alternatively, dance to an up-beat piece of music.
- 2 Come to a standstill, place your hand over your heart and feel it beating.
- 3 Choose a partner.
- 4 Decide who is A and who is B.
- 5 A breathes naturally, standing, sitting or lying down. B places her/his hands on A's body, listening to the breath. Place your hands on different parts of the body, listening to every part through your hands.
- 6 Feel the contraction and expansion through the tissue.
- 7 Try to focus on your own breathing at the same time. Does this alter your breathing? Are you more aware of your breathing?
- 8 How does A feel? Does being touched alter his/her breathing?
- 9 When you are ready, swap over and repeat, with A touching B and listening to B's breathing.

activity
6•07

COLLECTIVE SILENT WALK

- 1 With your teacher's help, decide on a walking route around the school that will expose you to trees and nature. Try to keep it relatively close to your classroom as it is not the length of the walk, but the experience in nature, that is important.
- 2 Once you are outside the door it is important to remain silent or the experience will be lost. If you have a need to speak, make sure that you do so before you leave.
- 3 When you reach a quiet place in nature, find a tree and look at it with new eyes. Take time to examine the bark of the tree, the colour of the leaves and the feel of the tree trunk. What can you see in the tree, what can you see on the ground?
- 4 Wander around the area, or remain still, taking in the aspects that you may not notice in your everyday activity.
- 5 Return to your classroom and, without speaking, begin to respond to the experience in movement.
- 6 Create a sequence of movement that reflects your feelings and emotions or recreate what you saw.

VIEWPOINTS

- When everyone has finished their movement sequence, share with the class.
- Discuss whether the movement you created in response to your experience in nature was different from what you might have otherwise created. Why?



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SOMATIC PRACTICE AND PRACTITIONERS

There are several practitioners who work somatically. While their practices are not all designed specifically for dancers, they each have a relationship with dance.

Moshé Feldenkrais created a program called Awareness Through Movement® (known as the Feldenkrais Method). The aim of this program is for individuals to develop an ease of movement through gentle exercises. In a modern world, bodies fall into bad habits. The Feldenkrais method assists in reprogramming the way people move to provide economy of movement and reduce strain and stress on the body.

Frederick Matthias Alexander created the Alexander Technique. This is similar to the Feldenkrais Method in that the focus is on physical wellbeing.

Shin Somatics® is a unique somatic practice influenced by Feldenkrais, yoga, Japanese Butoh, Dance Movement Therapy (DMT), Movement Imagery, and effective communication. It is about moving consciously, slowly and gently without stress.

There are many other somatic practices including Body-Mind Centering®, yoga, Ideokinesis and the Skinner Releasing Technique (SRT). All somatic practices are designed to assist in creating physical wellbeing.

activity 6•08

RESEARCHING SOMATIC PRACTICE

- 1 Choose two somatic practitioners from the following list:
 - a Moshé Feldenkrais
 - b Frederick Alexander
 - c Bonnie Cohen
 - d Sondra Fraleigh
 - e Joan Skinner
- 2 Enter each of these names into a search engine.
- 3 Gather as much information as you can.
- 4 In your own words, write about your chosen practitioners, providing background information about the technique. (Years 7 and 8, 250 words) (Years 9 and 10, 400 words)
- 5 In the final paragraph, discuss the similarities and/or differences between your two chosen somatic practices/practitioners.



Alamy/ZUMA Press

activity 6•09

CHAPTER REVIEW – MIX AND MATCH

Draw a line from one side to the other to match the words with their partners.

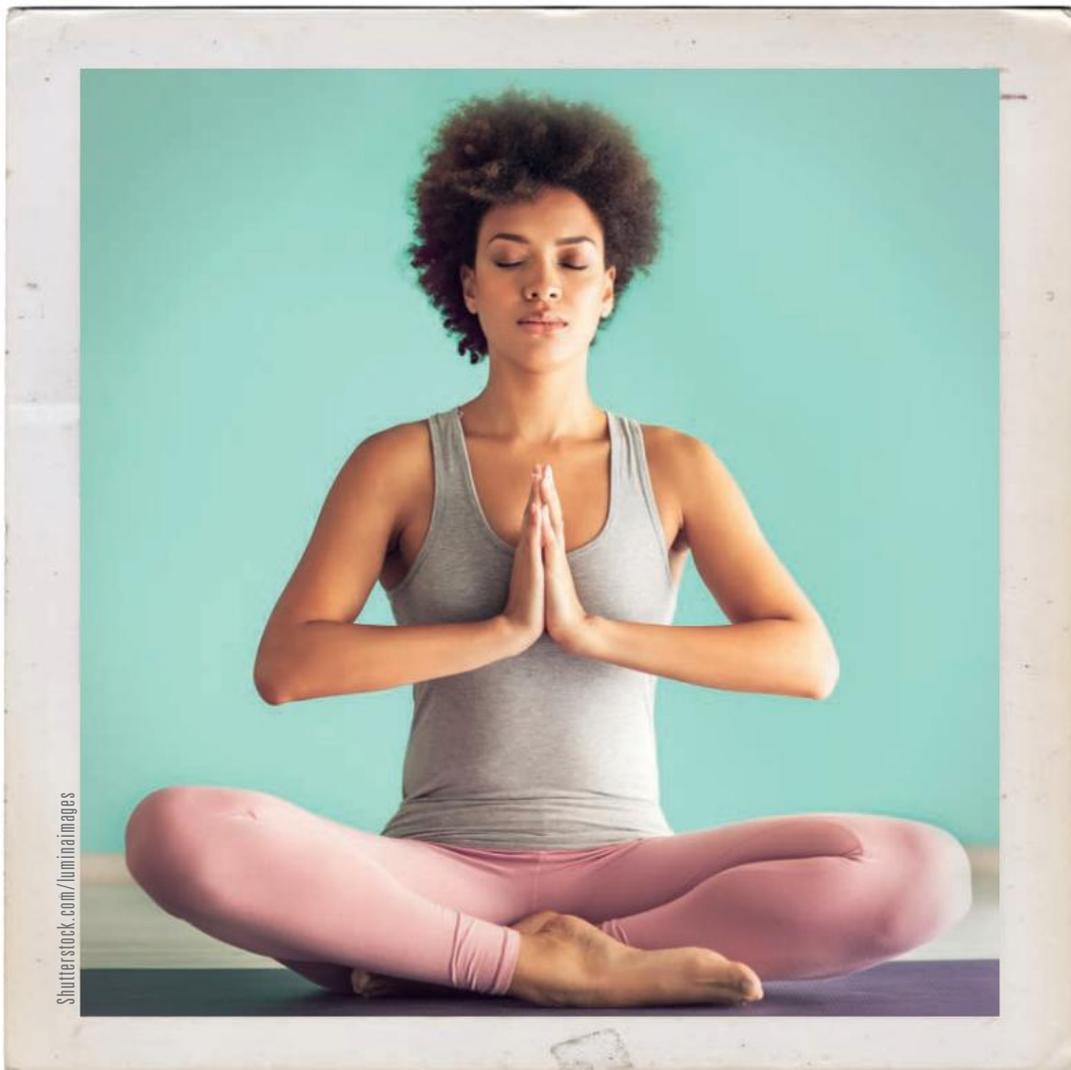
Frederick Matthias Alexander
inside
Joan Skinner
body
Sondra Fraleigh
Moshé Feldenkrais
awareness
Bonnie Cohen

Skinner Releasing Technique (SRT)
mind
Shin Somatics®
change
Awareness Through Movement®
Body-Mind Centering®
out
Alexander Technique

activity
6•10**CHAPTER REVIEW ACTIVITY – WHAT DOES THIS MEAN FOR ME?**

In 50 words (Years 7 and 8) or 100 words (Years 9 and 10) write about your experiences as you worked through the exercises in this chapter.

- How has this chapter made you more aware of your own body and your own unique way of moving?
- How can you incorporate the knowledge you have gained from this chapter into your dances?



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DANCE COMPANIES

OF AUSTRALIA AND
NEW ZEALAND

This chapter will highlight the great work of professional dance companies throughout Australia and New Zealand. Companies that have provided resources from their education programs have been featured. Many other companies are included in the chapter with links to education programs and further research.

BANGARRA DANCE THEATRE

Bangarra Dance Theatre is Australia's leading Indigenous performing arts company and is recognised nationally and internationally for distinctive theatre productions that combine the spirituality of traditional culture with contemporary forms of storytelling through dance. Bangarra was founded in 1989 by dancer and choreographer, Carole Johnson. Since 1991, Bangarra has been led by Artistic Director and Choreographer, Stephen Page. Bangarra's vision is to:

Respect and rekindle the links between traditional Indigenous cultures of Australia and new forms of contemporary artistic expressions;

Create inspiring dance theatre productions of integrity and excellence that resonate with people throughout Australia and the world.

Courtesy Bangarra Dance Theatre



Greg Barrett



Gerald Jenkins



Greg Barrett

Bangarra exists to create a foundation for the care and celebration of Aboriginal and Torres Strait Islander cultural life. The company is based at Walsh Bay in Sydney and presents performance seasons in Australian capital cities, regional towns and remote areas. Bangarra has also taken its productions to many places around the world including major centres in Europe, Asia and the USA.

Courtesy Bangarra Dance Theatre

EDUCATION PROGRAM

Students are able to attend live performances of Bangarra in theatres around Australia as well as internationally. Filmed excerpts of the productions and behind-the-scenes interviews can be viewed on YouTube and Vimeo, and DVDs and CDs can be purchased through its website. Bangarra has a commitment to nurturing the next generation of Indigenous storytellers through its youth program *Rekindling* and its community outreach program, designed to inspire and develop the next generation of Indigenous storytellers by using dance to reconnect with their cultures.

Bangarra also offers online education resources, which include excerpts from productions and class activities aligned to curriculum.

Courtesy Bangarra Dance Theatre



<http://>

For more information on the Bangarra Dance Theatre Education Program, visit the **Bangarra** website.

activity
7.01

COMMUNITY CONNECTIONS

Teacher tip

Students may need more time than usual to complete this activity.

Bangarra Dance Theatre exists in two worlds – the ancient and the modern – creating new dance theatre works that are inspired by traditional stories and customs of the Australian Indigenous people. Bangarra is dedicated to spending time ‘on country’ in regional and remote communities, so that the creative artists can refuel their own spirits, and reinforce their sense of who they are, where they come from and the critical importance of the traditional stories that are their creative work. This relationship with community is fundamental to Bangarra to ensure respect for cultural protocols and receive permission to interpret these stories.

This activity may help you to connect with a community group in your neighbourhood. It is not the intention of this activity to replicate the spiritual nature of the work that Bangarra does, but to engage in an enjoyable activity through which you will learn more about your own community.

Choose a partner who lives in the same neighbourhood as you.

- 1 Choose a community group from your neighbourhood. The following are examples only. In consultation with your teacher, you may choose something that does not appear on this list.

- a a local sports club
- b a support group for illness
- c a neighbourhood house or community centre
- d a residents’ association
- e a Toastmasters group
- f an Earthcare volunteer group
- g a spinners and weavers group
- h a laughter club
- i a local Lions House club
- j a local Rotary club
- k a garden group
- l a writers’ group
- m a hiking group

- 2 Research your chosen group. Ensure you have a solid understanding of the group’s aims and objectives before taking the next step.
- 3 Contact a person from your chosen group to introduce yourselves and explain your project. Be clear about what you would like from them.
 - a Email your introduction and request if possible – otherwise, make a phone call.
 - b Ask if you might meet with a contact person and conduct a short interview.
 - c If appropriate, ask if you may attend meetings or events being held.
- 4 Draw up a list of questions for the contact person. Ensure that the questions cannot be answered with a simple ‘yes’ or ‘no’.

For example, instead of asking: ‘Do you have many members?’

You could say: ‘Can you talk about your membership and how this has fluctuated over the years?’

- 5 Meet the person at a nominated time and conduct a short interview (10 minutes). Where possible, record the interview on your phone or have one person write the answers down while the other person conducts the interview. Ensure that the contact person gives their permission to be recorded.
- 6 Write up the main points of the interview.
- 7 Attend one or more functions associated with your community group.
- 8 Most community groups need support; this is often financial, but sometimes it is just about getting a message out into the community. Together, choreograph a dance that could be used to promote your neighbourhood group.
- 9 Think about costuming and props. Keep it simple but take the time to convey something about the group through your costume. For example: a hiking group might wear boots, shorts, a long-sleeved shirt and a sunhat. For added effect, you could carry a backpack.
- 10 Perform for the class. Where your teacher feels it appropriate, you may offer to perform the dance for your community group.

VIEWPOINTS

- Discuss how the time spent in getting to know and understand the people in the group has assisted you in creating a dance.
- You have spent some time learning about your community group. What have you learnt that you did not know from simply reading its website?
- Discuss the way Bangarra Dance Theatre connects the ancient culture of the Australian Aboriginal and Torres Strait Islander people to a modern society, in relation to values, cultural systems and identity.



Greg Barrett

BUZZ DANCE THEATRE AND STEPS YOUTH DANCE COMPANY



FIGURE 7.01 Buzz Dance Theatre dancers perform *Restless* in 2012 (L–R) Hayley Schmidt, Amy Macpherson, Jacqui Claus, Peter Fares

Buzz Dance Theatre and STEPS Youth Dance Company are companies that are specifically focused on young people and contemporary dance. Both companies are based in Perth. In 2015, a new contemporary dance company will be formed in Perth, taking the best of both Buzz's and STEPS' current programs. The strong youth and education focus of the two companies will remain.

BUZZ DANCE THEATRE

Buzz produces and presents original Australian contemporary dance theatre performances devised for specific age groups from primary through to tertiary level together with complementary workshop programs, public sessions, feature performances for special events and dance development activities.

The company is nationally recognised for the excellence of its artistic program and its commitment to the provision of engaging dance theatre experiences for young people. The annual program caters for approximately 20 000 people, mainly children and young people.

Courtesy Buzz Dance Theatre

STEPS YOUTH DANCE COMPANY

Also based in Perth, STEPS is one of Australia's leading youth dance companies, dedicated to providing extraordinary immersive experiences for young people. Award-winning and nationally renowned, STEPS' operations are characterised by vision, innovation and professionalism.



FIGURE 7.02 *Phoenix*, Playhouse Theatre 2010, dancers (L–R) Zoe Wozniak and Harrison Elliott

STEPS engages recognised and leading arts practitioners to inspire, mentor and work with the young company members (aged 7–21) to develop performance and choreographic skills and increase confidence. The centrepiece of the STEPS calendar is the presentation of an original, contemporary dance production, created and performed by the young dancers in collaboration with professional choreographers and designers. STEPS productions are accessible, relevant and appealing to young people within the Australian context.

STEPS engages the creative energy of dancers and audiences, exposing them to the transformative power of dance.

activity 7.02

JOINING FORCES – PART A

You may be reading this information prior to the union of Buzz and STEPS, or it may be that they have already formed a new company, making the information in this section historic. Either way, it is worth considering the work involved in merging two dance companies.

Divide the class into four groups of equal size. You will be creating your own dance company.

- 1 As a group, decide on the following and record the information.
 - a Your vision for the company – What is your company about? What is your purpose?
 - b Your mission for the company – What do you hope to achieve?
 - c Who will run the company? From your group, appoint a General Manager, Artistic Director and Board of Management.

The members of the board may be allocated specific responsibilities such as Education, Marketing, Sponsorship, Project Management, Production and Venue Management and Finance.

- d A name for your company that reflects its purpose.



FIGURE 7.03 Buzz Big Stretch Tour 2010

- 2 Present your company to the class, introducing each member and their role within the company. Explain your vision and mission for the company.
- 3 As a group, go back to your space to choreograph a dance that reflects your vision for the company. If your group is relatively small, work together. Otherwise, work in small groups and then create transitions to link the separate sections together. You are now working as choreographers and dancers.

- 4 Perform.

VIEWPOINTS

- Discuss how successfully each group achieved the intent for their work.
- How well did each name suit the company and the dance?
- Design a poster advertising your company. This can be done separately or as a group.

activity 7.03

JOINING FORCES – PART B



FIGURE 7.04 Buzz Dance Theatre dancers perform 'Ghostlight' from *Thrill* 2011 (L–R) Dean Cross, Jacqui Claus, Peter Fares, Hayley Schmidt, Rhiannon Spratling

Join with another company from your class. (This activity follows on from activity 7.02).

The two companies are to merge to make one company.

- 1 Discuss where you have similar values and intent.
- 2 Create a new vision and mission together.
- 3 Decide on a new name.
- 4 Introduce your new company to other members of the class.

VIEWPOINTS

- Discuss the difficulties associated with creating a new company from two separate companies.
- How easy/difficult was it to let go of what you had created?

- Are you happy with the new company or did you prefer what you had before? Why?
- What difficulties could you envisage that STEPS and Buzz could (or may already) have experienced when joining forces to create a new company?
- Can you think of a name that would reflect their new company and, if they already have a name, how well does it reflect their company?



FIGURE 7.05 *Try Hard* (in rehearsal), State Theatre Centre of Western Australia 2012, dancers (L–R) Melanie Stott, Emma Hutchinson

SYDNEY DANCE COMPANY

Sydney Dance Company is a legendary force in Australian contemporary dance. Actively creating and touring new work under the Artistic Directorship of Rafael Bonachela, the Company maintains an ensemble of 16 dancers.

Sydney Dance Company has its origins in a group founded in 1969 by dancer Suzanne Musitz. Soon known as The Dance Company (NSW), from 1975–1976 the company was directed by Dutch choreographer Jaap Flier, before the appointment of Australian choreographer Graeme Murphy in 1976. In 1979 Murphy and his partner Janet Vernon instituted the defining name change to Sydney Dance Company and proceeded to lead it for a remarkable 30 years. Murphy and his collaborators created work that enthralled audiences in Australia and in extensive international touring, including being the first Western contemporary dance company to perform in the People's Republic of China.

Sydney Dance Company has been led since 2009 by Spanish-born Artistic Director Rafael Bonachela. Over the past five years the company has cemented its reputation as a creative powerhouse, with an acclaimed group of dancers presenting new work by Bonachela and other choreographers, designers, composers and musicians. The company has expanded its reach into the towns and cities it visits with work for schools and local dancers.

For Sydney Dance Company season and touring information visit sydneydancecompany.com.

Courtesy Sydney Dance Company



EDUCATION PROGRAM

Through its dance education program DancED, Sydney Dance Company offers school matinee performances, in-school workshops, resources and other opportunities for teachers, students and dancers.



9780 1703 4688 7

Courtesy Sydney Dance Company



activity
7.04
DOORS

Read about Kaldor Art Project's *13 Rooms* exhibition.

Watch a clip of *Revolving Door*.

Create groups of five.

1 Choose a door from the following examples.

- | | |
|--------------------------------|-------------------------------|
| a a trapdoor | f a French window door |
| b a stable or barn door | g a garage door |
| c a kitchen door | h a safe door |
| d a front door | i a wardrobe door |
| e a shutter door | |

2 Create a moving door with your bodies. Think about the weight and size of the door, whether it is sometimes slammed, or whether it closes slowly. Does it roll or slide? Open and close it several times.

3 Perform your door dance.

VIEWPOINTS

- Guess what type of door each group performed.
- How did the groups give you clues as to the type of door being presented?

<http://>

Read about Kaldor Public Art Project's *13 Rooms* exhibition.

<http://>

Watch the clip *Revolving Door* on Kaldor Art Project's website.



Peter Greig

DANCENORTH

Dancenorth is one of Australia's leading contemporary dance-theatre companies who experiment with all art forms to create immersive and dynamic dance experiences for audiences locally, nationally and internationally. Located in Townsville amidst the picturesque tropical north of Australia, Dancenorth is testament that international quality can be produced in a regional setting by balancing a strong presence with a commitment to making art that tours the globe. Its mission is to offer quality theatrical experiences for all audiences by performing with excellence and creating innovative dance theatre.

The North Queensland Ballet and Dance Company was founded in 1969 by Ann Roberts OAM FRAD (1923–2002) who worked tirelessly in the company's early years to ensure that the company produced work of an exceptionally high standard. In 1985 Cheryl Stock was appointed the first Artistic Director of the professional company, changing the name to Dancenorth and instituting a policy of contemporary Australian dance works. In the following years, the company achieved national and international recognition, touring extensively throughout Australia and South East Asia. In 1995, Wendy Wallace was appointed as acting Artistic Director and was succeeded by Graeme Eatson in 1996. In 1997, Jane Pirani was the fourth Artistic Director to be appointed and enjoyed eight years leading the company and touring to Japan, China and around Australia. From May 2005 to February 2009, Gavin Webber was the fifth Artistic Director of the company. Appointed in 2010, Raewyn Hill became Dancenorth's sixth Artistic Director.

Courtesy Dancenorth



EDUCATION PROGRAM

Dancenorth offers a variety of community and education engagement programs.

Courtesy Dancenorth



<http://>

For more information on the Dancenorth Education Program, visit the **Dancenorth** website.

activity
7•05
ABANDON

Choose a partner.

- 1 Take 20–30 minutes to create a one-minute dance using the words below as a stimulus for movement.

● lovesickness	● jealousy	● fury
● delirium	● delusion	● madness
● euphoria	● ecstasy	● revenge

- 2 Use improvisation as a technique to create movement vocabulary.
- 3 Ensure that you create contrasts in your work through manipulation of dynamic elements and tempo.
- 4 Create differences between the sections. For example, delirium and euphoria might create a similar response in your body. Take care to be clear about the meaning of each word and differentiate between them.

- 5 Rehearse to the music.

- 6 Perform.

VIEWPOINTS

- Which pair achieved the intent for their work with the most clarity between the different sections?
- What did the choreographers do to achieve clarity between each section so that the different emotions were recognisable?

<http://>

For the following activity, you may find it helpful to listen to 'Storm (Vivaldi Techno)' by Vanessa Mae on YouTube.



CHUNKY MOVE

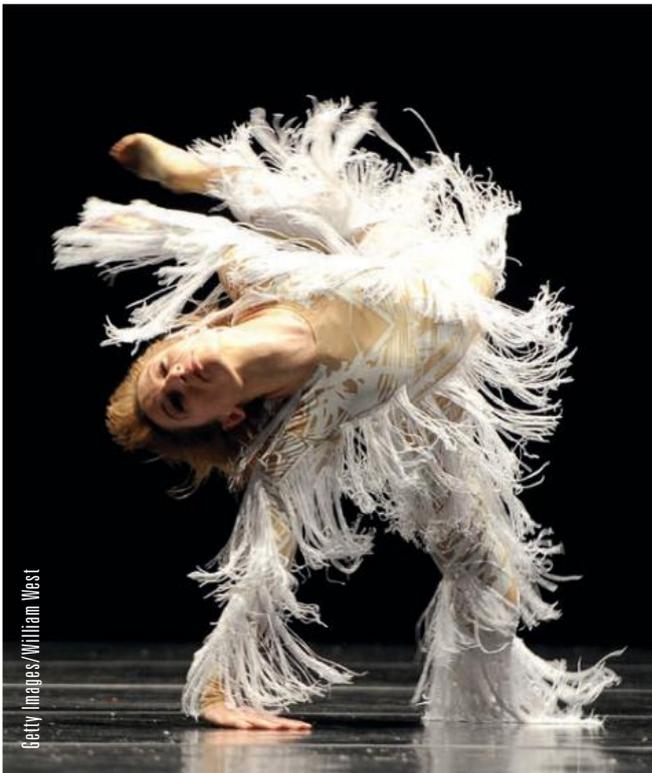
Founded by Artistic Director Gideon Obarzanek, Chunky Move is renowned for producing work that challenges the boundaries of contemporary dance. Over the past 20 years, Chunky Move has earned a reputation for producing performances that are both genre-defying and unique. As a company, Chunky Move has experimented with form and content, creating works for not just the stage but also for installation work, new media and site-specific performances.

Internationally acclaimed choreographer Anouk van Dijk joined the company in July 2012. Her work, which has toured throughout Europe, North America, Asia and Australia, is both innovative and daring, making her a perfect fit for the company's vision.

Chunky Move creates popular productions for touring as well as offering workshops and programs for the general public. Chunky Move continues to contribute to the ever-evolving dance culture of Melbourne.

EDUCATION PROGRAM

Chunky Move offers dance workshops that can be held in schools or at the Chunky Move studio. Industry days for senior students, held in conjunction with Ausdance Victoria, focus on repertoire. Inquiry forms and information packs are available on the Chunky Move website.



activity 7.06

MAKING A DIFFERENCE

Create groups of three.

- 1 Stand in a circle. Without speaking, step forward one at a time to improvise a short movement motif. It is not important that the movement mean anything in particular.
- 2 It is natural to try to assign meaning to movement, whether or not there is any meaning intended. Create a meaning for each of the motifs that were shown.
- 3 Choose one of the motifs to develop.

- 4 Use the original motif as a starting point.
- 5 Improvise to come up with new movement material that fits with the original motif.
- 6 Develop the dance so that it is one minute long (Years 9 and 10) or 30 seconds long (Years 7 and 8).
- 7 Ensure that you include:
 - a floor work
 - b the whole space
 - c jumps
 - d leaps
- 8 When you have completed your dance, use retrograde (running every movement backwards like a film rewinding) so that your dance starts at the end and runs backwards to finish with the beginning of the original motif.
- 9 Every time you come to a jump or leap, change it by doing some fast kicking with your legs in the air. This may be done by sitting or lying on the floor and kicking your legs, or jumping with a fast kick. Perhaps two people might hold one person up while they do some fast kicking. Just make sure it is performed differently each time.
- 10 Perform.

VIEWPOINTS

- Discuss how it felt to create new movement through improvisation. If you fell back into old ways of creating movement, discuss why you found it difficult to use improvised movement.

- Discuss whether you could see originality in the dances.
- Could you identify a theme in any of the dances. Discuss whether or not it is necessary for a dance to have a theme.
- How did the use of retrograde change your dance? Discuss how you felt about the final result.



TASDANCE

Tasdance is a professional dance company based in Launceston, Tasmania. Established in 1981 as Australia's first official dance in education company, Tasdance has gone on to build a reputation for strength, diversity, and innovation in the presentation of daring contemporary work both around Tasmania and on interstate and national tours.

'Passionate, committed and daring, Tasdance has worked with the who's who of contemporary Australian choreography. They are passionate ambassadors for the art form.'

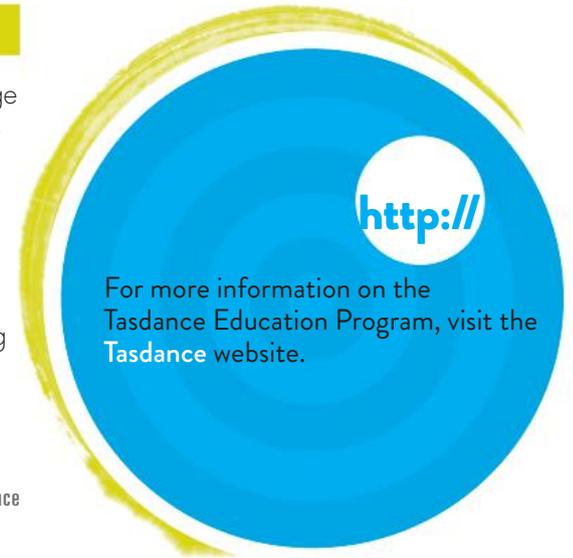
The Sidney Myer Foundation

Courtesy Tasdance

EDUCATION PROGRAM

Tasdance is committed to its education program. It offers a diverse range of programs including an education performance project for secondary and college students where participants develop technical dance skills and performance experience. Other workshops and residencies can be tailored to suit the individual needs of students, schools, and staff. Tasdance also runs a mentor program and offers work experience for students in Years 10–12. Teacher resources are available by contacting Tasdance. For more information on the Tasdance education program, contact Tasdance on admin@tasdance.com.au or visit the Tasdance education website.

Courtesy Tasdance



Fairfax Syndication/Cathryn Tremain

activity 7.07

IMAGE PROMO

This education project was choreographed by Liesel Zink and Jason Northam. The project explores the relevance of image in contemporary society and asks the following question:

In a world full of social pressures and expectations, what does it mean to find your own unique image on your journey of self-discovery?

- 1 Watch the short video clip of *Image Promo*.
- 2 Note how the different sections are structured.
- 3 Note where individual image is shown and where dancers conform to a similar image.

VIEWPOINTS

- Discuss how 'image' is achieved through dance.
- 4 Create an individual movement sequence that reflects how you feel about your own image. You might base your movement on your personal emotions around image or on something more literal.
 - 5 Without speaking or commenting on anyone's work, take turns moving into the space to perform your sequence.
 - 6 After the final performance, discuss how powerful it was to watch something so personal in silence.
 - 7 Allow anybody who wishes to share to explain their sequence.
 - 8 Select two of the individual sequences to learn as a group.

Teacher tip

The weblink bubbles below suggest a video clip of *Image Promo*, as well as some music that you may wish to use for this activity. If possible, film the final group dance.

- 9 Learn the first sequence.
- 10 Rehearse by performing the first sequence together. Once you have run through the first sequence, move straight into performing your individual sequence (all at the same time). When finished, stay frozen until the entire group has finished.
- 11 Learn the second sequence. Rehearse again in this order: first sequence, individual sequence, second sequence, individual sequence.
- 12 As a group, discuss how you would like to finish this dance. Perhaps you were inspired by the way in which the dancers in *Image Promo* moved. You may wish to create something in a similar style. Alternatively you may wish to create something entirely unique that reflects your group.
- 13 Find a finishing pose for the dance.
- 14 Rehearse to the music.
- 15 Perform with your teacher filming your work.

VIEWPOINTS

- How successful were you in achieving your intent for this work?
- What did you learn about yourself while preparing this dance?

<http://>

Watch *Image Promo* by Tasdance on YouTube.

<http://>

For this activity, you may find it useful to listen to 'Oh, You Pretty Things' by David Bowie on YouTube.

EXPRESSIONS DANCE COMPANY

Expressions Dance Company (EDC) was founded in 1984 by Maggi Sietsma and Abel Valls. The company had its first performance in Brisbane in 1985 as part of the national conference of the Australian Society for Education in the Arts. The first production was Maggi Sietsma's *Snow Drops* and in that first year, the company's commitment to presenting contemporary works by Australian choreographers was clear.

Over the years Expressions Dance Company has featured the work of many Australian choreographers such as current Artistic Director, Natalie Weir, Rosetta Cook, Graeme Watson and Sue Peacock. Celebrating 30 years in 2014, EDC is now one of Australia's most exciting arts companies. Leading EDC's artistic vision since 2009 is choreographer Natalie Weir, Queensland's prolific art export who has created more than 160 new works with major dance companies across Australia and the world.

Natalie's signature works for EDC include *where the heart is* (2010 and 2012), *R&J* (2011) and *When Time Stops* (2013). 2014 will see the world premiere of Natalie's fourth signature work – a new contemporary dance adaptation of *The Red Shoes*. Natalie has also created smaller works for EDC including *While Others Sleep*, *Raw* (2010), *Don't*, *The Lament* (2012), and *Carmen Sweet* (2013).

Courtesy Expressions Dance Company (EDC)



Dylan Evans

EDUCATION PROGRAM

Expressions Dance Company has always had a strong commitment to its dance education program. Teachers (as well as students) are provided for and can take advantage of *Focus*, a teacher development program where teachers work with professional dancers to refine teaching practice and expand classroom activities.

Workshops in contemporary technique, choreography or contact/duo are also offered to students.

An education booklet is available on the website that provides the reader with a performance calendar and information about resources and professional development days. Teacher resource packs are available for most of EDC's recent performances.

Courtesy Expressions Dance Company (EDC)

<http://>

For more information on the Expressions Dance Company Education Program, visit the Expressions Dance Company website.



Dylan Evans

activity
7.08

TURNING WITH TIME

Artistic Director Natalie Weir choreographed *When Time Stops*, a work described as an 'ethereal journey of life-changing moments'. Some of us have experienced events that have changed the direction of our lives. Others have experienced life changes on a smaller scale.

Whether or not you can recall a significant event, you will know of someone whose life has been affected by an event or loss. Think of the Queensland floods, the Christchurch earthquake, the bushfires in Victoria. These are all significant events that have changed the lives of those who experienced them.

Individually, write about an event that changed the direction of your life or someone else's. Try to think of someone that you know if you cannot find something of your own to write about.

Create a group of three.

- 1 Share your stories
- 2 Decide on a story to tell.
- 3 Create a one-minute (Years 7 and 8) or two-minute (Years 9 and 10) dance that captures the essence of that story.
 - a Use twisting and turning along the way to show the small changes that take place in life's journey.
 - b When you come to the major life-changing event, show this through larger, faster and stronger turns. Find a creative way of performing the turns.
 - c After this experience, find a new way of moving to show that there has been a change in life. Change your dynamic qualities, use of space and tempo.
 - d Finish by repeating chosen sections and adding extra movements to the repeated sections to show the growth that has taken place.

VIEWPOINTS

- This is quite a difficult task. Discuss any problems you encountered and how you overcame them.
- Discuss how well this structure worked for you.
- How well did different groups realise their intent for their dance?
- Discuss how making changes to the dance elements and choreographic devices used enhanced the work.

THE ROYAL NEW ZEALAND BALLET

The Royal New Zealand Ballet is a company of 34 dancers performing an eclectic repertoire of dance styles from 19th century classics to 21st century contemporary works for national and international audiences. The company continues to build a style that is unique to its company and to Aotearoa (Māori for New Zealand).

The Royal New Zealand Ballet was formed in 1953 by Danish Royal Ballet Principal Dancer, Poul Gnatt. The company's early days of touring embodied the New Zealand pioneering spirit.

Courtesy The Royal New Zealand Ballet



FIGURE 7.06 Lucy Green as Cinderella, 2012

Performing night in, night out, company members unloaded and repacked the set, rigged the lights and ironed the costumes, with local community members providing accommodation. The spirit of those days survives, and the support of the New Zealand public remains. The Royal New Zealand Ballet is seen as an intrinsic part of the country's national heritage, and has the largest following of all New Zealand performing arts companies. The Royal New Zealand Ballet has developed a reputation for strong characterisation in the staging of full-length dramatic works that became a hallmark in the 1980s.

In January 1988, The Royal New Zealand Ballet moved to its first ever permanent purpose-built premises in Wellington's Westpac St James Theatre (now the St James Theatre). In 2013, New Zealand's national ballet company celebrated its 60th anniversary.

Courtesy The Royal New Zealand Ballet



FIGURE 7.07 Stella Abrera as Aurora in *The Sleeping Beauty*



FIGURE 7.08 Gillian Murphy and Qi Huan

THE DANCE EXPLORER COMMUNITY AND EDUCATION PROGRAM

Dance Explorer is The Royal New Zealand Ballet's Education Program, where curriculum-linked, tailor-made workshops are available to students in their classrooms. Some of these workshops provide repertoire from current seasons and other workshops are available in

creative dance. Resources are available and Dance Explorer offers aspiring dancers the inspiration and technical knowledge required to become a professional dancer.

Mentor programs are offered along with Ballet for Boys and Dance Explorer open classes. It is also possible to join the dancers before a performance for *Warm Up Curtain Up* and watch the dancers prepare for a show. Students may take a backstage tour or participate in a question and answer session with dancers following matinee performances.

Courtesy The Royal New Zealand Ballet





FIGURE 7.09 *Giselle*, with dancers Gillian Murphy and Qi Huan (Albrecht)

MILAGROS

The Royal New Zealand Ballet has supplied a repertoire task that it developed in cooperation with secondary school dance specialist, Brigitte Knight. The choreography is *Milagros*, choreographed by Javier De Frutos.

Javier De Frutos has been both celebrated and criticised for his work; he is controversial, but he has a clear concept of what it means to be an artist.

‘What is our obligation in making work?’, he asks. ‘You must always pose questions, and try to answer some – and the exchange with the audience must always be utterly interesting.’ He pauses, lets the anger subside into mischief. ‘Somebody said that the best gumbo is the one where the chef spits in the pot. You don’t want to know it’s happened – but the gumbo is divine.’

Brigitte Knight

The Independent, 13 March 2011

The Royal New Zealand Ballet has a *Milagros* education resource booklet available for purchase that explores *Milagros* in depth, examining themes and ideas, the structure of the extract, movement motifs, analysis, elements of dance, choreographic devices and structures, productions technology, and features of contemporary ballet.

Courtesy The Royal New Zealand Ballet

activity
7·09

MILAGROS

MOVEMENT MOTIFS

Milagros contains movement motifs that are varied and developed throughout the work. When analysing this extract, the following movement motifs can be identified and used to explain the development of the themes in the work. It is useful to discuss the different ways the motifs appear and are developed.

- pushing
- contracting
- limping
- watching
- Spanish walk
- scooping
- knee walk
- stacking heads

ANALYSIS – HOW DANCE IS USED TO COMMUNICATE THE CHOREOGRAPHIC INTENTION AND THEMES

Before analysing the choreography, here are some useful words to add to your vocabulary. Write the definitions of each word or phrase below. Use a dictionary or dictionary website to check that you have them right.

stylised _____

contraction (in dance) _____

release (in dance) _____

concentric _____

pas de deux _____

pas de trois _____

pas de quatre _____

pas de cinq _____

rite _____

prostrate _____



Maarten Holt

activity
7.10

FEATURES OF CONTEMPORARY BALLET

Milagros is an example of contemporary ballet, which is ballet that is modern or new. It uses many of the techniques in classical ballet but has a modern and creative edge that creates new shapes and ways of moving. It is not the same as contemporary dance, which uses a completely different technique from ballet. Contemporary ballet is sometimes called neo-classical, modern or post-modern ballet. Contemporary ballet is the most accurate way of describing the genre of *Milagros* because it most closely explains the free, expansive and wild quality of the choreography.

External assessment often requires you to compare and contrast features of the dance genre you are analysing. The chart below gives examples of some of the features of contemporary ballet.

Working in groups of four, fill in the gaps in the table below. Insight Ballet Glossary videos (on YouTube) can help you see the steps if you're unfamiliar with the ballet vocabulary.

Movement	Description	Where it appears in <i>Milagros</i>	Classical or contemporary feature? Explanation.
grande jeté			Classical – grande jetés (split leaps) are featured in the grand allegro section of ballet class and are often performed on stage. Alignment is careful, the legs and feet fully extended, the arms carefully placed.
flexed feet		Small groups section of the extract during the pas de deux and pas de trois lifts	
arabesque penchée			Classical –
limping			
chainé			Classical –
développé			
Spanish walk			Contemporary – the feet are flexed and the dancers step onto their heels (in ballet dancers always step onto the balls of their feet), the hips sway and are not controlled, the pelvis and upper back are released to create a flamenco style.
contraction			Contemporary –
attitude derrière			



Evan Li

activity
7•11
PERFORMING THE REPERTOIRE

Watch the *Milagros* work again.

After watching the movement motifs again, create the formation seen on the screen and take time to re-create each of the dance excerpts.

COUNTS AND MOVEMENT
Pushing

Set Count

10 count introduction

- | | | |
|---------|------|---|
| 1 | 1-8 | Pushing down phrase front row |
| 2 | 1-8 | Pushing down phrase front and middle row |
| 3 | 1-4 | Limping clockwise $\frac{1}{4}$ revolution front row limping anti-clockwise $\frac{1}{4}$ revolution middle row |
| | 5-8 | Limping clockwise $\frac{1}{4}$ revolution front row |
| 4 | 1-8 | Pushing down phrase, front row. Turn on yourself anticlockwise middle row. |
| 1 | 1-8 | Limping clockwise $\frac{1}{4}$ revolution front row. Limping anticlockwise $\frac{1}{4}$ revolution middle row. |
| 2 | 1-8 | Limping clockwise $\frac{1}{4}$ revolution front row. Using the left hand, middle row grab the right elbow of front row on count 8. |
| 3 | 1-8 | Walking anti-clockwise $\frac{3}{4}$ revolution front and middle row. The outside row goes clockwise $\frac{1}{2}$ revolution. |
| 4 | 1-4 | Walking anticlockwise $\frac{1}{4}$ revolution front and middle row |
| | 5-8 | Walking anti-clockwise $\frac{1}{4}$ revolution front row |
| | 9-12 | Turn towards the centre front |
| 1, 2, 3 | 1-8 | Pushing down phrase front row |
| 4 | 1-8 | Pushing down phrase middle row |
| 5 | 1-8 | Pushing down phrase middle row left hand reaching front row. |
| 6 | 1-8 | Pushing down phrase front row |
| 7 | 1-8 | Pushing down phrase middle row left hand reaching front row |
| 8, 9 | 1-8 | Pushing down phrase front row |

Limping

Introduction into a circle formation

- | | | |
|------|-----|---|
| 1 | 1-8 | Limping anti-clockwise |
| 2 | 1-8 | Limping anti-clockwise right arm reaching forward to grab skirt |
| 3, 4 | 1-8 | Limping anti-clockwise |
| 1 | 1-4 | Turn outwards right on yourself to face clockwise |
| | 5-8 | Look |
| 2 | 1-4 | Step on right leg, four walks |
| | 5-8 | Look |
| 3 | 1-4 | 4 walks |
| | 5-8 | Men turn inward on themselves |
| 4 | 1-4 | 4 walks |
| | 5-8 | Look |
| 5 | 1-4 | 4 walks |
| | 5-8 | Women turn inward on themselves |
| 6 | 1-4 | 4 walks |
| | 5-8 | Look |
| 7 | 1-4 | 4 walks |
| | 5-8 | Single women turn inward on themselves |
| 8 | 1-4 | 4 walks |
| | 5-8 | Turn inward (right) on yourself to face anti-clockwise |

Spanish walks

- | | | |
|----------|-----|---|
| 1, 2, 3, | 1-8 | Step on left leg Spanish walks with left shoulder forward and up, one revolution. |
| 4 | 1-6 | Spanish walks continuing revolution |
| | 7-8 | Leader starts diagonal change to right shoulder forward |
| 5, 6 | 1-8 | Follow leader with shoulder change, continuing Spanish walks. |

This may be where you would like to finish or find a finishing pose. Alternatively you may wish to continue learning the remainder of the six-minute repertoire from the film clip.

<http://>

Watch *Milagros*
on YouTube.



THE NEW ZEALAND DANCE COMPANY

The New Zealand Dance Company (NZDC) was founded by Chief Executive/Artistic Director Shona McCullagh (MNZM, NZ Arts Laureate) and General Manager Frances Turner in 2011 with an aim to provide a supportive, sustainable and inspiring environment for creative talent within New Zealand. The vision for NZDC is to challenge and develop New Zealand's dance culture by creating new connections to dance.

Courtesy The New Zealand Dance Company/Melanie Turner



FIGURE 7.10 The New Zealand Dance Company performs *Rotunda*

Creating new connections to dance is all about creating new partnerships, stages and new fusions of styles. NZDC continues to break new ground by staging contemporary dance in highly engaging ways and different contexts – in ways that people understand and want more of. NZDC hopes to foster an ever-changing dance culture that isn't constrained by what people expect contemporary dance to be. The company made its first public performance in 2012.

The company launched with a repertory program, *Language of Living* in 2012 by choreographers Justin Haiu, Sarah Foster-Sproull, Michael Parmenter and Shona McCullagh. In 2013, that program toured with the addition of a solo by choreographer, Anne Teresa de Keersmaeker for NZ dancer and ex-Rosas member Ursula Robb. In 2013 the company's first full-length work by Artistic Director Shona McCullagh, *Rotunda*, featuring a live brass band, was performed.



FIGURE 7.11 The New Zealand Dance Company performs *Rotunda*

Courtesy The New Zealand Dance Company/Melanie Turner

YOUTH ENGAGEMENT PROGRAMME (YEP)

The company has a strong commitment to its Youth Engagement Programme (YEP). The following is the company's vision for YEP.

The New Zealand Dance Company has a leadership youth engagement role, creating access and mentoring for young people to get hooked into dance. The art form and society are fortified by inspiring the values of courage, enthusiasm, independence and contribution.

NZDC has created a resource around one of its works, *Trees, Birds then People* by choreographer Shona McCullagh. The resource comprises a DVD, a 98-page teacher resource

and an 86-page student workbook. A new resource is being developed for *Rotunda*. The workbook suggests responses to stimulate and guide discussions with students. The student workbook has space for students to record their responses. Activities are coded by the level of complexity and challenge. The DVD contains full interviews with the choreographer, costume designer and musicians, set out clearly under separate headings. Learning movement from the dance supports student understanding of its features and expression.



John McDermott

Courtesy The New Zealand Dance Company/Melanie Turner

<http://>

For more information on the Youth Engagement Programme, visit [The New Zealand Dance Company website](http://www.nzdc.co.nz).



activity 7.12

PUNCTUATION PATTERNS – RHYTHM IN DANCE

Punctuation creates rhythm in reading and writing. When punctuation is talked of in dance, it refers to pauses. Punctuation is also used to create rhythm in dance. For example: *Trees, Birds then People* has one comma.

- 1 Individually experiment with placing other punctuation marks at different places in the title.

HOW DO I READ A COMMA?

We can think of punctuation as beats. The type of punctuation mark tells us how many beats to wait or pause for.

,
COMMA .
= 1 beat

;
SEMI-COLON ;
= 2 beats

:
COLON :
= 3 beats

.
FULL STOP .
= 4 beats

Punctuation gives words rhythm. It is also a chance for the reader to breathe (and the listener to think).

Courtesy The New Zealand Dance Company/Melanie Turner

- 2 You must use the four words in the title *Trees, Birds then People* and at least one punctuation mark.

- 3 Write, read and sound the title-rhythms or punctuation patterns that you make.

- 4 Invent your own dance punctuation marks to represent pauses lasting 5, 6, 7 or 8 beats in your punctuation/rhythm. An example might be '?' = a pause of 6 beats. Complete the following by designing your own marks.
 - = 5 beats

 - = 6 beats

 - = 7 beats

 - = 8 beats

- 5 Rewrite the title, this time adding in two of your marks.

- 6 Read and sound the title-rhythms you have created.

- 7 Change the order of some syllables and introduce repetition.

Example

Trees, Birds: then Peo plepeo, plepeo, plepeo + Trees, Birds, Then peo plepeo peo plepeo, plepeo.

- 8 Repeat.

- 9 When you have completed your title rhythm, join with a partner. Take turns with one person speaking the title out loud according to the rhythm while the other person moves into different shapes according to the spoken rhythm. Move only to the spoken word and stay in a frozen shape in the pauses.

- 10 Experiment by choosing ways to emphasise or accent punctuation pauses. For example, you may choose to change direction on a comma or isolate a particular body part on a semi-colon. Ensure that the pauses remain in the work. Rewrite the new rhythmic score together and experiment to create a different movement vocabulary.

- 11 Take turns to speak and perform as before.

- 12 Work together so that you both speak, move and pause at the same time.

- 13 Perform for the group.

VIEWPOINTS

- Discuss how it felt to hold long pauses in a dance.

- How did the pauses enhance the dances?

- Discuss how you could use this exercise as a choreographic method. How would you work with what you have created to extend the short sequence into a dance?



MORE DANCE COMPANIES

There are many more Australian and New Zealand dance companies that are well known and have much to offer students in their educational programs.

activity 7.13

FILL IN THE GAPS

Visit the websites of the companies listed below and answer the questions below.

- 1 What is the name of the city or town where the company is based?
- 2 Write a 50-word (Years 7 and 8) or 100-word (Years 9 and 10) summary of the education program offered by three of the companies.

The Australian Ballet
Force Majeure
Queensland Ballet
Atamira Dance Company

West Australian Ballet
Lucy Guerin Inc.
Footnote Dance
Company

Touch Compass
Black Grace Dance
Company

activity
7.14

RESEARCHING THE MANY DANCE COMPANIES OF AUSTRALIA AND NEW ZEALAND

The weblinks provided may be useful for this activity.

- 1 List the companies that do not already appear in this book.
- 2 Go to the DANZ website and, under 'Resources', find the article titled 'Why Dance?' Read this article.
- 3 Write a 100-word response to this article, addressing the claim that dance is more popular than sport.
 - a Were you aware of this?
 - b Why do you think that people often choose dance over sport?
 - c What are the benefits of dance to you, personally?

[http://](#)

The Australian Dance Companies List on the AusDance website.

[http://](#)

The New Zealand Dance Directory on the Dance Aotearoa New Zealand (DANZ) website.

[http://](#)

Maori and Pacific Dance on the the Dance Aotearoa New Zealand (DANZ) website (you will need to scroll down).

[http://](#)

Dance Facts on the Dance Aotearoa New Zealand (DANZ) website.

CONCLUSION

Dance companies play an important role in helping to establish a sense of identity for both Australians and New Zealanders. Dance companies are also important in the way that they communicate a sense of national character to people from other nations. It is significant to note that more people attend dance than sporting events in both Australia and New Zealand. Dance is important to the health and wellbeing of a nation. Watching a dance performance moves the audience, challenges ingrained thought processes and provides new ways of thinking.

It is said that art mirrors life, although writer Oscar Wilde believed that life imitates art far more than art imitates life. What a very dull life we would have without art. Hopefully this conclusion has got you thinking and asking more questions. How can life imitate art? How can dance shift your thinking? Would our lives be dull without art/dance? Why do more people attend dance performances than sporting events? Continue to reflect upon these questions and discuss them with others.



8

COMMUNITY DANCE



Community dance is one of the broadest categories of dance. Like social dance, community dance exists when people come together to dance. There is often quite a bit of cross over between the two categories and, for this reason, when people come together to perform as a community, social dances (like ballroom, Latin and jazz) can also be thought of as community dance. The exception is when the dancers are professional or the focus is on dance training and performing.

The main purpose of community dance is to create an environment where individuals are able to experience dance and the many social and health benefits. There is no focus on being a 'good' dancer. The focus of community dance is often on the process of creating dance. Community dancers come together to share the experience, sometimes expressing themselves to make a point or support a particular political viewpoint. It may be that a particular section of the community is identified as a group that might benefit from participation in a dance project, or a particular group may wish to participate in a project for a specific end result.

Community dance can take place in hospitals, prisons, schools, community centres, art galleries, museums, outdoor locations, offices and churches, to name but a few. Community dance has the potential to benefit many groups within the community, including: social groups, elderly citizens, young people and people at risk. While it is well known that exercise, which dance provides, is generally good for everybody, dance also provides a means of communicating in an emotional or expressive context.

In 2005, The University of Otago in Dunedin, New Zealand introduced a six-month community dance fellowship where the appointee selects a community group to work with in dance. This fellowship is titled The Caroline Plummer Fellowship in Community Dance, honouring Caroline Plummer, who graduated from the University of Otago in 2003, a month before her death at age 25.

activity 8.01

CAROLINE PLUMMER FELLOWSHIP IN COMMUNITY DANCE

- 1 Type 'Caroline Plummer Fellow in Community Dance' into a search engine.
- 2 The first fellow began her work at the University of Otago in 2005. Identify each of the fellows from 2005–2011. Write 20–30 words on each fellow and the focus of his/her work.
- 3 Which project would you like to have been involved in and why? (30 words)



FIGURE 8.01 Participants in the Caroline Plummer Fellow in Community Dance Project 2008

activity 8.02

MY APPLICATION

- 1 Imagine that you are writing to apply for a Caroline Plummer Fellowship in Community Dance. Write a 50-word (Years 7 and 8) or 100-word (Years 9 and 10) application using the text below to get you started.

To whom it may concern,

I would like to apply for the Caroline Fellowship in Community Dance for (the following year).

My proposed project would ... (explain in some detail what your project is about).

I believe it would benefit the community in the following ways ... (detail the benefits to the community).

- 2 Share your finished application with the class.

activity 8.03

WORKING WITH TARGET GROUPS

- 1 Choose a partner and select a target group from the following:

a Year 4 students

b Residents of a retirement village

c Year 12 students

d Stay-at-home mums

e Unemployed youth

f A group of primary school teachers

g A group of preschool students

- 2 Take 30 minutes to create a movement sequence that you believe is appropriate to teach to your target group.

Teacher tip

As this activity is quite long, you might like to use it as a core activity for this chapter. You may choose to have the students engage in further research to support their understanding.

- 3 Please remember not to fall into the stereotype trap and that groups are made up of individuals just like you. Some people in a retirement village, for example, may be quite fit. Others may not be, so it is important to think of moves that will suit the group as a whole.

- 4 Explain your target group to the class and ask that they choose a name and a role for themselves within that target group. Ask them to write down their name, age and interests.

- 5 Ask the class to stand in a circle and introduce themselves, one by one (in role), telling everyone a little bit about their background.

- 6 Your classmates will undertake the next section in their created character.

- 7 Now that you have enrolled everyone, teach the dance to your target group.

- 8 Repeat for each pair. If the same target group is selected by more than one pair, ask the class to return to the role that they assumed the last time they were 'unemployed youth' (for example).

- 9 When everyone has finished, write a response to the following:
 - a What worked well in your lesson?

 - b What could be done to improve your lesson?

 - c Was the movement entirely suitable for the target group? Why? Why not?

 - d What did it feel like to be taught a movement sequence when you were in a role as someone else? Did you behave any differently? Did it help you understand how others might feel when participating in a movement class?

When Lyne Pringle was the Caroline Plummer Fellow in Community Dance in 2011, she decided to create her project around an ocean theme. She chose the community of Dunedin as a source of inspiration, focusing particularly on the relationship the town has with the nearby beaches of St Clair and St Kilda. With that focus in mind, she involved several sections of the community to help her to achieve her vision. She investigated the history of the St Clair Surf Lifesaving Club and re-created an old lifesaving drill with a group of professional dancers. She worked with primary school students to create dance around the theme of ocean waves and involved the St Kilda brass band, who played suitable 'water music' items for a culminating performance where everything came together in a concert.



Courtesy Lyne Pringle

activity
8•04

CREATING A COMMUNITY DANCE EVENT AROUND A THEME

- 1 Create groups of three.

- 2 Choose a theme from the following or create one of your own.
 - a caring for the environment (you may choose one aspect of the environment that you feel passionately about)

 - b marketing our place (this can be your school or the suburb/town you live in)

 - c opportunities for young people in your community

 - d the Australian bushfires

 - e the Christchurch earthquakes

- 3 Research your theme and share your information. Think about what you need to find out. For instance, you might need to know what opportunities are already available to young people in your community. With your knowledge, you may decide to highlight those that already exist or suggest more.

- 4 Write down three groups from the community that you believe may have an interest in your theme.

- 5 Decide how you will work with these groups and write down your ideas.

- 6 Decide which group you will work with to create a dance.

- 7 Take 30 minutes to create the dance for that group.

- 8 As you come out to perform your dance for the group, take a few minutes to explain your theme to the class.
 - a How would the different communities be involved?

 - b Who have you created the dance for?

 - c What do you expect the outcome to be?

- 9 Perform the dance.

- 10 Following all of the performances, discuss which group's community dance ideas might work best in a real-life situation. Why?

activity
8•05

MAKING A STATEMENT

- 1 Create a group of three with people who you didn't work with in the previous activity.

- 2 Decide on a cause that you feel passionately about. Some examples are:
 - a the RSPCA

 - b the International Rescue Committee (for children at risk)

 - c The Smith Family

 - d the Australian Red Cross

 - e the National Breast Cancer Foundation

 - f homelessness

 - g refugees

- 3 Take 30 minutes to create a one-minute dance that draws attention to your chosen cause. You may choose to do this by concentrating on one aspect of your cause. For instance, if you choose the RSPCA, you may wish to focus on the responsibility that goes with caring for a pet.

- 4 Use whatever creative ideas you have to make your message clear. Humour can help sometimes. It is up to you to decide how you would like to get your message across.

- 5 Perform for the group.

- 6 Discuss which messages were the most successful. Why?

activity
8-06
WORKING IN A HOSPITAL

- 1 Without speaking, line up across the room from tallest to shortest.

- 2 Pair off with the person next to you.

- 3 Look at the image of the dancers with the little boy in hospital. Discuss what you notice about this photo.

- 4 Complete this chart together:



WHAT WE NEED TO THINK ABOUT	WHAT WE WILL DO
Who would we need to contact to gain permission to work in the hospital?	
How would we know how ill a person is and what movement they are capable of?	
How might we work with people who are very ill and bedridden?	
What space would we need to conduct dance?	
What would we do if people didn't want to join in?	
Why should dance be offered to people in hospital?	

- 5 Share your answers with the whole group. As you will realise, there are many things to consider before taking dance into a hospital where people are ill.
 - a the children's cancer ward
 - b the male orthopaedic ward (disorders of the bones, joints, ligaments or muscles)
 - c the adult ear, nose and throat ward
 - d the youth psychiatric ward

- 6 Take 20 minutes to create a dance with your partner that you could teach to a group in hospital. Choose one of the following groups, remembering to think carefully about the limitations of their conditions.
 - 7 Perform for the class.
 - 8 Discuss which performance would work best in a real life situation. Why?

activity
8-07

MIXED ABILITY DANCE

Australia and New Zealand have a number of mixed ability dance companies such as Touch Compass, Jolt, Restless Dance Theatre, Dance Ability Australia and Accessible Arts. These companies work professionally with able-bodied dancers as well as dancers with disabilities. Their company work is not community dance but they do conduct community classes and have a commitment to working in the community. If you choose to work with a mixed-ability group, then you could create a community dance event.



- 1 Create groups of five.
- 2 Choose two people in the group to work on the floor.



- 3 Take 30 minutes to create a one-minute dance for the two people on the floor to perform.
- 4 Perform for the class.
- 5 Discuss how differently this may have worked with wheelchairs and dancers with different disabilities. Has this changed your thinking about disabled people as dancers?

CONCLUSION

Community dance is very broad, encompassing almost any dance that is not considered professional. It can overlap into other areas of dance, such as cultural, social or studio dance. While the aims of community dance groups may be quite different, the overriding factor that distinguishes community dance from professional dance is that people come together to enjoy participating in dance in a non-professional way. Some community dancers are highly skilled and some are beginners. Participation is a key characteristic of community dance. While some community dance events will culminate in a performance, it is possible to enjoy coming together and dancing without the need for an audience.



RITUAL AND CEREMONIAL

DANCE IN A CULTURAL AND
HISTORICAL CONTEXT





Alamy/Penny Tweedie

Unlike other forms of dance, ritual and ceremonial dances are performed for a specific purpose. In early times, ritual and ceremonial dances were performed to ask the gods for the food, shelter, safety and fertility required to promote the continuation of a tribe or group of people. Many groups, such as those from Greek, Roman, Indian or Aboriginal and Torres Strait Islander heritage, continue to perform these dances as part of a tradition that provides a sense of history and a preservation of culture. Bangarra Dance Theatre is a professional Australian dance company that does just that, employing a fusion of contemporary dance and traditional Aboriginal and Torres Strait Islander dance to ensure a continuation of tradition.

Some dances are still performed for spiritual reasons. For instance, ritual dances, such as circle dances and 'dances of universal peace', are likened to a moving spiritual practice. Dances of universal peace aim to blend chant, live music and dance into living experiences of unity, peace and integration. A circle dance is usually performed to preserve the tradition of the culture and to demonstrate a unity of people.

Church services, weddings, funerals and graduations are all examples of modern-day ceremonies or rituals. Rites of passage, such as special birthdays, retirements or baptisms are also ceremonies that bring us together.

activity 9•01

A RITUAL CELEBRATION OF WHO WE ARE

Sit in a circle.

- 1 Going around the circle, take turns to tell the group something about your family's background. Were your parents born in Australia or New Zealand or somewhere else? How long has your family lived where they are now?

- 2 Discuss what it means to be an Australian/
New Zealander.

- 3 Divide into groups of three.

- 4 Take 20 minutes to create a 30-second (Years 7 and 8) or one-minute (Years 9 and 10) dance that reflects the nature of the group of people in your class.

- 5 Think about all of your different personalities and what brings you together as one united group.
- 6 Perform for the class.

VIEWPOINTS

- Discuss whether the dances you viewed were able to capture the essence of your class. Which ones were most successful? Why?
- Describe the difficulties experienced in creating your dance.
- Watch a clip of *Terrain* performed by Bangarra Dance Theatre.
- Discuss the choreographic intent for the dance and how well this was realised.

[http://](#)

Watch *Terrain* by Bangarra Dance Theatre on YouTube.

activity
9•02

A CIRCLE DANCE

- 1 As a large group, stand in a circle and perform the following movements.
 - a Hold hands and walk in a clockwise direction around the circle for three steps, starting with your left foot.
 - b Tap your right foot in front of you.
 - c Repeat in the opposite direction, starting with the right foot.
 - d Repeat on both sides.
 - e Hold your arms up above your head, facing the centre of the circle (while still holding hands). Step to the right (on the right foot) and bring the left foot together with the right.
 - f Repeat.
 - g Repeat twice on the other side, starting with your left foot.
 - h Let go of your hands and drop your arms.
 - i Walk in a circle on the spot towards your right shoulder for eight counts.
- 2 When you have mastered this circle dance, break into groups of five and take 20 minutes to rework this dance to make it your own. You may use the original movements, add some of your own, or change the steps altogether.
- 3 The circle dance should be approximately 30 seconds long.
- 4 Ensure that you keep the spirit of a circle dance alive by remaining in a circle.
- 5 Perform for the class.
- 6 Choose two circle dances to be taught to the class.
- 7 Teach them to the large group and put them together to make a whole group circle dance.



Getty Images/UREF/Online

[http://](#)

For the following activity, it may be useful to watch *Hasapiko*, a traditional Greek dance, on YouTube.

activity
9•03
WEDDINGS

- 1 Watch *JK Wedding Entrance Dance* on YouTube.
- 2 Divide into groups of five.
- 3 Choose music that is available to your classroom. You may bring in your own music or use one of the following suggestions: 'Wedding March', 'This Ring' or 'I Heard It Through the Grapevine'.
- 4 Devise your own original wedding entrance in any dance style or genre you like.
- 5 Perform.

VIEWPOINTS

- Discuss a wedding or other formal event that you have attended. What rituals and traditions did you observe?

<http://>

Some great music to accompany this activity:

'Wedding March' by Felix Mendelssohn on YouTube

'This Ring' by T Carter Music on YouTube

<http://>

Listen to 'I Heard It Through the Grapevine' by Marvin Gaye on YouTube.

Watch *JK Wedding Entrance Dance* on YouTube.



In some cultures, art is created in order to celebrate the process of making art. In these cultures, the process of creating art is similar to a meditative ritual where the joy and satisfaction is in the process, not the product. Once a product is created, it is destroyed, as the object itself is not important. When Tibetan monks create mandalas in sand, the finished product is poured into a river or a stream to distribute positive energies. Australian Aboriginal people create an artwork on the ground and afterwards scuff their feet through it to return the ground to its natural state.

activity
9.04
FOR ART'S SAKE

This activity can be performed outside on sandy soil or at the beach. It could also be performed inside with drop sheets, paper, paint, water and paintbrushes.

OUTSIDE

Divide into groups of three.

Mark off an area by making lines in the sand with a stick.

- 1 Improvise some dance movements in your space to get a feeling of the place.
- 2 Decide what you might make in the sand and how you will do this.
- 3 Begin to build/create your artwork. Use your legs and feet where possible as well as your arms and hands.
- 4 Create a feeling of ritual movement as you develop the work. Try to develop a rhythm where you are working in harmony with one another. You may develop a pattern where you take turns to dig/build/place/touch/pat, etc. The idea is to create a particular rhythm and tempo, which need not be fast.
- 5 Every now and then, you might like to stop what you are doing and perform an arm stretch together.
- 6 When all artworks are finished, walk around and look at the work of each group.
- 7 Finally, as a group, dance on your artwork so that it returns back into the ground.

INSIDE

Place protective sheets on the floor.

Place large sheets of butcher's paper on top of the sheets. Place the paint, water and paintbrushes nearby.

Divide into groups of three.

Where necessary, cover your clothing with an apron before you begin painting.

Move to a place in the space where you would like to paint.

- 1 Take a paintbrush and begin to improvise movement around the area you are in (no painting at this stage).
- 2 Start adding paint to your brush and, as you dance, make strokes on the paper.
- 3 Improvise and watch what other people do as you dance so that you can add or extend upon what is being created.
- 4 Take time to dance and time to paint.
- 5 When you feel your work is finished, place the brushes in the water jar and sit and look at your work.
- 6 Walk around and observe the work of the other groups.
- 7 Roll the artwork into a ball and create a ritual dance in which you take the artwork to a container and place it in there.
- 8 Perform your rituals one at a time.
- 9 Tidy the room.

VIEWPOINTS

- Discuss how it felt to create a work and then destroy it. How do you relate to the idea of the process being more important than the product?



activity
9•05
IMAGE DISCUSSION

Look at the image on the right and discuss what is wrong with it. Use this image as a stimulus for discussion about throwing parties to celebrate special occasions for young people. What are the positive aspects of celebrating a birthday with a party? What are the negative aspects? What are the alternatives?



Alamy/Keith Morris

activity
9•06
COMING OF AGE – FILL IN THE GAPS

In Western society, we often celebrate the coming of age with a party. Most commonly, families will throw a party for a 21st birthday but, in some cases, parties are thrown for 16th or 18th birthdays as well. In the past, it was common to receive a ‘key to the door’ (in the form of an oversized key) on your 21st birthday. Nowadays, the 18th birthday is commonly recognised as the beginning of adulthood and the key-giving tradition is becoming less common. In other cultures, the coming of age has different traditions and celebrations associated with it.

Use the word bank below to fill in the blanks.

- 1 From childhood to _____.
- 2 In Islam, children begin praying at the age of _____.
- 3 In _____, citizens are not permitted to marry, vote, drive or drink alcohol until they reach the age of 19.
- 4 In the Shinto faith, boys aged 14 are taken to a shrine, given adult clothes and a haircut. This is called _____.

- 5 In some cultures adolescents are sent to live in the wilderness for a length of time. They go on a _____ journey.
- 6 A symbol of a 21st birthday is a _____ to the door.
- 7 Australians usually celebrate an 18th birthday with a _____.
- 8 In some Native American tribes a girl or a boy reaching a coming of age is sent away to spend _____ days fasting.
- 9 Native American girls stay in a _____ made by their mothers before returning to a feast.
- 10 A Jewish coming of age ritual ceremony is a (two words) _____.

Word bank	party	adulthood
key	wigwam	seven
South Korea	genpuku	four
bar mitzvah	spiritual	

Follow up this activity by dividing into groups of three.

Choose a ritual from the following list.

- coming of age in the Jewish faith
- coming of age as a Native American
- coming of age in the Shinto faith
- coming of age in the Islamic faith

Research information as a group to develop your knowledge and understanding.

- 1 Take 20 minutes to create a ritual dance that reflects the traditions of your chosen coming of age ritual.
- 2 Include some repetition.
- 3 Perform for the group.

VIEWPOINTS

- How well were you able to communicate your intent for your dance?
- Rituals can sometimes be comforting to watch or perform. Why do you think this might be?

activity
9•07

CREATING A MODERN RITUAL

Divide into groups of five with people you haven't worked with this week.



- 1 Choose one of the rituals below.

- a a retirement
- b a wedding
- c a funeral
- d a baptism
- e a 21st birthday
- f a graduation

- 2 Create a 30-second movement ceremony that celebrates your chosen ritual.
- 3 You may choose to make your ritual literal or abstract.
- 4 Perform.

VIEWPOINTS

Discuss which ritual stood out as being the most authentic. Why?

activity
9•08

CREATING A COMING OF AGE RITUAL FOR YOURSELF

The following is an example of a ritual that could be created to acknowledge a young person's journey into adulthood.

A Year 10 student is preparing for a camping trip with his older sister.

He writes a list of the food and drink required for two days and nights.

He takes a bus, with his sister, to a town or suburb he has never been to, purchases the food and returns home.

He packs camping equipment, a pen and paper, the purchased food and clothing.

With his gear, he journeys to a suitable place where he is safe, but able to have some quiet time.

They stay for two days and two nights. He writes reflections on how it feels to have space to himself and what he wants to do with his life in the future.

- 1 Write your own ritual. What would you do to challenge yourself and show your maturity?

- 2 Share in groups of three.

- 3 Create a movement ritual that reflects one of the rituals discussed in the group.

- 4 Perform.

- 5 As a group, discuss ways that you demonstrate your maturity.

activity
9•09

CHAPTER REVIEW

While this chapter has focused upon traditional ritual examples of dance, a variety of practices exist in history, right up until the present day. For your own interest, and to develop your understanding further, create a blog that details the development of dance in one of the following cultures: Aboriginal and Torres Strait Islander, Maori, Tongan, Samoan, Niuean, Cook Islander, Fijian or Indonesian.

10



POPULAR DANCE



FIGURE 10.01 Gangnam style horse dancing

Popular dance is constantly evolving to reflect youth culture, the era and the society we live in. These days, YouTube and social media play a big role in the creation and marketing of dance trends. Dance trends are created when popular music is combined with simple dance moves that everyone wants to follow. Examples are Michael Jackson's 'Moonwalk' (1983), The Bangles, 'Walk Like an Egyptian' (1986), Madonna's 'Vogue' (1990), the Macarena (1994) and Psy's 'Gangnam Style' (2012).

While popular dance, in Australia and New Zealand, can be traced back through many generations, youth culture didn't emerge until the 1950s when the Second World War had ended. Since then, youth has had a strong link to popular dance. Dance styles such as rock 'n' roll, the Twist, disco, breakdancing, club dance, rap and hip-hop were predominantly adopted by young people. The club dance scene of the 1980s overlapped into a rave culture in the 1990s where young people focused on pure abandonment in their dance. The rave scene focuses less on couples and romance but more on groups of people coming together to dance with abandonment to electronically produced music.

Like rap, hip-hop originated on the street and is suited to a club or competition circuit. Rap and hip-hop are both technically challenging dance styles that require attitude along with technical skills. Groups of hip-hop dancers are called 'crews'. These crews compete locally and internationally.

Many churches, particularly fundamentalist Christian churches in the 2000s, have recognised the need to focus on the needs of young people, rather than expecting them to conform to the aims and ideals of an older generation. As a result, church-based popular dance and music cultures have emerged, where youth workers within churches facilitate classes and performance of dance and music.

In recent times, there has been a huge growth in the popularity of Asian hip-hop forms such as K-pop and J-pop. K-pop is short for Korean pop and J-pop for Japanese pop. K-pop and J-pop are musical genres that have strong links with dance through their audiovisual promotions. The choreography for K-pop tends to include repetitive dance movements that match the lyrics of a song and can be likened to bubblegum pop, with musical elements from disco, rock, R & B and hip-hop. The worldwide popularity of these styles is mainly due to the distribution of film clips and music through YouTube. J-pop has its roots in 1960s pop music.

activity
10•01

K-POP ANALYSIS AND DANCE

Watch Super Junior's 'Sorry, Sorry' video clip.

Compare this dance clip with similar clips from Australia or New Zealand. What are the elements that make this dance style distinctly K-pop?

Watch the video clip again.

- 1 In pairs, focus on a particular movement sequence from the video clip. Write notes as a reminder of what was performed.
- 2 Ensure that each pair studies a different section of the dance.
- 3 Recreate the movement sequence with your partner.
- 4 In any order, teach your movement sequences to the whole class and link the sequences together with appropriate transitions.
- 5 Perform.

VIEWPOINTS

- As a performer, identify what was unique about the movements performed.
- Where were examples of repetition evident in the dance?

- Enter K-pop into a search engine and research information about the rise of this dance style.
- Share with the class.

<http://>

Watch 'Sorry, Sorry' by Super Junior on YouTube.


activity
10•02

WALK LIKE AN EGYPTIAN

- 1 As a class, move your body into the Egyptian pose.

- Raise your right arm in front of you, bending it at the elbow to form a right angle. Your hand should be level with your eyes. Twist your hand so that it is flat and flexed with the palm facing up.
- Lower your left arm behind you, bending it at the elbow to form a right angle. Your hand should be level with your hips. Twist your hand so that it is flat and flexed with the palm facing the floor.

- 2 Isolate your neck and move it backwards and forwards.
- 3 Walk around the room practising these neck isolations. Take care not to force your neck if it feels uncomfortable.
- 4 Isolate your hips and walk around the room, hands in position, moving your hips forward and back.

Teacher tip

It would be advisable to warm up with some isolation exercises, especially of the neck, before commencing this activity.

<http://>

Watch 'Walk Like an Egyptian' by The Bangles on YouTube.

- 5 Isolate the hips and, standing still with your arms in position, move your hips from side to side.
- 6 Isolate the upper body and, with hands in position, move your chest forward and back while walking.
- 7 Walk around, changing your right arm from an upward position to a downward position and your left arm from a downward position to an upward position.
- 8 Create groups of three and, using the movements you have just experimented with and any of your own, take 20 minutes to create a 30-second dance sequence to the song 'Walk Like an Egyptian'.
- 9 Perform.

VIEWPOINTS

- Discuss why you think this may have been a popular dance in the 1980s.
- Identify some of the movements from 'Walk Like an Egyptian' that can be seen in popular dance styles today.



Alamy/Franek Cambi

activity 10•03 THE TWIST

Watch 'The Twist' by Chubby Checker, singing along to the music. Repeat several times until you are familiar with the lyrics and no longer need to read them to sing along.



Glow Images

- 1 Practise twisting on the balls of both feet with your knees softly bent and your legs hip distance apart. Twist in one direction and then the other.
- 2 Twist with both feet, as above. When you have the hang of this, lift one leg up as you twist on the other. Place it down and repeat on the other side, all the while keeping the twisting motion going.
- 3 Twist on both feet and squat further and further towards the ground. Slowly rise up again, keeping the twisting motion going.
- 4 Twist with one foot behind the other.
- 5 Twist and lower your upper body towards the floor, then bring it back up again.
- 6 Twist and move around the space at the same time.
- 7 Choose a partner.
- 8 Take 20 minutes to create a 30-second twist duet while singing the lyrics.
- 9 Perform.

VIEWPOINTS

- Discuss how it felt to sing and dance at the same time.
- Did you concentrate more on the singing or the dancing?
- While people do tend to face a partner when performing the Twist, it could be danced alone. What does this say about the changes that were taking place in society at the time?



FIGURE 10.02 Chubby Checker doing the Twist

<http://>

Watch 'The Twist' by Chubby Checker on YouTube.

activity
10•04
HIP-HOP

You will probably have many hip-hop moves of your own that you can teach each other, but in order to get started (especially for those who haven't danced hip-hop before), here are a few moves that you might like to try.

- 1 Stand facing the front with legs shoulder-width apart and your knees soft. Twist your upper body, leaning over to the left side. Perform a sharp sitting movement, instantly coming back to standing. Repeat the same movement to the right.
- 2 Add the following: as you move to the left, swivel on the ball of your left foot to bring the heel forward. Bring it down flat as you perform the sitting motion from step 1. Repeat with the right foot to the other side.
- 3 Add the following: as you move to the left, take the right shoulder back and lift your left shoulder up.
- 4 Practise putting all three steps together.
- 5 Popping: roll shoulders slightly forward. Throw chest forward and at the same time bring your shoulders back.
- 6 Add the popping to the previous move. Sit left, pop, sit right, pop, etc.
- 7 Practise.

- 8 Choose a partner who you don't usually work with. If you are an experienced hip-hop dancer, choose someone who isn't.
- 9 Take 30 minutes to create a 30-second (Years 7 and 8) or one-minute (Years 9 and 10) hip-hop dance using any moves that you know.
- 10 Perform.

VIEWPOINTS

Discuss why young people like popular music and why hip-hop is so popular. Remember that young people, of any decade, generally enjoy the popular music from their generation.



Shutterstock.com/Warren Goldswain

<http://>

Listen to 'I Love It' by Hilltop Hoods on YouTube.

activity
10•05

DANCE THROUGH THE GENERATIONS

- 1 Divide into four groups and allocate one of the following eras to each group, ensuring that all eras are covered.

a rock 'n' roll

b disco

c boogie

d hip-hop

- 2 Listen to your group's music. You will not be expected to choreograph to all of the music. Choose the section you would like to choreograph (perhaps a verse and a chorus).
- 3 Create a 30-second dance that captures the era you have been given.

Rock 'n' roll

Rock 'n' roll is a pairs dance. If you have equal numbers of boys and girls, find a partner. If not, decide who is A and who is B. The following actions can be performed in any order you like.

- Face each other and hold right hands.
- Begin by starting a basic 1, 2, 3 step. The 1 is strong and the 2 and 3 are fast. In fact, all three steps are fast. Both dancers start on their left foot. Practise that movement in time to the music.
- While continuing the 1, 2, 3 movement, dancer B (or the male dancer) turns dancer A under his/her arm.

- Move forward and backward, towards each other and apart, while continuing the 1, 2, 3 step and holding hands.
- Hold both hands and move close together and then apart again, finishing by dropping one hand while continuing the 1, 2, 3 step.
- With a firm grip, dancer B (or the male dancer) pulls dancer A towards him/her and then gives a little push so that dancer A can turn alone. Come back to holding hands.
- Continue experimenting with these movements and then, as a group, choreograph an order for the whole group so that everyone performs the same movements at the same time.

Teacher tip

This activity can be used in several different ways. You may ask the whole class to focus on one era of dance at a time. Similarly, you could set up stations around the room based on the different eras so that students can move around, experiencing each of them in turn.



<http://>

Some great music to accompany this activity can be found on YouTube.

'Diana' by Paul Anka

'Stayin' Alive' by The Bee Gees

'Blame it on the Boogie' by The Jacksons

Disco

The following moves are performed individually, without a partner.

- Begin with feet together and arms by your sides. As you bend your knees, straighten your arms out in front of your body. Then, bend your arms, straighten your legs and bring your arms back towards your body.

- Step to the right side, leading with your right foot. Take your arms out in front (as in the previous move) and, as you bring the left foot over to join the right foot, bend your arms, bringing them back towards your body. This is the same arm action as in the first move, but you can add some attitude by bringing your arms across your body as you perform the sidestep movement. Repeat on the other side.

- Perform a box step: **1** Step diagonally across the box, leading with your right foot. **2** Step diagonally across the box, leading with your left foot. **3** Step back on your right foot. **4** Step back on your left foot. Perform several times. Allow your arms to swing naturally in the direction you are moving.

- Step to the right side, leading with your right foot. Kick your left foot back towards your bottom. Bring your left foot back to the floor and repeat to the left. Continue this move several times.

- Stand with your hand on your left hip, moving your hips from side to side. Raise your right arm, pointing your fingers up and to the right. Bring your right arm down and across your body to the left. Continue several times.

- Continue moving your hips from side to side. Place your left hand on your hip. Bring your right hand up, drawing it across to the left side of your head. Draw your hand back across your body to the right side until your arm is fully extended. Repeat on the other side, leaving your right hand on your hip.

- Continue experimenting with these movements and then, as a group, choreograph an order for the whole group so that everybody performs the same movements at the same time.



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Boogie

Place yourselves in a formation. Move in time to the music until you reach the chorus:

- *Don't blame it on the sunshine*: Step forward with your left leg. Bring your arms up through the centre, fanning your hands out in a semicircle above your head like a ray of sunshine. Bring your foot back.

- *Don't blame it on the moonlight*: Step forward with your right leg. Bring your arms straight out in front, with your palms facing the floor. Fan your hands out in a semicircle, finishing with your hands by your sides. Bring your foot back.

- *Don't blame it on the good times*: Bring your arms across your upper body in a hug and swivel hips from side to side.

- *Don't blame it on the boogie:* Place your left hand on your hip. Pivot on your left foot, pushing yourself around in a circle with your right leg. As you do this, push your right hand away from your body as though you are pushing off from a wall.

- Repeat.

Use simple movements, similar to those in the chorus, to choreograph movements for the verse. When you have worked out choreography for the verse, repeat the chorus movements.

Hip-hop

Use the movements you learnt in the previous hip-hop activity. Join them with the hitchhiker sequence below.

- With bent knees, lean to the right and, with your hand closed and your thumb out, make a hitching action over your right shoulder. Do this four times, bouncing gently by bending your knees. On the final hitch, take the right shoulder further back. Repeat to the left.
- Roll your hands in front of your body then make the hitchhiking gesture over your right shoulder (2 counts). Roll again and make the hitchhiking gesture over your left shoulder (2 counts).
- Transfer your weight onto your right foot. Place your left foot out in front with your heel on the ground and your toe pointing upward (1 count). For counts 2, 3 and 4, perform the hitching motion with your thumb over your right shoulder. Repeat on the other side.
- Put it all together as a group, adding your own moves wherever you like.



Getty Images/David Redfern

- 1 Perform for the group.
- 2 Teach each other and put the whole dance together as a performance piece.

VIEWPOINTS

- What did the different styles of dance tell you about young people of that particular era?
- What is different about popular dance today and what does that tell you about society?
- How do popular dance styles begin?
- Could you start a popular dance style? How would you do it?

activity 10-06

CHAPTER REVIEW

Using your personal blog, document some other popular dances you know that weren't covered in this chapter. Dance is constantly evolving and changing as new styles come and go. What are the latest dance style trends and which ones do you believe will stand the test of time? Why?



SOCIAL DANCE

11

SOCIAL DANCE: A BACKGROUND

Social dance takes place when two or more people meet together to dance for pleasure. Ballroom dancing is historically the best-known form of social dance in Western culture.

Ballroom dance is a partnered dance and can be traced back to the European court dances of the 17th and 18th centuries. Some popular ballroom dance styles include the foxtrot, waltz, salsa, rumba, tango and cha-cha.

Before the First World War, dances such as the one-step, two-step, turkey trot, bunny hug and grizzly bear were performed to American ragtime music, their titles suggesting the type of movements performed. South American dances followed and, after the First World War, dances included the Charleston, foxtrot and lindy hop. Ballroom dance continued in popularity between the two world wars.

In 1911, Irene and Vernon Castle (dancers themselves) revolutionised the ballroom dance form by teaching people to dance. They paved the way, writing books that popularised the teaching of dance across the globe. Many dance studios were established, including studios in Australia and New Zealand.

Country and western dance, square dance, line dance, jive, rock 'n' roll, ceroc, Scottish country dancing, folk dance and capoeira are other examples of social dance that focus on people gathering together for enjoyment.



FIGURE 11.01 Dancers from the ragtime era

Over time, studio-taught social dance has become more competitive, with people training to perform competitively in regional, national and even world events. Although there is a clear overlap between social dance and competitive dancing, many social dance groups simply provide a place where people can come together to learn and perform dance. Some of these groups also offer opportunities to compete against other clubs or groups.

Social dance events may be offered by city or town councils. These events are usually held in a community hall where people with an interest and ability in the style of dance offered will attend. The focus at these events is on dancing and not on being taught to dance.

activity
11•01

SOCIAL DANCE AT MY PLACE

- 1 Use an online search engine to discover the forms of social dance that are available in your area. Using 'social dance' as keywords may bring up a range of dance groups. To narrow down your search, try entering different dance styles along with the name of your town, city or suburb.
- 2 Once you have listed four of the styles of dance available in your area, perform a further search to gather more information about the history and background of these styles. Use this information to fill out a table like the one on the right.
- 3 Choose one dance style and search for a demonstration lesson online.
- 4 Write down the instructions for your chosen dance style.
- 5 Using your instructions, teach yourself a short basic sequence.
- 6 Write a paragraph in your own words that provides a background to the style you are going to present.
- 7 Read your paragraph to the class and perform your sequence.

VIEWPOINTS

- Which styles seemed similar to the popular dances of today?
- What was different about them?
- Which styles appeal to you? Would you seek out a studio or community dance event where you could perform one of these dance styles?

Teacher tip

If you are in a small town where there is little, or no, social dance available, broaden your search to include a larger town or city in the region.

STYLE/GROUP	BACKGROUND INFORMATION
Movement vocabulary for chosen style	
Paragraph outlining history/background information about chosen style	

activity
11•02

THE ONE-STEP

Form partners, choosing a partner of the opposite sex where possible.

- 1 Stand facing your partner. Hold both of your partner's hands or use a ballroom dance hold.
- 2 As suggested in the weblink, watch a clip of *The Castle Walk*. When the music begins, focus on the beat to get a feel for the timing. Start to move with the beat, remembering to remain light on your feet at all times. Start on opposite feet, e.g. boy on the left foot and girl on the right foot.
- 3 When you are comfortable with the rhythm, start moving around the room, swaying to the music as you go.

<http://>

Do an internet search for *The Castle Walk Performance* by Centuries Historical Dance.

Watch *The Castle Walk* performed by Fred Astaire and Ginger Rogers on YouTube.

Or watch the original performance of *The Castle Walk* by Vernon and Irene Castle on YouTube.

4 Start changing your hand hold as you move around. Try some of the following moves to add some variety to your dance. Be creative.

- Holding hands, take your arms out to either side.
- Holding hands, take your arms out in front.
- Take your arms out in front, hands grasping your partner's elbows.
- Swing one arm over your partner so that hands are held with one arm behind your partner.
- Holding hands, move together, facing in the same direction.
- Switch to a ballroom dance hold.

5 Experiment with turns and different floor patterns.

VIEWPOINTS

- Discuss why you think this dance style was popular for people in the early 1900s. Think about the clothing of the period and the movement vocabulary. How many people do you know today who can perform a ballroom dance at a social gathering, such as a wedding? Do they perform particular steps, or walk around the room in a similar fashion to the one-step?

- Watch the video clip of *The Castle Walk* performed by Vernon and Irene Castle.
- What was the difference between the dancing in this video clip and the way you danced?



SCOTTISH COUNTRY DANCING

Scottish country dancing could be considered under several different styles of dance, including folk, cultural, national or ethnic dance. All of these dances are performed to demonstrate pride in a culture and to continue tradition. There are also many groups that meet together socially (where the focus is on enjoyment) to perform reels, jigs, hornpipes, strathspeys, medleys and ceilidh dance. The ceilidh dances are most commonly performed at informal social events.

activity
11.03
CEILIDH DANCE

The example below is just one of the many different versions of ceilidh dancing.

- 1 Choose a partner. With two other pairs, form a circle of six.
- 2 Before you begin, take the right hand of the person directly across the circle from you. Choose one couple holding hands to be A and, in a clockwise direction, name the other two couples B and C. You will need this information for step 7. Drop hands.
- 3 Walk through the following movements first until you are able to work up to speed and then use the music to accompany you.
- 4 Hold hands in a circle and perform eight gallops to the right, followed by eight gallops to the left.
- 5 Perform four small gallops into the centre of the circle and then four small gallops back out, bringing your arms up as you go in and down as you go out.
- 6 Face your partner (the one next to you). Skip with your partner, passing right shoulders as you move past each other. Cross with your backs to each other and then skip backwards to your place (8 counts).
- 7 Lean across the circle to take the hand of the person opposite you.
- 8 Step forward, leading with the right foot to perform a fast 1, 2, 3 step. Repeat the same move, leading with the left foot. Move clockwise around the circle, holding hands. Repeat. This is a polka step.
- 9 Couple A remains holding hands, forming an arch above their heads. Still holding hands, couple C (followed by couple B) pass through the arch. Both couples exit the arch in opposite directions, continuing to perform the polka step.

- 10 All three pairs move around the space, in any direction, still performing the polka step. Couples are still holding hands but, in a basic promenade hold, standing side-by-side with left shoulders touching. Traditionally, couples hold right hands behind the body and left hands are held in front of the body.
- 11 After 16 sets of polka steps, all couples should be back at the beginning and ready to start again.
- 12 Continue until the music stops.

VIEWPOINTS

- Did you enjoy this dance style? Discuss which aspects of the dance that you liked.
- Watch a video clip of a ceilidh dance at a wedding.
- Even though they are not trained dancers, most of the people in the clip appear to know the steps. How do you think that dance has helped create a sense of community in this instance?

<http://>

You may find the following clip helpful for this activity: *Traditional Ceilidh Dancing at a Scottish Wedding* on YouTube.



FIGURE 11.02 Dancers performing a ceilidh

activity
11•04
CREATING YOUR OWN CEILIDH

- 1 In the same groups of six (three couples), take 30 minutes to create your own version of a ceilidh.
- 2 You might like to use the steps from the previous activity, or create your own.
- 3 Think of the floor patterns you would like to create and how you will go about this.
- 4 What could you do that is different from what you learnt?
- 5 Perhaps you could change the order of the original dance and add some extra movements.
- 6 Rehearse.
- 7 Perform.
- 8 Discuss which ceilidh worked well. Why?
- 9 If time permits, learn this ceilidh together as a class.

LATIN-AMERICAN DANCE

Latin dance is a very popular social dance, performed in halls and studios across Australia and New Zealand. With origins in Latin-American countries such as Puerto Rico and Cuba, Latin dance includes styles such as the cha-cha, rumba, salsa, mambo, merengue, paso doble and bolero. Latin dance is known for its sensual hip action and flair. The dances usually contain basic, uncomplicated steps but they are fast and energetic with a real sense of style and attitude.

activity
11•05
SALSA

- 1 Begin by simply swaying your hips to the music. Most of the movement in the salsa comes from the hips so it is necessary to keep your hips loose and your knees soft.
- 2 Stand in two lines facing each other. One line is A and the other line is B. Males in the class are to join line A.
- 3 Line A learns the following movements:
 - a Stand with both feet together.
 - b Hold the first beat.

<http://>

Listen to 'Los Campeones de la Salsa' by Willy Chirino on Pa'lante on YouTube.

- c On the second beat, step forward on your left foot.
 - d On the third beat, rock back on your right foot.
 - e On the fourth beat, step back on your left foot.
 - f Hold the fifth beat.
 - g On the sixth beat, step back with your right foot.
 - h On the seventh beat, rock forward on your left foot.
 - i On the eighth beat, step forward on your right foot.
 - j Repeat, introducing loose hip movements.
- 4 Line B learns the following movements:
- a Stand with both feet together.
 - b On the first beat, step back with your left foot.
 - c On the second beat, bring your right foot in line with your left foot.
 - d On the third beat, step to bring your weight onto your left foot.
 - e Hold the fourth beat.
 - f On the fifth beat, step forward with your right foot.
 - g On the sixth beat, bring your left foot in line with your right.
 - h On the seventh beat, step to bring your weight back onto your right foot.
 - i Hold the eighth beat.
 - j Repeat, introducing loose hip movements.
- 5 Line A people select a partner from Line B.
- 6 A takes their partner's right hand in their left and places their right hand on B's left shoulder blade. B places their left hand on A's right shoulder with their arm over A's.
- 7 Practise, repeating the steps with your partner.

- 8 As you become more confident, start taking stronger and larger steps.
- 9 Start moving around in the space.
- 10 Perform as a group.
- 11 Watch a video clip of the salsa.

VIEWPOINTS

- What does this dance have that makes it different from other social dances?
- The *Amazing Latin Dance* video clip is taken from a wedding reception. In this case, instead of inviting the guests up to dance, the bride and groom have organised a pair of salsa dancers to perform for their guests.
- Discuss instances where social dance can overlap into performance or professional dance.

<http://>

Watch *Amazing Latin Dance!* on YouTube.



activity
11•06

THINKING ABOUT SOCIAL DANCE

- 1 Choose an era of social dance that most interests you.
- 2 Research the type of social dances that were performed in that era.
- 3 Select one that you would like to research further.
- 4 Who performed this social dance?
- 5 Where did they dance?
- 6 How did they dance?
- 7 Design a poster to advertise an event featuring your chosen social dance. Remember to include the:

a date	b time	c place	d cost
--------	--------	---------	--------
- 8 Make your poster as appealing as possible for the target group.
- 9 When everyone has finished the task, put all the posters up around the room so that everyone can see them.

Teacher tip

This could be used for an assessment task with a focus on understanding the history of social dance.



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activity
11•07

STRICTLY BALLROOM

Strictly Ballroom is an iconic Australian comedy that pokes fun at competitive ballroom dance. It is about dreams, cheating, achievements, politics and a final triumph of soul over establishment.

- 1 Read a summary of the plot online.
- 2 Divide into groups of three.
- 3 Some dancers enjoy the thrill of competitive dance, while others are more interested in non-competitive performance. As a group, decide whether you prefer competitive or non-competitive dance.
- 4 Make a list of arguments that support your choice. Draw on your own knowledge of competitive or non-competitive performance (not necessarily ballroom).
- 5 List your points clearly and allocate certain areas for each member of the group to present to the class.
- 6 Present your argument as a group. Do not worry if what you say is the same as another group, this just makes your argument stronger.
- 7 Allow time for everyone to be heard.
- 8 As a class, summarise the main points.

<http://>

Watch the trailer for *Strictly Ballroom* on YouTube.

Watch the last dance scene from *Strictly Ballroom* on YouTube.

activity
11•08

CHAPTER REVIEW

The aim of this chapter is to provide an insight into social dance. In your personal blog, reflect on why people dance socially. Look at different styles and genres of dance and discuss what attracts people to them and why they are so popular.



DANCE ON
SCREEN



Dance on screen is dance that is created specifically for the camera. Simply filming a dance to capture a record of the performance is not considered dance on screen. How can we tell if dance has been created with the camera in mind?

First, the dance is choreographed with specific reference made to the filming that will take place and the shots that will be captured. It may be that the background or setting is constantly changing throughout the film or that historical footage is inserted that relates to the chosen theme.

Second, consideration is given to the placement and movement of the camera, and the balance and composition of each shot in the choreography. The choreographer may instruct the film editor to create the illusion that the dancer is flying, for example.

Dance on screen is usually created by choreographers, filmmakers, independent dance artists, visual artists, videographers, or a combination of the above. The intention is often to produce something beyond what you are able to see in a live performance. Dance on screen comes in many forms. It might be presented as a documentary, a dance designed specifically for the camera, a live dance work adapted for the camera or a dance animation, for instance.

activity
12-01

VIRTUOSI

In this activity, you will study *Virtuosi*, a documentary created by choreographer Sue Healey. *Virtuosi* features eight choreographers from New Zealand who move overseas to further their careers. The film examines whether their New Zealand heritage has informed their choreographic styles.



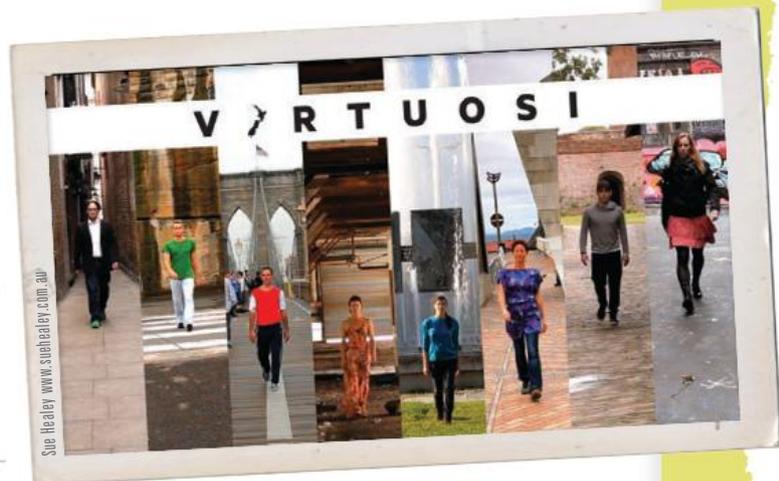
- 1 Watch the clip of *Virtuosi*.
- 2 Write down the names of each of the featured choreographers and where they work and live.
- 3 Describe each of the artists, writing down something that makes each of them stand out in your mind. It can be anything at all: the way they talk, what they say, the things they care about, for example.
- 4 Describe the movement style of one of the featured artists (Years 7 and 8) or all of the featured artists (Years 9 and 10). To describe a movement style, identify a dominant characteristic of the artist's movement vocabulary. It could be that the artist uses many jumps, or concentrates on certain arm movements. It may be that the artist repeats a particular type of movement throughout the work. Describe that movement as it relates to the artist's style.
- 5 Choose one artist and note the number of times this artist is featured. On each occasion, write down where the section of the film is set and whether it features dance movement, an interview or something else entirely.

Teacher tip

You may choose to have students address all of the questions or a selection, according to age and time constraints.

VIEWPOINTS

- As a class, discuss whether or not you could identify a typically New Zealand style of choreography within the documentary.
 - Looking closely at the choreography, do you think that the featured choreographers could have come from any country in the world?
 - Were there common features between each of the choreographic styles, or were each of the styles entirely different?
 - How do you think the choreographers have been influenced by the style of choreography in the country they moved to?
- 6 Write a 100-word (Years 7 and 8) or 300-word (Years 9 and 10) review of this documentary for the *Sydney Morning Herald*. In your review, make sure you provide:
 - a a description that tells the reader what the documentary was about
 - b an outline of what stood out for you as a reviewer
 - c a summary of how well the documentary maker achieved her intent for the work. (In this instance, the intent was to examine whether or not the featured choreographers demonstrated a particular New Zealand style in their works.)



activity
12•02

CREATING A DOCUMENTARY

Choose a partner.

This activity provides you with some guidelines to help you create your own documentary. A documentary generally seeks to inform an audience about some aspect of reality. It may be that the intention is to inform viewers about an event, a place or a person. For this activity, you are to create a documentary about your partner and his/her experience as a dancer.

- 1 Create a chart, similar to the one below, to help you devise a framework for your documentary. Allow space to write all the instructions you will require.

SECTION	SETTING	CAMERA SHOT/S	SOUND	SCRIPT
<p>Introduction:</p> <p>In this section, you will introduce your partner and provide a brief overview of what the documentary will cover. It is important to use an establishing shot at the start so that the viewer can gain an idea of what the film is about.</p>	<p>The setting of your documentary can be anywhere at all – from the dance studio or classroom to a private home. You may choose to film somewhere in nature or around the school. The setting may add further insight into the personality of your partner or show the audience something about his/her experiences as a dancer.</p>	<p>Choose from the following camera shots:</p> <ul style="list-style-type: none"> • Extreme long shot (ELS) • Long shot (LS) • Medium shot (MS) • Medium close-up shot (MCU) • Close-up shot (CU) • Extreme close-up shot (ECU) • Overhead shots (OH) • Low-angle shot (LA) 	<p>This may be:</p> <ul style="list-style-type: none"> • Music to accompany a dance. • Voice-over narration as the camera focuses on another aspect of the documentary. • Interview questions and answers. • Background sounds such as birdsong, or your own sound effects. 	<p>Write down exactly what will be said in each section.</p>
A short section of your partner dancing				You may choose not to speak during the dance, or use a voice-over for this section. Alternatively, you could play music in the background or use sound effects.
A short interview with your partner				Write out the questions in full. When you rehearse, time the answers.
More dance: perhaps your partner could perform something different or in a different location.				
<p>Summary:</p> <p>This can be a combination of talking and dancing. This is your opportunity to sum up the key points in the documentary.</p>				

- 2 Complete the chart and devise questions to ask your partner. Ensure that they are questions that cannot be answered with a simple 'yes' or 'no'. Try writing questions that will encourage your partner to talk. For example, it is better to say: 'Could you speak about your dance experience?' rather than 'Have you had much dance experience?'
- 3 Discuss the questions with your partner to familiarise him/her with what you will be asking.
- 4 Discuss with the teacher whether there will be cameras available for this activity, or whether you should use the video camera function on a mobile phone.
- 5 Create a timetable for the use of filming equipment.
- 6 Rehearse each of the sections with your partner until you are ready to film.
- 7 Film each other's work.
- 8 Where you have access to an editing suite and/or professional assistance, create a short documentary. If you do not have access to an editing suite, your documentary will be shown to the class in full.
- 9 When all filming/editing is complete, show each of the documentaries in class.

VIEWPOINTS

- Discuss which documentaries were the most successful, and why.
- How did the use of different shots affect the overall presentation of the documentary?
- Discuss any problems you encountered and how these were overcome.



activity
12-03

FINDING DANCE FILMMAKERS

- 1 Type 'real time dance' into a search engine then open the realltimedance website. Click on the link to see the profiles of 12 Australian choreographers.

- 2 Take a quick look through each of the 12 choreographers, choosing one that you would like to learn more about.

- 3 Read through the information about your chosen choreographer.

- 4 Use a search engine to find more information about your chosen choreographer.

- 5 Where possible, find small clips of your choreographer's work and watch one or two.

- 6 In your own words, write this information down under the following headings:
 - a Biographical information (Build a picture of where he/she comes from, their age, work experience, etc.)

 - b Choreographic works (List some dance works that she/he has choreographed.)

 - c Interesting information (Write about something unique to your chosen artist's work. Perhaps their dance films often feature unusual locations or their dances feature everyday movement.)

- 7 Read this information to the class.

- 8 On a large sheet of paper, write down the names of each of the choreographers that were presented to the class. Circle each of the choreographer's names, leaving plenty of space on the page to add lines and extra information (as in the image on the right).

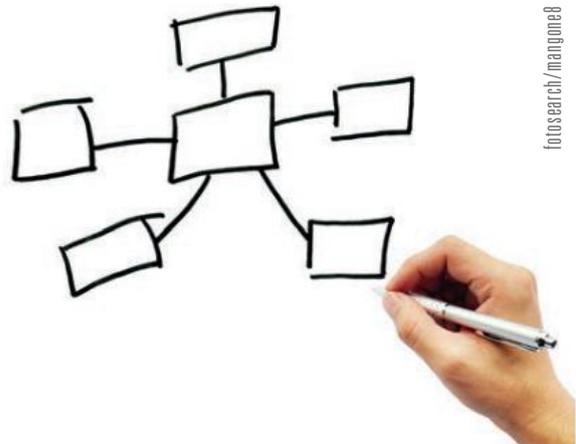
- 9 Draw lines out from the circled names, writing information about each of the choreographers at the end of the branches. Gather as much information as you can about each one.

Teacher tip

Students will need butcher's paper, felt pens or crayons, and access to the internet for this activity.



- 10 Put the completed chart up in your room so that everyone is reminded of these dance filmmakers.



fotosearch/mangoneo

activity
12•04

CREATING A DANCE VIDEO AS A GROUP

This activity focuses on filming a dance so that equal importance is given to both the dance and the film techniques. When you are filming, it is important to use a range of different shots. For example, you might like to create a section of dance that focuses on a close-up shot of the movement of the hands. In other sections, you might like to focus on the whole group in a long shot.

Create groups of five with people you don't normally work with.

- 1 Choose one of the themes below as a prompt to get your started.
 - a baking a cake
 - b hockey practice
 - c umbrella dance
 - d birthday celebration
 - e balance
 - f the star
- 2 Take 30 minutes to create a one-minute dance for three people. Use props where possible, at all times thinking about the fact that you are creating a dance for film. Try to be as creative as possible with your camera work. If you are trying to create the illusion of speed, you might like to experiment with the following technique:
 - Have three people stand in a circle with their backs to each other. Instruct them to spin in a clockwise direction so that a different person faces the camera every few seconds.
 - Circle the group with the camera on a dolly (a platform with wheels), moving in an anti-clockwise direction. When you watch the film, the group will appear to be moving faster than they actually are.

Teacher tip

Each group will require a camera and tripod for this activity. If possible, groups could work with a dolly (a platform with wheels) that the tripod and camera could be set up on.

- 3 Use the template on the following page to create a storyboard for the scenes you will be filming. Once you have worked together to create your storyboard, make a photocopy for each person in the group.
- 4 Draw a rough image in each space, without worrying too much about your ability to draw. Stick figures will be fine.
- 5 Underneath each scene, describe the type of camera shot you will be using along with any other information required for the filming.
- 6 Decide who will film, who will dance and who will direct.
- 7 If possible, find a dolly that is easy to move around the space. Position the camera and tripod on the dolly.
- 8 Rehearse the shots without filming. The director will take cues from the storyboard to direct the camera person.
- 9 When you are confident, film the dance.
- 10 Show each of the films.

VIEWPOINTS

- Discuss which films were the most successful, and why.
- What was the most satisfying aspect of this activity?
- What would you do differently if you had another opportunity to create a film?

STORYBOARD

activity
12•05

ANALYSING A DANCE VIDEO

- 1 Watch the four-minute dance video, *Cornered*, by Susanna Hood

- 2 Watch the video for a second time, writing down the different camera angles used. At times, this video has been filmed to make the dancer appear as though she is walking on a wall. Describe how you think this is achieved.

- 3 As a class, discuss the number of different camera angles you noticed in the work.

- 4 Watch it again and, as a group, identify each different camera angle. Did you find any more?

- 5 Divide into pairs and choreograph a dance that can be filmed from different angles.

- 6 Take turns filming each other from different angles.

- 7 Replay the films to each other.

- 8 Write a 100-word reflection on the success of your filming/choreography. What did you particularly like about it, and what improvements would you make if you had the opportunity to do it again?

Teacher tip

Watch *Cornered* by Susanna Hood on the NelsonNet Teacher website. You may choose to only complete steps 1–4 or, if time allows, further your understanding with the follow-up practical application in steps 5–8.

http://

Teachers: *Cornered*, by Susanna Hood can be accessed via the NelsonNet Teacher website.

activity
12•06
QUEENS FOR A DAY

Filmed in the Swiss Alps, *Reines d'un Jour* (1997) was written and directed by Pascal Magnin.

- 1 Watch the film from beginning to end, taking notes about anything in the dance that seems unusual to you.

- 2 Answer the following questions:
 - a At the beginning of the film, most of the dancers' movements included rolling. Describe, as fully as you can, one of these rolls. (25 words)

 - b What did the cattle have to do with the dance? Why were they included? (25 words)

 - c Which section of the dance did you enjoy most, and why? (25 words)

 - d This dance film was shot in a beautiful location that provides a link between the dancers, the audience and the environment. If you were given the opportunity to choreograph and film a dance such as this, what environment would you choose to set your film in, and why? Your intent would be to provide the viewer with a glimpse into your world. (25 words)

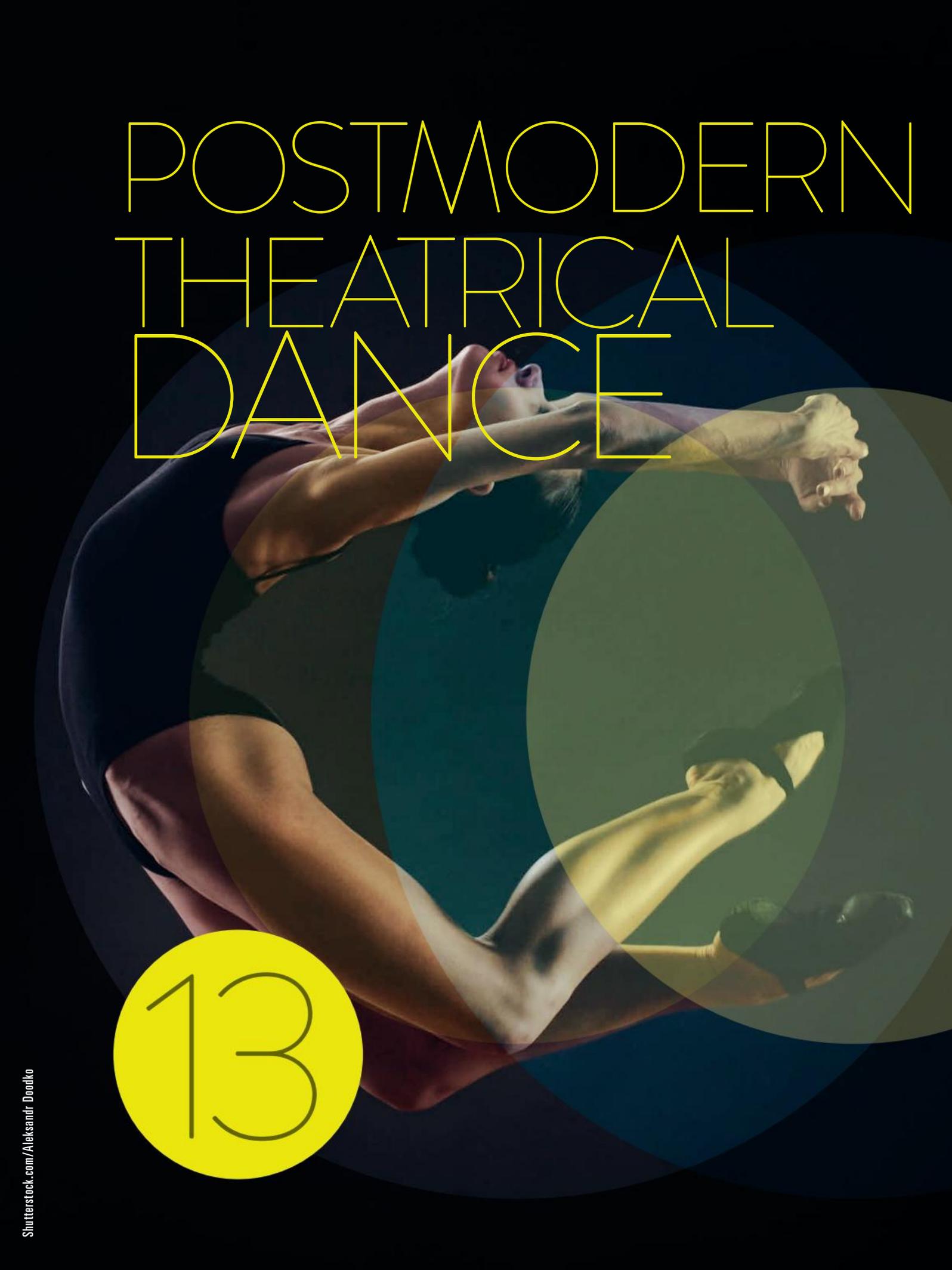
<http://>

You can find *Reines d'un Jour* (Queens for a day) on YouTube.


activity
12•07
CHAPTER REVIEW

In your personal blog, discuss the type of dance film you would like to make and the possible sources for funding. Research to see whether youth funding is available for such projects. Reflect on the difference between dance for screen and dance for stage.

POSTMODERN THEATRICAL DANCE



13

THE JUDSON YEARS

Postmodern dance has its origins in the 1960s: a time when young people began to question the way things were, push boundaries, open up discussions and initiate change. In earlier decades, choreographers and artists in Europe and America broke away from the constraints of ballet and created modern dance, a form that provided them with a certain freedom of expression.

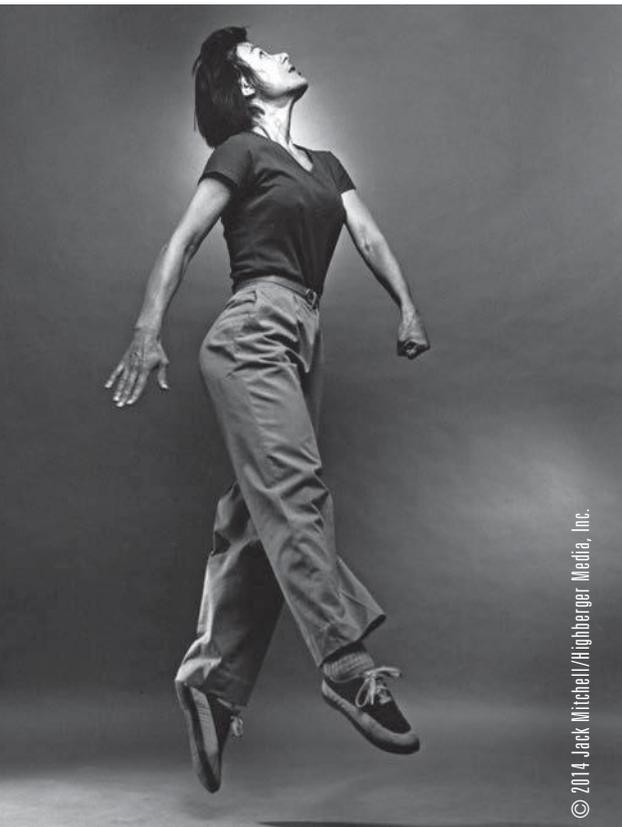
By the 1960s, some artists were feeling constrained by modern dance and wanted to focus more on the actual movement of dance without the emphasis on musicality, form, theatricality and virtuosity. As Anna Halprin, a dancer and choreographer at the time stated, 'everyone is a dancer'. As far as she was concerned, even the act of putting one's socks on was a dance.

The Judson Memorial Church in Greenwich Village, New York, became a gathering place for artists from various fields such as dance, choreography, composition, visual art, writing and filmmaking. The atmosphere of freedom and experimentation soon prompted collaboration between artists and the informal group of dancers and choreographers became known as the Judson Dance Theater.

Everyday, or pedestrian movement, was an inspiration for choreographers at the time and some chose to use untrained dancers in order to bring a more natural approach to the movement. A number of choreographers removed music from their works altogether to focus the audience's attention solely on the movement. Other choreographers experimented by taking their work to unusual spaces. One choreographer chose the staircase of New York's Metropolitan Museum of Art as a performance venue. Another decided on a school, where different dances were performed in different rooms (at the same time), allowing the

audience to wander between them. One dance took place on a boat moving along a river while the audience walked along the bank in order to gain a different perspective. The group was constantly redefining itself and the work it produced.

Some of the noted dance artists of the time were Trisha Brown, Lucinda Childs, Judith Dunn, Deborah Hay, Steve Paxton, David Gordon, Sara Rudner and Yvonne Rainer. Merce Cunningham, who is sometimes referred to as the father of postmodern dance, formed his own dance company in 1952. Like many of the other dance artists of the time, Cunningham's focus was on movement for movement's sake. Cunningham is also known for his experimentation with chance choreography, where the structure of the dance might be decided by the throw of a dice just before going on stage.



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FIGURE 13.01 Yvonne Rainer

In chance choreography, often the music and design would not be known until opening night when all three elements would come together in performance. Cunningham's company is still active today.

While many of the Judson Dance Theater choreographers went on to develop further works, the period of the Judson Dance Theater was relatively short (just three years between 1962 and 1964). Nevertheless, these choreographers left a strong legacy in postmodern dance. Postmodern elements can be recognised since this time in dance theatre.

activity 13.01

PEDESTRIAN MOVEMENT

Divide into groups of three.

- 1 Take 20 minutes to choreograph a 40-second dance that includes the following actions:
 - a walking
 - b running
 - c kneeling
 - d sitting
 - e squatting
 - f jumping
 - g jogging
 - h lying
 - i waving
- 2 Organise the choreography of your work so that some sections have:
 - a all students dancing the same movements together at the same time
 - b some students performing one section while others are performing another.
- 3 Use tempo and repetition to alter the speed of some of the sections in your work. For example, you may decide to perform a phrase or motif then repeat it again at twice the speed.
- 4 Perform each of your everyday movements with an awareness of the action that you are performing. Take care to be precise in your movements.
- 5 Perform for the class.

VIEWPOINTS

- Discuss the effect that this work had on you while performing.
- What do you think of pedestrian movement as a style of work? Why?
- Discuss how your awareness of everyday movement changed throughout the activity.
- Why do you think investigating natural pedestrian movement might have been important to early postmodern dance artists?

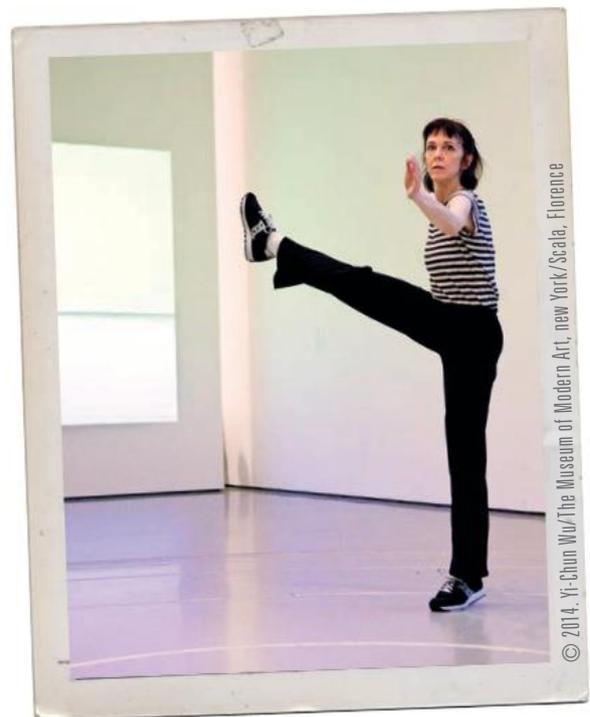


FIGURE 13.02 Cat Patterson performing Yvonne Rainer's *Trio A*

activity
13•02

EXAMINING BODY MOVEMENT IN ISOLATION

Create a group of three.

- 1 Take 10 minutes to create a 30-second dance that focuses on the hands. Experiment with the ways that the hands and fingers can move. Use only the hands and fingers.
- 2 Take 10 minutes to add arm movements to your dance.
- 3 Take 10 minutes to add upper-body and pedestrian movement to your dance.
- 4 Perform for the group.

VIEWPOINTS

- Discuss how different this was from the way in which you normally move.
- What difference did creating each section separately make to the dance as a whole?
- What difficulties did you experience when you were trying to create pedestrian movement with the upper body?
- How did you overcome this?

activity
13•03

EXAMINING THE HISTORY OF POSTMODERN DANCE

This activity requires you to research six different postmodern choreographers and their works. Where a dance cannot be found on YouTube or other websites, gather as much information as you can about the dance to gain a mental picture.

- 1 Research the following postmodern choreographers and one of their dances. A dance has been suggested alongside each choreographer, but where this dance is not available, try to find another.

Yvonne Rainer	<i>Trio A</i>
David Gordon	<i>Silver Pieces</i>
Trisha Brown	<i>Spanish Dance</i>
Lucinda Childs	<i>Carnation</i>
Deborah Hay	<i>Lamb at the Altar</i>



FIGURE 13.03 Trisha Brown

- 2 Choose one of these artists and create a Pecha Kucha presentation. Traditionally, a Pecha Kucha is a presentation that consists of 20 slides, shown for 20 seconds each. Programs, such as Microsoft PowerPoint, will prompt you through the creation of your presentation and assist you with setting the 20-second timer for each slide. For the purpose of this activity, your Pecha Kucha will consist of 10 slides (Years 7 and 8) and 20 slides (Years 9 and 10). Ensure that you include the following:

Teacher tip

This activity will require students to access the internet. It may also be used as an assessment task.

- a biographical information
 - b information about the dance, even a small clip
 - c the time period in which your artist worked
 - d the other artists whom they worked with
 - e your personal opinion of their work
 - f the contribution this artist has made to dance.
- 3 Present your Pecha Kucha presentation.
 - 4 Discuss and summarise as a group.

activity
13.04
REPETITION

- 1 Stand in a circle.
- 2 Choose someone in the group to start off the activity by performing a simple movement.
- 3 Everyone in the group repeats the movement. Then, going in a clockwise direction, the next person in the circle adds on a movement of their own.
- 4 Everyone repeats movement one and movement two.
- 5 The third person adds a movement (try to get a flow going).
- 6 Everyone repeats the first three movements.
- 7 Continue this pattern until everyone has contributed and a whole group dance has been created.

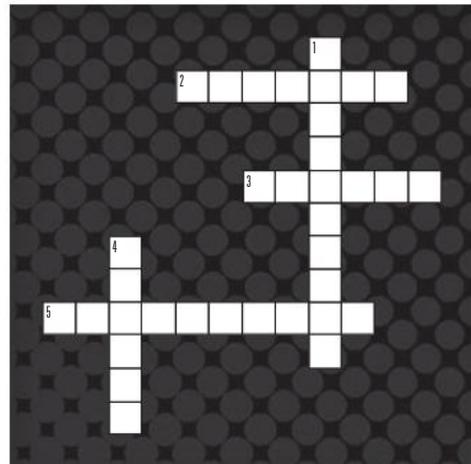

FIGURE 13.04 Merce Cunningham

activity
13.05
REVIEW CROSSWORD
Across

- 2 The name of the style of dance where the dancers bump together
- 3 The Christian name of a noted postmodern dance artist
- 5 Walking, running and sitting are known as what kind of movement?

Down

- 1 What is the surname of the person known as the 'father of postmodern dance'?
- 4 A group of postmodern dance artists got their name from the church where they rehearsed and performed. What is the name of the church?







14

BALLET

THE HISTORY OF BALLET

Ballet has a rich history that dates back to the French courts of Louis XIV and the theatrical ‘balleto’ dances of Italy. In the 14th and 15th centuries, dances were specifically designed to entertain the aristocracy. These elaborate art spectacles were performed in large halls, with an emphasis on lavish costumes, scenery and stage effects. Dances viewed from upstairs galleries were carefully choreographed to highlight the floor patterns created by the dancers. The movements were simple and graceful, allowing for the heavy costumes worn by dancers of the period. The aim of the performances was not only to entertain the aristocracy but to impress the nobility of neighbouring states.



FIGURE 14.01 Yang Liu as Witt, the Green Fairy, in *Sleeping Beauty* (The Royal New Zealand Ballet, courtesy Caroline Dinniss)

Court ballet reached its peak in France during the reign of Louis XV, whose title ‘Sun King’ was derived from a ballet he performed in. His manner of turning out his feet (to show not only the buckle on his shoes but also his beautiful calves) laid the foundation for the five positions of the feet, later created by ballet master Pierre Beauchamp. Many court dances were created by Beauchamp and Italian-French composer Jean-Baptiste Lully.

By the 16th century, ballet companies were developed throughout Europe and ballet technique included many of the positions and movements known today. The best-known choreographer of this time was Frenchman Jean-Georges Noverre. He influenced many other choreographers and believed that all of the elements of a ballet should work naturally, and in harmony, to express a ballet’s theme.

In the 17th century, romantic ballets began to emerge where dancers appeared to float effortlessly across the stage. During the 18th century, women gained prominence over men for the first time. In 1832, Italian choreographer Filippo Taglioni created *La Sylphide*: a ballet danced entirely en pointe by his daughter Marie. She danced the role of a fairy in a sleeveless floaty costume and became an overnight sensation in Paris. It was the first time a woman had taken to the stage wearing a costume that wasn’t heavy and long-sleeved. Although Marie was not the first dancer to dance en pointe, she was the first to integrate it into a performance. This technique highlighted the other-worldly theme of the ballet and the dancers’ lightness and grace. Other ballet dancers of note during the mid to late 19th century were Fanny Elssler (Austrian), Carlotta Grisi (Italian) and Fanny Cerrito (Italian).

During the late 19th century, French choreographer Marius Petipa left Paris to take up position as ballet master for the Imperial Russian Ballet. Petipa's best known revival works are *Sleeping Beauty* and *Swan Lake*, co-choreographed with Russian Lev Ivanof. His choreographic style included set dance movements with mimed actions to create story ballets. These ballets are part of the Russian classical era, a time when emphasis was placed on technical excellence and virtuosity.

In Paris, during the 20th century, Sergei Diaghilev established the Ballet Russes. Michel Fokine was the first major choreographer invited by Diaghilev to Ballet Russes. Together they shared a vision that took their ballet works beyond the traditional ballet and in a new direction. Fokine was a great dancer, artist and intellectual. He believed that the meaning of a ballet could be expressed by interpretive dance and there was no need for mere gymnastics. Because of this belief, he chose music that expressed the same emotion as the movement of the dancers. He created five principles of dance that guided his choreography. Of the many dancers in the company, Russian dancer Vaslav Nijinsky was particularly admired.

The Ballet Russes revitalised ballet all over the world. Fokine worked with many companies, including what would later be known as the American Ballet Theatre. Two former members of the Ballet Russes, Polish-born British dancer Dame Marie Rambert and Dame Ninette de Valois became the founders of The Royal Ballet in Britain.



Corbis/E.O. Hoppe

activity 14.01

EXTENDING ON BALLET HISTORY

The previous overview of the history of ballet is brief and many choreographers, ballets and dancers are not mentioned. To develop a deeper understanding of the history of ballet, create a timeline and add details from your own research.

- 1 Create a timeline as per the example on the next page.
- 2 Draw lines off to the side of the timeline, adding in the information provided in the overview. You might like to colour code the names of choreographers, ballets, dancers and styles of ballet.

- 3 Add the names of the following dancers and dances to the appropriate century.

a George Balanchine	h Leonide Massine
b Serge Lifar	i <i>Giselle</i>
c Anna Pavlova	j <i>La Sylphide</i>
d Rudolf Nureyev	k Charles Didelot
e Natalia Makarova	l Queen Catherine de Medici
f Mikail Baryshnikov	m Marie Camargo
g Sergei Diaghilev	

- 4 When your timeline is full and complete, choose one person that does not feature in the overview and, in your own words, write a paragraph about them.
- 5 Present both your timeline and paragraph to the class.
- 7 Illustrate your timeline with balletic images and colour.
- 8 Hang your timelines on the walls of the dance space.



FIGURE 14.02 Myrtha (Abigail Boyle) and Hilarion (Jacob Chown) in *Giselle* (The Royal New Zealand Ballet, courtesy Caroline Dinniss)

activity 14.02

CREATING A COURT DANCE

Choose a partner

- 1 Create a monogram using the first letter of each of your given names. For example, Ralph and Tamara would combine the letters R and T to make their monogram. Decide how you will design your monogrammed initials. Perhaps you might like to place one letter over the top of another or have both letters sitting side-by-side (RT or TR).
- 2 Take 20 minutes to create a sequence of movement that creates a floor pattern with your initials.
 - a Stand side-by-side and hold inside hands, raised to shoulder height.
 - b Step on left foot, bring feet together.
 - c Raise up on toes, lower to heels.
 - d Step on right foot, bring feet together.
 - e Raise up on toes, lower to heels.
 - f Step on left foot, bring feet together.
 - g Step on left foot, bring feet together.

<http://>

Watch *Court Dancing, Stronghold Olde English Faire* on YouTube.

- h** Step on right foot, bring feet together.
 - i** Step on right foot, bring feet together.
 - j** Raise up on toes, lower to heels.
 - k** Jump with both feet and point right leg in front.
 - l** Repeat jump, bringing right leg back and extending left leg to the front.
 - m** Repeat steps **k** and **l**.
 - n** Continue repeating steps **a** to **m** until you have completed your pattern.
- o** You may drop hands at some points to create your pattern, but always come back together again.
 - p** Find a finishing pose.
- 3** Perform for the class.
 - 4** Research the costumes that were worn in court dances.
 - 5** Design some costumes for your dance.

ROMANTIC BALLET

Romantic ballet heralded the birth of dramatic storytelling ballets. Popular ballets at the time focused on society's fascination with the supernatural, exploring themes such as good versus evil, man versus nature, and society versus the supernatural. The characters were often witches, fairies, half-human half-creature beings, and ghosts. Pure and evil human beings also featured prominently. The movements of the good characters were soft and expressive: arms were curved and soft and dancers travelled lightly, as if floating.



Corbis/Leo Mason

activity
14-03

CREATING A ROMANTIC BALLET

Create groups of three. Ensure that male and female students are spread evenly throughout the groups.

- 1 Discuss a supernatural story that you know or borrow a storyline from a fairytale.

- 2 Decide on characters for the story ballet.

- 3 Write out a rough outline of the plot.

- 4 Take 20 minutes to design balletic movements to fit the plot.

- 5 Rehearse your ballet to classical music.

- 6 Perform.

VIEWPOINTS

- Discuss whether these ballets achieved:
 - a authentic ballet movements

 - b a clear storyline.

- What relevance does a historical ballet have for people today?

- Ballet is enjoyed in many countries throughout the world. Why has it maintained its popularity despite the introduction of many different dance styles and genres over the years?

<http://>

Listen to *The Nutcracker Opus 71*, by Tchaikovsky on YouTube.

activity
14-04

CHAPTER REVIEW

Reflect on the ballet chapter in your personal blog. How did you enjoy the activities? Did they stimulate your interest in ballet? Discuss the importance of developing strong technique as a ballet dancer and comment on a ballet dancer who you believe has strong technical and expressive skills.

DANCE IN MUSICAL THEATRE

15



THE HISTORY OF MUSICAL THEATRE

Musical theatre provides dancers with an opportunity to perform costumed, in role. This is not only a lot of fun, but an exciting way to entertain an audience. Dance is generally not the main focus of musical theatre but one element that, when combined with singing and acting, communicates a storyline to an audience.

As well as song and dance, musicals usually include spoken dialogue, although some musicals, such as *Lés Miserables* and *Evita*, are sung throughout. This sung dialogue, known as recitative, is most commonly found in opera or operetta. Musical offers performers an opportunity to act, sing and dance. Sometimes a separate dance chorus is required for particularly challenging dances but generally a cast will be chosen for their ability and skill in all three areas.

Musicals are considered a form of popular theatre as they appeal to people from all walks of life and are generally well attended. They can be produced worldwide and presented on a large scale in venues such as the West End of London and Broadway theatres in New York, or on a smaller scale by amateur groups and as school productions.

The history of musical theatre has its origins in the comedies and tragedies of ancient Greece, where music often accompanied the plays. Emerging from the same origins, operas and operettas have both influenced the development of musical theatre. Other influences are music hall, vaudeville, burlesque and melodrama.

activity
15•01

DEVELOPING AN UNDERSTANDING OF THE HISTORY OF MUSICAL THEATRE

Teacher tip

This activity can be used as an in-class exercise or an assessment task.

- Enter each of the following keywords into a search engine.
 - melodrama
 - music hall
 - vaudeville
 - burlesque
 - opera
 - operetta
 - tap dance
- In your own words, write a brief definition for each of these terms.
- Write a 25-word (Years 7 and 8) or 50-word (Years 9 and 10) paragraph that describes the links between musical theatre and the influences you have just researched.
- Create a Pecha Kucha presentation consisting of 5 slides (Years 7 and 8) and 10 slides (Years 9 and 10).

Some guidelines for creating a Pecha Kucha:

- The presenter has 20 seconds to talk about each slide.
- Source images from a stock photograph library on the internet. Do not include text – just stick to images.

Create slides in the following order:

Slide 1: Title page (with any musical theatre image you like) to go with your spoken introduction. This is where you introduce what you will talk about.

Slide 2: An image to accompany a short overview of the history of Greek theatre.

Slide 3: An image to accompany your talk on the history of opera.

Slide 4: An image to accompany your talk on the history of operetta.

Slide 5: An image to accompany your talk on the history of melodrama.

Slide 6: An image to accompany your talk on the history of music hall.

Slide 7: An image to accompany your talk on the history of vaudeville.

Slide 8: An image to accompany your talk on the history of burlesque.

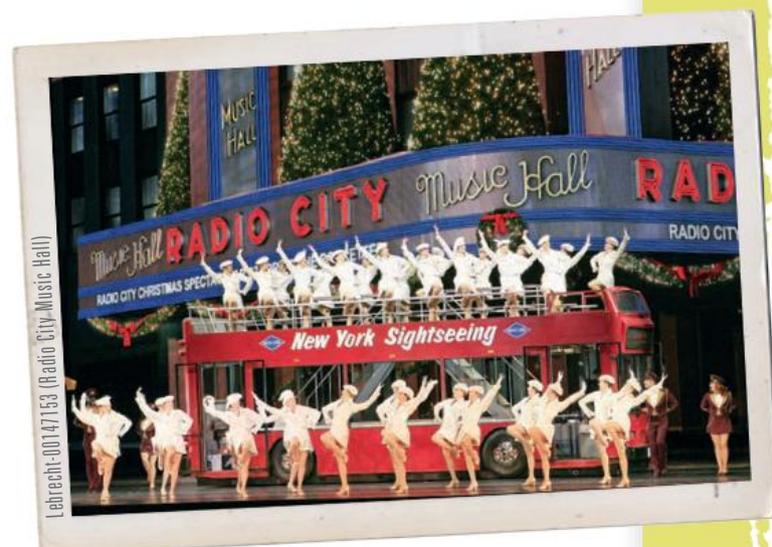
Slide 9: An image to accompany your talk on the history of tap dance.

Slide 10: An image to accompany your talk on the influences that shaped musical theatre (refer to the paragraph you wrote for question 3).

VIEWPOINTS

Discuss the image research process.

- What were the challenges?
- How did you solve them?
- How did this task assist the development of your understanding of the history of musical theatre?



activity
15•02

THE PYJAMA GAME

Do an internet search for the lyrics to 'Racing with the Clock' from the musical *The Pyjama Game*. This song sets the scene in the workroom of a pyjama factory, where the factory manager, Hines, takes time management very seriously. The workers are looking for a seven and a half cent raise and won't take no for an answer. There are opportunities within these lyrics for students to take on small speaking roles.

Males

Hines, 1st male, 2nd male

<http://>

Listen to 'Racing with the Clock' from *The Pyjama Game* on YouTube.

Females

1st girl, 2nd girl, 3rd girl, Rita, Brenda, Virginia.

- 1 Listen to 'Racing with the Clock' from *The Pyjama Game*.
- 2 Listen again, reading the lyrics and speaking with the recording, where appropriate.
- 3 Divide into six groups. Choose a section to choreograph. The spoken section should be choreographed by those with the small speaking parts. This group should also think about what the other dancers will do in the space when they are playing their roles. Will the chorus dancers freeze, move in some simple repetitive movement, move in slow motion? Ensure that their movement supports what the characters are doing.
- 4 Take 20 to 30 minutes to choreograph uncomplicated movements that reflect the lyrics.



FIGURE 15.01 *The Pyjama Game*

5 Teach your sections to the whole group.

6 Perform as a whole group.

VIEWPOINTS

- Discuss how easy or difficult it was to choreograph to the lyrics
- Why do you believe that this type of dance is popular entertainment?
- Discuss the importance of the music and lyrics. What would this dance be without them?

<http://>

Do an internet search for the lyrics to 'Racing with the Clock'.



The Kobal Collection/Warner Bros

EXPLORING THE GOLDEN AGE OF HOLLYWOOD MUSICALS



During the middle decades of the 20th century, from the 1930s to the 1960s, musical theatre experienced a golden era. Well-known icons of this period include choreographer Busby Berkley and performers Fred Astaire, Ginger Rogers and Gene Kelly. During this time, musicals were filmed with lavish sets and costumes. Films popularised musicals by making them accessible to a wider audience.

activity 15•03

THE GOLDEN AGE

- 1 Listen to songs from several of the following musicals. You will find that some songs will be more suited to dance than others.

a *Singin' in the Rain*

b *Kiss Me, Kate*

c *Seven Brides for Seven Brothers*

d *Yankee Doodle Dandy*

e *Show Boat*

f *Easter Parade*

g *West Side Story*

h *My Fair Lady*

i *Mary Poppins*

j *Oklahoma!*

k *Hello Dolly*

l *Sweet Charity*

m *42nd Street*

Teacher tip

It is suggested that students have access to the internet for this activity so that they can listen to songs from the musicals listed on page 186. Alternatively, a class set of CDs could be used.

- 2 When you find a song that appeals to you, download it to your iPod or phone or bring the CD into class.

- 3 Divide into groups of three and share the song you have chosen with the rest of your group.

- 4 As a group, decide which of the three items of music you would like to work with.

- 5 Take 30 minutes to choreograph approximately two minutes of the music you have chosen. Ensure that you finish your work at the end of a verse or chorus.

- 7 Present your work to the class.

- 8 If time permits, vote for your favourite item and have the group teach it to the rest of the class.

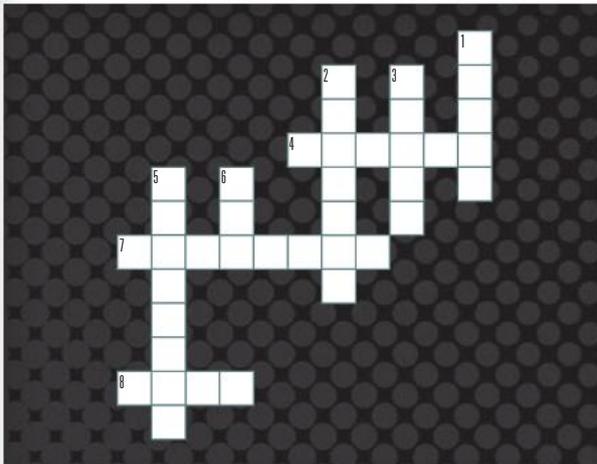
VIEWPOINTS

- Which of these songs had you heard before?

- Did knowing the song make it more or less interesting to you? Why?

- What do you find appealing about musical theatre?

- In musical theatre, it is important that the dance supports the storyline and characters. How well was this achieved in the dances you viewed?

**activity
15.04****REVIEW CROSSWORD****ACROSS**

- 4 Muscial theatre is thought to have originated in ancient _____
- 7 Worn in musical theatre
- 8 *Singing in the _____* is a well-known musical

DOWN

- 1 The name of the factory manager in *The Pyjama Game*
- 2 The last name of a famous choreographer from the golden age of musical theatre
- 3 An art form, similar to musical theatre, that also has sung recitative throughout
- 5 Where musicals are performed in New York
- 6 To perform in musical theatre you must be able to sing, dance and _____

**activity
15.05****CHAPTER REVIEW**

This chapter has provided you with a brief history on the development of musical theatre. You should have now had a taste of what some of the older, more established musicals have to offer. To extend your knowledge into the more contemporary realm, research contemporary musical theatre forms in the 21st century. Begin by looking at the Tony Awards. Write a blog entry detailing your discoveries.



GLOSSARY

- abstract** does not have a realist or literal intent
- accumulation** building up by adding movement
- analysing dance** identifying the formal structures of dance and identifying the relationships between the components of dance and meaning
- artistic director** person who handles the artistic direction of a company; very often the choreographer
- asymmetrical** an unbalanced proportion in the design of a shape
- balance** an equal distribution of weight
- Bauhaus** a school in Germany that combined craft and fine arts and was famous for its approach to design
- brainstorm** to come up with some spontaneous ideas
- binary** a two-part choreographic structure with an A and a B section
- canon** choreographic device to organise movement
- cardiovascular** a system of the body consisting of the heart, blood vessels and blood
- choreographic devices** ways of organising and altering movement
- choreographic process** the method by which a dance is created
- choreographic structure** the form used in the creation of a dance
- context** the situation and setting in which a dance occurs
- contemporary dance** a collection of methods developed from modern and postmodern dance
- continuity** the way in which a film or dance flows seamlessly from one section to the next
- culture** the values, customs, practices, language, history and conventions shared by a particular group
- embellishment** a choreographic device where detail is added to the original movement sequence
- energy** the level of weight/force applied to a movement
- eurhythmics** concepts of rhythm, structure and musical expression taught through movement
- expressionism** a movement in art where artists sought to express meaning or emotional experience
- flexed** bent; not pointed
- focus** conscious attention drawn towards a certain point with eyes, body parts or the direction in which a dancer faces
- form** structure; a way of organising movement
- genre** a specific category of dance; a dance style
- historical context** the period in which the dance was made or the era in which the dance is set
- improvisation** freedom and creativity in making dance; spontaneous creation
- inversion** a choreographic device where the dancer would execute a movement as though looking in a mirror
- J-pop** Japanese pop music influenced by Western genres
- K-pop** Korean pop music characterised by audiovisual elements and dance
- kinesiology** the study of muscles and the functioning, mechanics and structures of body parts involved in movement
- levels** high, medium or low
- literal** directly relating to a storyline or idea
- locomotor** the act of travelling in dance
- motif** a short section of movement
- movement quality** the way in which a movement is performed
- narrative** a choreographic structure or form that follows a storyline
- pedestrian movement** everyday actions such as walking, running, sitting and standing
- plié** a movement in which a dancer bends the knees and straightens them again
- phrase** a short section of movement
- recitative** a sung section of an opera linking more important arias

repertoire a body of dance works

repetition a choreographic device where a movement or motif is repeated

retrograde a choreographic device where the movement sequence is performed from the end through to the beginning, like a film running backwards

ritual traditional activities; a feature of all known human societies

rondo a form with three or more themes, returning to the main theme (A B A C A D A)

somatic education learning to observe your body and the way it moves

symmetrical a balanced even design equal on both sides

tableau vivant a scene presented on stage by actors frozen mid-scene; literally 'living picture'

technique a skill in dance

ternary a form returning to main theme (A B A)

DANCE COUNT ME IN!

Written by an award-winning author, this colourful new edition of Barbara Snook's *Dance: Count Me In!* has been updated with all new content for students in Years 7-10. The second edition includes dance theory, history, ICT and a huge range of new activities, all of which are written to *The Australian Curriculum: The Arts*. Four new chapters have been added, including *Somatics*, *Modern dance*, *Choreographic devices* and *Creative activities*, the latter of which is a bonus chapter exclusively devoted to new activities.

Dance: Count Me In! is designed to inspire and stimulate students' interest in Dance through the inclusion of a range of new technology and multimedia in the form of videos, songs, online crosswords, and links to external websites housing further media.



The Student Book is also available digitally as an ebook, and there is an accompanying Teacher Website (access conditional for both). For more information contact the relevant state sales representative at www.nelsonsecondary.com.au or visit www.nelsonnet.com.au.

