

DANCE

FOR SENIOR STUDENTS



BARBARA SNOOK

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BARBARA SNOOK

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Barbara Snook

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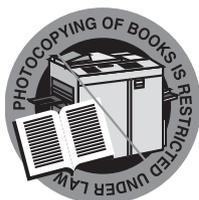
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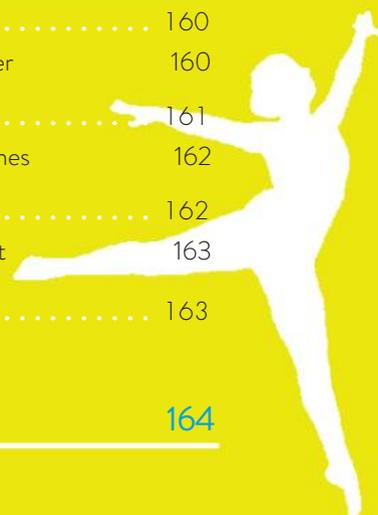
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ABOUT THIS BOOK

Dance for Senior Students has been designed to offer a variety of creative and challenging exercises in choreography and dance analysis. This second edition is focussed on offering as many ways of analysing dance as possible. Through their studies, students come to understand and appreciate the power of dance to communicate intent through technical and expressive elements. It is assumed that at a senior level, the teaching of performance is adequately covered by trained and experienced dance teachers. A technique and performance chapter, along with a chapter on production, has been included to support new teachers and the work already being done in this area. A glossary of terms is included for those students unfamiliar with the elements of dance.

Several exercises for different genres and choreographic works are offered for study. These exercises are designed to develop student understanding and experience. In many cases, these exercises and tasks can be transferred to other works of your choice. Dance is a creative art and it is not the intention of the author to be prescriptive: use any exercise or task as a springboard to extend the study or adapt it to fit a particular focus.

The aim of this textbook is to broaden the range of work studied in dance and offer challenging tasks that inspire students to think about and question the world in which they live. For this reason, the textbook highlights the work of independent choreographers alongside more well-known choreographic works in accordance with syllabus requirements.

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 each activity may be modified as you see fit. While students will work directly from their textbooks, preview lessons before class as some activities require props, music or internet access.

The Cengage NelsonNet Teacher Website for *Dance for Senior Students* at www.nelsonnet.com.au will provide you with access to the following resources: chapter PDFs, videos and curriculum grids.

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I would like to dedicate this book to Associate Professor Ralph Buck, who was instrumental in guiding and developing dance education in Queensland during the 1990s. He is currently Head of Dance Studies at the University of Auckland, and continues influencing arts educators on a global stage in his various roles on world dance and arts committees. Ralph's wisdom and support have inspired many over the years and I wish to acknowledge the important contribution he has made to the field of Dance Education. We share a passion for dance in the curriculum that began as colleagues in Brisbane, and continues to this day.

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The publishers wish to acknowledge the generous contribution of the Sydney Dance Company in providing photographs for this book. For more information on the Sydney Dance Company's performances, touring and DancED program, visit sydneydancecompany.com.





PART



ANALYSIS: EXAMINING
THE DANCE WORKS OF
AUSTRALIAN, NEW ZEALAND
AND INTERNATIONAL
CHOREOGRAPHERS





ARTICULATING INITIAL AESTHETIC RESPONSES TO DANCE WORKS



Sydney Dance Company, Wendell Teodoro Photographer

WHENEVER WE WATCH a dance work, we tend to know at its completion whether or not we enjoyed it. We have what is known as a 'gut reaction'. There are times when we might be unsure about our response and fall into a trap of echoing what others say, especially if everyone is raving about the quality of the work or if the dancers were given a standing ovation. If you are unsure, then it may be that you can see both the strengths of the dance and the weaknesses in equal measure. Ensure that you remain true to your own opinion.

Your gut reaction is very important in establishing a basis for further discussion and a development of a deeper analysis of the work. This chapter seeks to assist you in identifying your gut reactions to different works and to help you establish the reasons why you might view a dance work in a particular manner. Not everyone will have the same reaction. If you can identify your own personal bias then you may be able to view dances from another perspective and develop well-rounded aesthetic responses to dance works.

activity 1.01

A GUT REACTION

- 1 Go to the Bangarra Dance Theatre website and watch the following short clips: 'Blak', 'ID (Belong)' and 'Terrain'.
- 2 Without speaking to anyone, write 300 words on which of the three excerpts of dance works you enjoyed the most, and why.
- 3 When everyone has finished, read aloud your 300-word discussion to the group. Allow everyone to be heard before making any comment.
- 4 As a group, analyse which dance was the most popular.
 - a What were the main reasons for this choice?
 - b Does this say anything about you as a group? This question may require some probing: you may believe that you liked a certain dance because it had the best choreography, or that the costuming and movement worked together seamlessly, for example. Try to delve a little deeper and question your set expectations of quality, and where these set expectations come from.



DISCOVERING YOUR OWN PERSONAL BIAS

It is easy to accept your own opinion without examining where it came from and how you developed your personal bias. Activity 1.02 is designed to assist you in realising that your opinions have been formed to some degree by outside influences. This is neither good nor bad; what is important is recognising your personal bias and acknowledging it when viewing dance works.



activity 1.02

PERSONAL REFLECTION

The following activity may take some time to complete but it will be valuable in assisting you to view and analyse dance works in Part A of the book and beyond. Sometimes we need to stop and analyse who we are and what influences our behaviour to allow us to realise our individual potential.

1 Document the following facts:

- a What is your heritage? Where were you born? Where were your parents and grandparents born?
- b If you moved to this country, how did your experience affect your sense of self and, in turn, how you view dance? If you were born in this country, how has this experience affected the way you look at dance? You may never have asked yourself this question before, so it may take some time to think through.
- c What values did you grow up with? For example, are you from a family with conservative or liberal values? Provide some detail in your answer.
- d Was religion a part of your upbringing and how did this inform your opinions and values?
- e What dance experience did you have growing up? It is all important so include anything, even if it seems insignificant.

f Was dance a natural part of your family life?

g How much dance did you see while growing up? What dance did you see and how did it inform your belief system?

h Did you have a teacher or dance teacher who inspired you? How did this teacher influence your thinking?

i How do your peers influence you? How does this apply to your beliefs around dance?

j How are you influenced by the media? How does this apply to your beliefs around dance? You may think that you are not influenced by the media. Think carefully about this question. It may be that you consciously reject anything mainstream that is promoted by the media. That in itself is an influence.

- 2 Write a 100-word summary of who you are. Do not write your name on the page or describe yourself physically.



- 3 Place all the summaries in a hat (or something similar). Mix up the summaries, then draw one each.
- 4 Read through the summary you drew and try to determine who wrote it.
- 5 Sit in a circle and read aloud each of the summaries, then state whose summary you think you have. Wait until everyone has had a turn to read the summary before sharing the answers with each other.
- 6 Each person in the circle asks a question of the person whose summary they read.
- 7 As a group, discuss what you found out about other people and about yourselves from doing this activity.
- 8 How well has this activity assisted you in determining your own personal bias in dance?

activity 1.03

LUCY GUERIN OF LUCY GUERIN INC., *UNTRAINED*

Read through the background information provided, then watch the excerpt from *Untrained*, by Lucy Guerin, found on the Lucy Guerin Inc. website.



Untrained | Lucy Guerin Inc. Photo by the original 'Untrained' artists.

Untrained combines two highly skilled and experienced dancers with two men who have absolutely no dance training whatsoever. The four men are given identical instructions to execute the same series of movements, from flying leaps and ninja kicks to taking their t-shirts on and off and describing how they do it. The way they execute these movements speaks volumes about the very different physical histories of each individual performer. The complex, polished movements of the trained can only be approximated by the untrained, while there is a raw spontaneity to the movements of an untrained body that cannot be replicated by the body of an experienced dancer. *Untrained* has no set and the performers are dressed in rehearsal tracksuits. The repetition of the instruction by each dancer is the focus of the work, and the differences between the performers become apparent as soon as they walk on stage.

Untrained, Lucy Guerin Inc.



- 1 Write a 50-word gut reaction to the work you just saw. There are no rules around a gut reaction; write about any aspect of the work.

- 2 Share your reactions with others in a small group.

- 3 In your group, discuss the following questions:
 - a Why do you think the choreographer Lucy Guerin worked with both trained and untrained dancers?

 - b What was she hoping to discover in *Untrained*?

 - c Was what you viewed a dance? Provide reasoning for your response.

 - d What makes a dancer?

 - e What makes a dance?

- 4 Write a 100-word response that addresses what changes in your thinking may or may not have taken place as a result of this activity. Analyse these changes, or a lack of change, in regard to your personal bias.

activity 1.04

DOUGLAS WRIGHT, *RAPT*

Go to Douglas Wright's website to watch this New Zealand choreographer's trailer of *Rapt*.

- 1 Write a 50-word response on whether or not you would like to watch the whole dance and provide your reasoning.

- 2 Share your responses as a group and address the following questions:
 - a How successful was the trailer in provoking your interest?

 - b Which aspects of the trailer appealed to you most and why?

 - c What symbolic meaning could a large bird have?

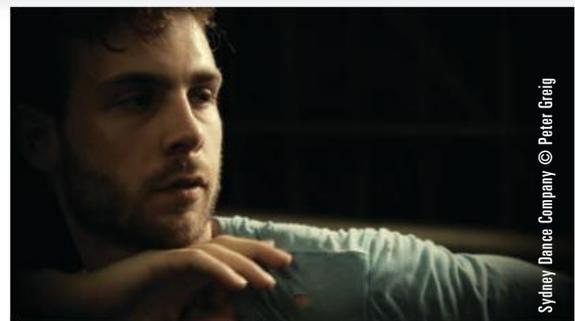


activity 1.05

SYDNEY DANCE COMPANY, *INTERPLAY #1: PROLOGUE*

Watch *Interplay #1: Prologue*, part of *Interplay*, choreographed by Rafael Bonachela, Jacopo Godani and Gideon Obarzanek, on the Sydney Dance Company website.

Write a 50-word response on your opinion of this short trailer. Does this trailer encourage you to view the whole work? Discuss your opinions as a group.



activity 1.06

GIVE US A HAND

- 1 Take 15 minutes to create a one-minute dance solo that focusses on your hands. The following suggestions may help:
 - Allow your hands to lead the way so that you move in the space.
 - Watch your hands at all times.
 - Find as many ways as you can to move your hands to create a variety of movement phrases.
 - Allow your hands to draw across different body parts.
 - Allow your hands to dance directly in front of your face.
 - Use different levels for your hand dance.
 - Vary the tempo and movement qualities.
 - Keep your whole body moving in a sympathetic response that supports your dancing hands.
- 2 Perform each solo for the whole group.
 - 3 Choose one solo for the whole group to learn.
 - 4 As a group, watch Sydney Dance Company's *Interplay #1: Prologue* again.
 - 5 Discuss your opinions once more. Have they changed since you embodied the type of movement seen in the film clip?
 - 6 Sit in a circle. One by one, come into the centre of the circle to express your opinion in a short, improvised movement sequence.

activity 1.07

BIRDBRAIN

Read the following synopsis for context before viewing *Birdbrain*.



Photo © Chris Herzfeld/Camlight Productions



Birdbrain was Garry Stewart's first full-length work for Australian Dance Theatre and a formative insight into a new vocabulary of dance that he has brought to the company. Drawing on elements of classical ballet, contemporary dance, breakdance, yoga and gymnastics, as well as video art and electronic music, Stewart created a piece that cross-examined the grande dame of classical ballet, *Swan Lake*, inverting the narrative completely.

'Everyone has at least some image [of] *Swan Lake*. It's an icon that pervades our culture from the Opera House to the football club,' Stewart said. 'In *Birdbrain* I've drawn forward the interstices of the narrative: the action of the lovers throwing themselves across the space into the lake, and the moment of metamorphosis when the swans' bodies buckle and contort back into being women again.'

First performed at the 2000 Adelaide Festival, *Birdbrain* became a landmark in Australian contemporary dance.

Australian Dance Theatre, <http://adt.org.au/current/work>

- 1 Ensure that you are familiar with the ballet *Swan Lake*. If not, take a few minutes to learn about it.
- 2 Watch *Birdbrain* online.
- 3 Share your immediate reaction with the group.
- 4 As you reflect on your viewing, discuss the following questions:
 - a What did the old school uniforms represent?
 - b What did the words on the T-shirts symbolise?
 - c Where did you find parallels with *Swan Lake*?
 - d What did you think of Stewart's handling of the obvious sections, such as the dance of the cygnets?

activity 1.08

REINVENTING A NARRATIVE

- 1 In groups of three, discuss the ballet *Giselle*. If you are not familiar with *Giselle*, find it online and familiarise yourself with the plot.
- 2 In the style of choreographer Garry Stewart, use elements of classical ballet, contemporary dance, breakdance, yoga and gymnastics to recreate the story of *Giselle* as a two- to three-minute dance. Allow yourself 30 minutes to create your choreography.
- 3 Present your dance to the whole group.
- 4 Discuss the success or otherwise of your choreography. Each group speaks about their own work, rather than the work of others. Take care to be completely honest and avoid falling into the trap of false modesty. Discuss the strengths of your work and what could have been done to improve your choreography and/or performance.
- 5 Consider how successful such a work could be if you were a professional choreographer working in a company. In such circumstances, would presenting a new take on *Giselle* be something that you might be interested in choreographing? Why or why not?
- 6 Why do you believe that some contemporary choreographers re-visit classic ballets?



Getty Images/Gabriel Rossy/STF

activity
1.09**NAN JOMBANG DANCE COMPANY**

- 1 Access 'Nan Jombang Dance Company TPAM 2010 (12 of 17)' online and watch it through.
- 2 Write your initial response to the work in 100 words.
 - a What did you like about it?
 - b What aspects of this work could you recognise in other dance forms you have seen?
 - c What aspects of this dance had you not seen before?
- 3 In 100 words, write how your personal bias affected the way in which you viewed the work.
- 4 As a class, discuss the work of the Nan Jombang Dance Company, sharing your thoughts and ideas.

revision
activity

Write a 500-word essay reflecting on the influence of your personal bias on your opinion of different dance works. In your essay, explain which dance excerpt in this chapter you prefer

and what influences drew you towards this particular dance. Your essay should also explain what it is about this work that you like.



2

DISCERNING THE SUCCESS OF CHOREOGRAPHIC INTENT

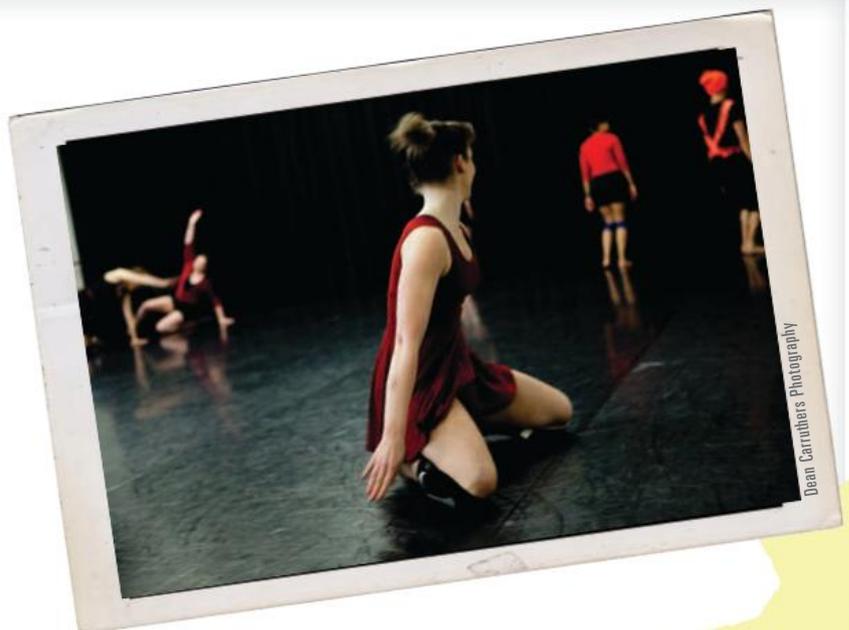
Sydney Dance Company, Wendell Teodoro Photographer

AS DANCE STUDENTS, you are often asked to discern the success or otherwise of a choreographer's intent. This will usually be achieved by reading a synopsis and then viewing the work with that intent in mind. A meaning may be quite literal and clearly discernible; other dances have several layers of abstract meaning that require a deeper level of analysis. This chapter provides activities that lead you through different levels of analysis so that you can develop your skills in this area.

activity 2.01

USING ELEMENTS TO DISCERN MEANING

- 1 Look at the dancers rehearsing in the image provided.
- 2 What do the costumes, movements and use of space in this image suggest? As this is just a moment in time, what do you believe could be happening in this moment? Discuss your thoughts as a group and listen carefully to the different ideas presented.
- 3 How have other people's ideas informed the way you now view this image?



activity
2.02

CHOOSING ONE ELEMENT OF DANCE TO ANALYSE MEANING

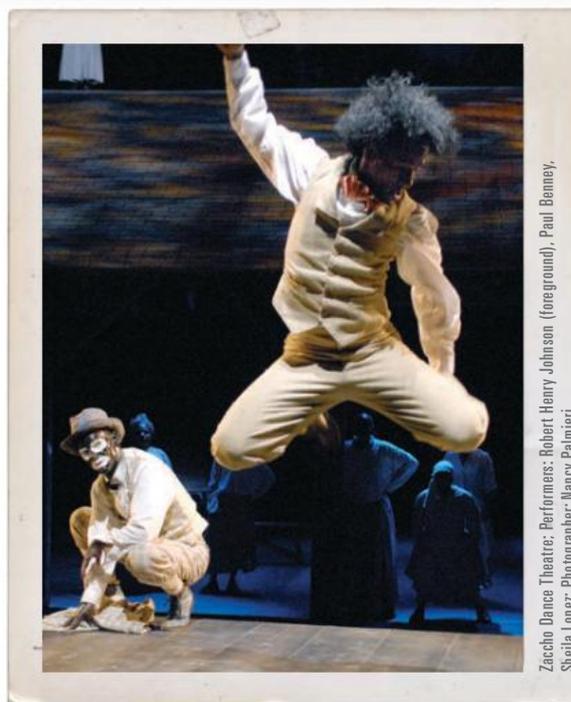
- 1 Go to the Bangarra Dance Theatre website and search for the dance *Spirit* under 'All productions'. Read the information about the dance work.
- 2 Choose one of the following aspects of production to examine as you watch the dance. Ensure that each of the following aspects are divided evenly among the group:
 - lighting
 - sound
 - set
 - costumes
 - props.
- 3 Watch a video clip of *Spirit*. You may need to watch the dance work two or three times. Remember that this is a small excerpt that takes sections from the dance and brings them together. Take notes on your aspect of production.
- 4 Gather into five groups according to which aspect you observed and share your information.
- 5 Individually, write 200 words discussing how your particular element assisted in creating meaning for the work *Spirit*.
- 6 As a class, discuss how each of these elements created an atmosphere that served to support the dance movement.

activity
2.03

INVISIBLE WINGS

The following section of a site-specific dance provides the audience with a clear narrative regarding slavery.

- 1 Go to the Zaccho Dance Theatre website and find the *Invisible Wings* page. Watch the short clip.
- 2 Starting from a point of understanding, describe how movement was used to convey meaning.
- 3 Watch the video clip for a second time and select a section or motif where you believe that the movement conveyed a strong meaning.
- 4 Describe this section in as much detail as possible. What did the dancers do? Break the movement down so that you are describing the section in minute detail, not just summarising. The following example may assist you in understanding the depth of description required.



Zaccho Dance Theatre: Performers: Robert Henry Johnson (foreground), Paul Benney, Sheila Lopez; Photographer: Nancy Palmieri





Sample description

The female dancer lay face-down on the ground with her right arm extended on the ground above her head and her right knee bent. Her left hand was flat on the ground in line with her shoulder with her left elbow out to the left side. Her head was slightly raised off the ground with eyes looking forward.

After a moment of stillness, the dancer began to slowly drag her body forward on the ground using her right arm and right leg to gain traction. At the same time as her body moved slowly forward, she bent her left leg and straightened her right leg. Before taking another slide forward, the dancer reached out her left arm above her head and closed her hand around some long grass. Her right hand supported her weight on the ground at shoulder height. The same sustained movement was repeated to the other side.

- 5 As a group, discuss how easy or difficult you found this task.
- 6 Discuss why it is important to be able to describe movement in such depth. Once you have described the section in detail, the next stage is to discern meaning. The following is an example of how to discern meaning:

Sample analysis

The female dancer moved in a slow and sustained manner flat to the ground, face down, with only her head raised slightly so that she could see what was in front of her. It appeared that the dancer did not want to be seen as she noiselessly slid one leg forward into a bent position. The other leg straightened while her arms supported the sustained movement forward. The slightly raised position of her head suggested that she was scanning the ground in front of her for danger, which could be supported by the fact that her body was tense and the movement was carefully controlled.

- 7 In about 500 words, rewrite the section you described in detail to discern meaning. Take care to include as much description as possible to support your analysis.
- 8 Having written a description and an analysis of meaning, and having an understanding of the choreographic intent related to slavery, you are now ready to write an analysis related to the success or otherwise of the choreographic intent of this dance. Read all you can about this dance and the choreographic intent of the work. If you are not informed about slavery in America, read online articles that will assist in building an understanding of this topic.
- 9 As a class, discuss what you believe to be the choreographic intent of the *Invisible Wings* clip. While you know that it is about slavery, what are the important messages being conveyed in the dance work?

activity 2.04

DISCERNING CHOREOGRAPHIC INTENT

- 1 Go to the Jacob's Pillow Dance Interactive website and search in '1990–1999' for Zaccho Dance Theatre's *Invisible Wings*. Read the information provided and watch the 90-second documentary.
- 2 In your own words, write what you believe to be choreographer Joanna Haigood's intent for the work.
- 3 After rewatching the short clip of *Invisible Wings* from the Zaccho Dance Theatre's website, write a 400-word essay. Discuss how successful or otherwise the choreographer was in realising her intent for the work. Justify your opinion with reference to the following elements:
 - detailed descriptions of movement, including dynamic elements (how the dancers moved)
 - costumes
 - sound
 - set (location)
 - relationships.



- 4 Swap essays with another class member. Write helpful comments on the essay so that your peers may improve their analysis next time they discern choreographic intent. Remember that you are looking for detailed descriptions of movement and other elements of dance to justify opinions. If your classmate discusses whether the dancing was good or bad, then they are evaluating the work of the dancers, which is not required. They should however, discuss how successfully or otherwise the choreographer achieved her intent for the work.

activity 2.05

REALISING YOUR OWN CHOREOGRAPHIC INTENT

- 1 Divide into groups of three. Choose from one of the following topics and then decide on your choreographic intent.

- The arrival of the First Fleet from the point of view of either the British or Indigenous people.
- The history of Bastion Point from a protester's point of view.
- The Chinese Cultural Revolution from the point of view of those who were considered to be from a privileged class.
- The White Australia Policy from the point of view of Pacific Islanders in northern Queensland.



- 2 As a group, research your chosen topic.
- 3 Create a two- to three-minute dance that conveys meaning and emotion. It is not necessary to make the dance literal. Simple abstract motifs can create powerful messages. Try to stay away from known movement vocabulary and create original material that suits the intent.
- 4 Perform for the group.
- 5 As a group, discuss where messages were clearly conveyed. Think about the following questions:
- a Did the dance move you? How and why?
 - b How did the movement convey meaning?
 - c What other aspects of the performance conveyed meaning?

activity
2.06

DISCERNING INTENT

Sue Healey choreographed a dance titled *The Curiosities*. On her website, the choreographic statement is as follows:

Inspired by the processes of biological development and evolution, *The Curiosities* evokes a feeling of a surreal natural history museum, where the body is presented as a specimen for scrutiny – Homo sapiens, exquisitely adapted but curious at it[s] fringes, fragile and flawed, ever-evolving.

Sue Healey, www.suehealey.com.au/curio_info.html



- 1 Look on the Sue Healey Dance website for the 15-minute film *The Curiosities*. Watch it from beginning to end, taking notes.

- 2 In 300 words, address how the choreographer realised her choreographic intent, discussing each of the following questions:
 - a How did the movement vocabulary address the choreographic intent of the work? Provide detailed examples from the work.

 - b How did the soundtrack support the choreographic intent?

 - c How did lighting, filmic effects and costumes support the choreographic intent?

 - d How did the use of dynamic elements support the choreographic intent?

- 3 Using a whiteboard or butcher paper, take turns writing important points from your essay under the heading 'Choreographic intent: *The Curiosities*, by Sue Healey'.

- 4 As a group, discuss instances where other people noticed detail that you had missed. Did you think that Sue Healey was successful in achieving her choreographic intention? Why? Why not?

GAME OF SEVEN

Force Majeure describes *Game of Seven* as follows:

A durational improvisation based on techniques developed by Force Majeure with performers from the 2012 and 2013 Cultivate Labs. This performance installation allows the viewer to engage with an improvised movement vocabulary in an engaging, playful environment. The performers continually interact and respond to each other through changing instructions and music. The audience finds stories, relationships and intense atmospheres being created and shifted depending on their entry point to the viewing and individual interpretation of the event.

Force Majeure, www.forcemajeure.com.au/our-work/performance-history/game-of-seven-2013/

- 1 Go to the Force Majeure website and navigate to 'Game of Seven 2013'. Watch the video on the page.
- 2 As a group, discuss the following questions:
 - a Are there choreographers for this dance? Why? Why not?
 - b If there are choreographers, who are they?
 - c Certain patterns seemed to emerge. Do you think that the dancers may have had some imposed structure to their improvisation? Why do you believe this?
 - d What did you think about the dance work?
- 3 Write 100 words addressing whether or not you believe that the intention of this performance installation was met, according to the description provided. Justify what you write with examples from the work.



activity
2.08

INTENT THROUGH IMPROVISATION

- 1 Divide the class in half. Once in your group, decide whether you are telling a story, creating an emotion, playing a game, competing in some way or looking for something. Do not plan. Just keep in mind the overall theme.
- 2 One group moves into the performance space and begins improvising. The second group watches, looking for clues that may convey meaning about the theme. After three minutes, someone calls 'End' and the performers create a final group pose.
- 3 The other group now improvises on their theme in the space while the first group watches.
- 4 As a class, discuss what meaning you saw in each of the performances, without divulging the theme of either group. This should allow many different ideas to come forward. It may be that the meaning was quite clear but certain moments in the dance created small motifs of different meaning or emotion.
- 5 Each group now shares their overall theme and individuals can explain certain aspects of the dance when they felt that they were making specific meaning.
- 6 In small groups, discuss the following questions:
 - a What did it feel like to work this way?
 - b Did you make any original movement by working this way? Or did you fall back on known movement informed by muscle memory?

- 1 Search the internet to find a video clip of Douglas Wright's *Elegy*. This dance was choreographed by Wright for his friends who died of AIDS.
- 2 Write a detailed description of the movement for a 30-second segment of this dance. In your description, only describe the movement and do not try to discern meaning.
- 3 How successful was the choreographer in achieving his intent for this work? In a 300-word essay, discuss the use of symbols (be specific), sound, props and most importantly, the movement vocabulary.

revision
activity

3

ANALYSING DANCE IN CONTEXT

THE CONTEXT of a dance can refer to a combination of factors such as period in time; content matter; an issue, genre, setting or theme; and the way in which the dance has been choreographed. Some of the following activities require you to research and examine background information that will provide a context, while others require an investigation of the choreographic intent of a work and how this has been achieved.



John McDermott Photography

Sydney Dance Company, Wendell Teodoro Photographer



activity
3-01
THE SILENCE

This activity allows you to investigate the context of the work and view the dance with a deeper understanding of an issue. You may also recognise the power of dance to communicate a message without words.

The Silence is directed by Adam Korwin-Slepowonski and choreographed by Nikki Mclusky. It is an investigation into the inhabitants of old asylums. The dancers become the ghosts of those forgotten and left in the dust of history.

- 1 Search the internet for *The Silence – An Essential Dance Film*, then watch it through.
- 2 Without speaking to anyone, write a short, immediate response to the film. Then, share your initial responses with the person sitting next to you.
- 3 Provide a context for this dance by researching how mental illness was treated in the past. Watch the video clip again and this time, describe the setting and how it contributed to the feeling and mood that the dance created. Share your description with your partner.
- 4 Watch the video clip for a third time, this time focussing on a movement motif that clearly shows the state of mind of the performer/s.
- 5 Provide a 300-word written description of the movements in detail. You must include how they were performed – what dynamic qualities were used? Slow or fast, strong energy, soft energy, movement qualities: swinging, sustained, collapsing, percussive, vibratory, suspended? Write notes during the viewing, then share your description with your partner.
- 6 As a class, discuss the following points:
 - a What did the music sound like? What instruments were used and how were they used? How did it make you feel? How did it enhance the dance?
 - b Describe the lighting that was used. How did it add to the theme of the dance?
 - c Discuss which part of the dance you found the most disturbing. Why?
 - d Describe any parts of the dance that could be literally translated.
 - e Which part of the dance did you like best? Why?
 - f How many dancers were there? Describe the costumes and discuss whether they enhanced the film.
 - g Discuss how this video drew attention to the topic of mental illness.
 - h How powerful was the dance in communicating an important message?



activity
3•02

DRAWING ATTENTION TO MENTAL ILLNESS

This choreographic activity is designed to draw attention to mental illness with sensitivity. Please be aware that according to SANE Australia, 20 per cent of the Australian population are affected by mental illness and that there may be members of your group who either suffer themselves or have a family member who suffers from mental illness. Think about what you know about mental illness and use this knowledge where you can.

1 Divide into pairs. Research mental illness and share your information with the class.

2 In your pair, choose a mental illness that you know something about and explore it. Should your knowledge be limited, most people can understand feeling low and unmotivated, unhappy or sad.

3 Read through the following list of words. Add three words of your own and then choose six words in total.

- empathy
- friendship
- understanding
- patience
- support



4 Create movement sequences for each of your six words. You may choose to have one person in a role as a person with a mental illness and one person as a friend; alternatively, both dancers may create the dance without taking on specific roles. If you do choose roles, take care not to make your dance too literal. Simple movement and stillness will have a part to play in this choreography.

5 Link your six sequences together with transitions. Then, perform for the group.

6 Discuss the way in which these choreographies convey a message about mental illness.

- a How did they achieve this?
- b Which were the strongest choreographies? Identify what it was about these dances that caused you to believe this.
- c How do you believe people currently perceive mental illness?
- d What can you do to help make positive change?

activity
3•03GRAEME MURPHY, *MOURNED BY THE WIND*

Graeme Murphy is a well-known choreographer who created works between 1976 and 2007 for the Sydney Dance Company and who is still creating works in Australia and internationally for diverse companies. *Mourned by the Wind* is a stand-alone section taken from *Air and Other Invisible Forces*. Although this work has no direct narrative, a series of images are created that contain emotion and meaning. The following program notes describe the work.

Journeys with unknown endings, Gods who dwell in the everyday, doors that open onto nothingness, chance encounters that change everything and consequently everything before ... these are the intangibles that propel this work. The humanity embodied in the music of Michael Askill and Giya Kancheli has given me the courage to take this choreographic voyage, where to arrive at the destination is to embark anew, and where tenderness, hope, loss and rage like elemental forces are allowed full vent. But it is Giya Kancheli himself who best sums up, saying of this liturgy, *Mourned by the Wind*: 'Probably a page, a blank page containing a faint trace of dried tears could tell us everything about the content of this liturgy ...'

Graeme Murphy, 1999





- 1 Search online for *Mourned by the Wind* by Graeme Murphy. Watch the 12-minute clip.
- 2 Discuss the following questions in a 300-word essay:
 - a How has Murphy linked movement with costumes, music and set in this work? Provide detailed descriptions to support your discussion.
 - b In your opinion, what has been created through the combination of these elements?

activity 3.04

CREATING EMOTION THROUGH MOVEMENT

- 1 In pairs, discuss how you might create movement that evokes emotion. This is different from deliberately creating emotion. Your goal is to create an emotional response in an audience. This is unlikely to happen through a series of well-executed skills. Work with an awareness of emotion rather than through a showcase of technique. You may achieve this through the following actions:
 - The beauty of your movements.
 - Careful consideration of a simple movement vocabulary.
 - Memory of an emotion and your response to this feeling.
 - Improvising in response to a word associated with an emotion (for example separation, loss, success), and then taking some of the improvised movement that appeals and setting it as choreography.
- 2 Create a two-minute movement sequence.
- 3 Ask another pair to critique your choreography, making suggestions as to how to deepen the work, then switch and critique the other pair's choreography.
- 4 Rework your choreography, incorporating the suggestions you were given and adding the following three choreographic devices:
 - Retrograde – take a section of the work and repeat it, like a film running backwards.
 - Direction – play with different directions, at times both together, and at other times individually.
 - Embellishment – add extra movement along the course of those movements already created. Just choose different sections to embellish; you don't need to embellish the entire dance.
- 5 When complete, perform for each other. Then, discuss how this process worked for you.
 - a Did you come up with something different from your usual choreography?
 - b Did you recognise emotion in others' work?
 - c Was there a sophistication evident in these dances? Provide examples.



activity
3.05MARK MORRIS, *THE HIDDEN SOUL OF HARMONY*

Mark Morris' *L'Allegro, il Penseroso ed il Moderato* (The Hidden Soul of Harmony) has been hailed by the *New York Times* as one of the great dance works of the 20th century. The piece is inspired by the music of George Frederic Handel and the poetry of John Milton.



Alamy/Geraint Lewis

- 1 Search online for Mark Morris' *The Hidden Soul of Harmony* and watch this 45-minute work.

- 2 Rewatch the first 90 seconds and provide a written description of all the different movements you see, for example jumping with legs apart or jumping with legs together. In this instance, a broad description of the movement vocabulary is sufficient.

- 3 When you believe that you have written down all the movements you could see, address the following questions in 200 words:
 - a What was the dominant theme or mood that you drew from this dance? Provide examples to support your opinion.

 - b Discuss the energy of the movement and how that supported the theme or mood.

 - c Discuss the relationship between the music and the dance. Was one more important than the other? Why? Why not?

- 4 As a class, discuss your findings.

activity
3.06

ALLEGRO FOR DANCERS

- 1 Find Wolfgang Amadeus Mozart's *A Little Night Music (Allegro)* online. Listen to the first few minutes of this piece of music.

- 2 In groups of three, create a two-minute dance that uses movement similar to what you saw in *The Hidden Soul of Harmony*, by Mark Morris. Listen for the fast beat and move continuously for two minutes. Ensure that there are no slow sections or pauses.

- 3 When you have finished, show your work to others in the class.

- 4 Discuss as a class how you felt performing this work.
 - a What emotional feeling do you get from performing your dance?

 - b What emotional feeling do you get from watching other dances?

 - c How much of the emotion is due to the music and how much is from the dance?

- 5 Discuss how other music that you are familiar with can make you want to dance.

- 6 Should you wish to extend this activity, introduce some music of your own and create a dance of high energy in any genre.

activity
3.07

RAFAEL BONACHELA, *LANDFORMS*

Sydney Dance Company Artistic Director Rafael Bonachela created *LANDforms* as an emotional response to the effect of weather elements on the landscape. The dance is accompanied by piano, violin and cello and was first performed in 2011.

- 1 Search the internet to find Rafael Bonachela's *LANDforms*, with music by Ezio Bosso. Watch it through from beginning to end.

- 2 Watch the dance work again and take notes in order to address the following questions in 300 words:
 - a How does the choreographer achieve his choreographic intent?

 - b How does the movement in the dance convey meaning linked to the title? Provide detailed examples.

 - c How do the set design and musical score support the concept of landforms?

- 3 In 150 words, discuss your opinion of the choreography. Acknowledge your own personal bias and discuss what you did or did not like about the work. Justify your opinion with reference to the work. If there were sections you liked better than others, discuss which sections they were and why you liked them.



Sydney Dance Company's *LANDforms*. Photo by Wendell Tendron.

activity
3.08

ECOCHOREOGRAPHY

- 1 Decide on a place outside of the dance studio where you can experience the environment.

- 2 Go to that place and, without speaking, examine the nature that surrounds you. If there is a tree, for instance, examine it in detail, feel the bark, use your senses to listen, see and feel all around you. Take time to absorb all that you need to.

- 3 Return to the studio, remaining silent. Without speaking, start creating a movement sequence that reflects the feelings and emotions you gained from your experience in the environment. This will come more naturally if you improvise.

- 4 When everyone has prepared a sequence, form groups of three and teach each other your sequences so that they become a dance.

- 5 Rework this dance so that transitions are created and you make decisions regarding the way in which the work will be presented. For instance, you may wish to have a combination of the following elements:
 - having two people move together while the other person dances a different section

 - having all three dancers dance their own sequences at the same time

 - using canon to structure a section of work

 - moving together as one in some sections

 - repeating sections at different levels and/or with different dynamic qualities.

- 6 Find a finishing pose that is a combination of your experiences.



7 Choose your own music to suit your dance or choose from the following suggestions:

- *Relaxing Music Nature DVD – Seasons Spring and Summer*
- *50 Golden Moments of Classical Music: The Best of Baroque*

8 Rehearse to the music and then perform for the class.

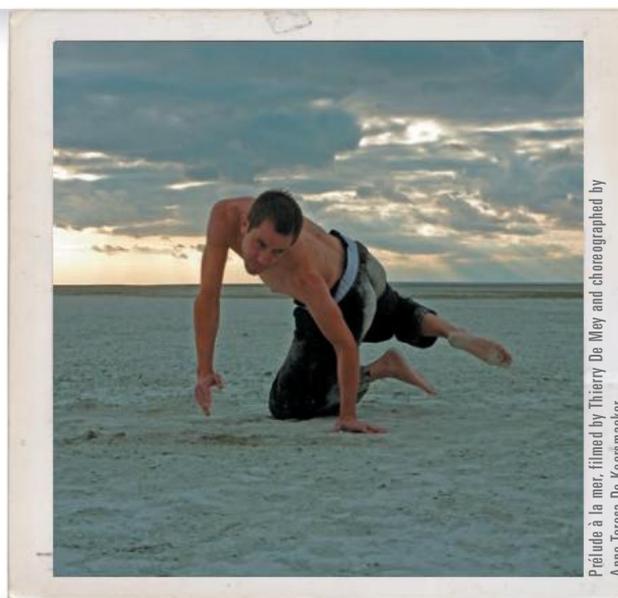
9 As a class, discuss the following questions:

- a Were these dances different to the usual choreographic style seen in this class? If so, what was different about them?
- b Was choreographing from an emotional response different from the way you normally choreograph? If so, how was it different?
- c Discuss any dances that moved you, and explain why.

activity 3-09

PRÉLUDE À LA MER

- 1 Search online for the dance work *Prélude à la mer*, filmed by Thierry De Mey and choreographed by Anne Teresa De Keersmaeker.
- 2 Watch the dance work from beginning to end. Rewatch the piece, then, in 300 words, address the following questions:
 - a How was space used to create meaning? (Remember, this includes levels, area, floor patterns, personal space, general space, shapes in space and performance space.)
 - b How were dynamics (tempo, movement qualities and energy) used to create effect?



Prélude à la mer, filmed by Thierry De Mey and choreographed by Anne Teresa De Keersmaeker

revision activity

As a class, address the following questions in a discussion.

- 1 How does understanding the context of a dance work assist in building an appreciation of it?
- 2 Which of the activities in this chapter provided you with the most complete understanding of a dance work through your research into context? Why?





IDENTIFYING CHOREOGRAPHIC STYLE AND EXAMINING INFLUENCE ON CHOREOGRAPHIC WORKS

Sydney Dance Company, Wendell Teodoro Photographer

THIS CHAPTER ASKS you to consider the influences that may have an impact on a choreographic style. Before considering any influences it is important to be able to identify a choreographic style. While a dance will contain a variety of different elements, such as changes in tempo and movement qualities, there may be a predominance of one element over another. Sometimes it is not so much 'what' the dancers perform, but 'how' they perform that allows you to identify a choreographic style. The following information may be helpful in thinking about choreographic style.

STYLISTIC COMPONENTS

Does the work have the following features:

- Jumps? (What sort of jumps? Do they have a particular quality?)
- Lifts? (Are similar lifts used in the work?)
- A balletic quality?
- A flowing movement quality?
- A sharp movement quality?
- A predominance of ensemble, duet or solo work?
- Mimed sections?
- Everyday movement?
- Floor work? (What type of movement is performed on the floor?)
- Relationships between the dancers? (Can you explain this?)
- An emphasis on shapes being made in space?
- A favoured area of the performance space?
- A predominantly fast or slow tempo?
- Use of voice?
- Any section or motifs that appear to identify the choreographer? (What and why?)



activity
4.01

STEPHEN PAGE

As artistic director for Bangarra Dance Theatre, Stephen Page has developed a distinctive choreographic style. This is due in some part to the fact that Bangarra strives to tell Indigenous stories through dance and seeks to share and pass on traditional knowledge. The company collaborates with Aboriginal communities around Australia and the Torres Strait Islands. Many of Bangarra's dancers come from Aboriginal performing-arts colleges, such as the National Aboriginal Islander Skills Development Association (NAISDA) and the Aboriginal College of Performing Arts in Brisbane.

- 1 Search online for two dance videos choreographed by Stephen Page: *Brolga* (from *Corroboree*) and *Mathinna*.
- 2 Watch both videos and take notes on the following points:
 - motifs repeated in either work
 - type of lifts used
 - inclusion of Indigenous movement (describe in detail)
 - similarities in the way the dancers move in both works
 - how Page creates sections that are highlights or climaxes
 - the way the dancers move in any floorwork (describe in detail)
 - use of contemporary/Indigenous movement (describe in detail)
 - anything else that you identify as being a stylistic component particularly related to Page's choreographic style.
- 3 Write 300 words describing Stephen Page's choreographic style. Justify your opinion with detailed descriptions of the elements of dance as they relate to your analysis.
- 4 Research Stephen Page's background and company vision for Bangarra Dance Theatre. Take notes so you can relate this information to his choreographic style.
- 5 Write a 300-word analysis that identifies the influences of background, training and company vision on Page's style. Include any other information that you believe influences Stephen Page's choreographic style.



Fairfax Photos/Justin McManus

activity
4.02

DOUGLAS WRIGHT

Douglas Wright is a significant New Zealand choreographer who began working as a dancer and choreographer in 1980. He has created more than 30 works; one of his older works is called *Gloria*. While you will be asked to discern a choreographic style by focussing on the dance *Gloria*, be aware that a choreographer may take a different choreographic approach to each dance work. Should you wish to investigate further, a documentary film, *Haunting Douglas*, will provide sections of other works that Douglas Wright has choreographed.



Copyright, John Savage, 2006





- 1 Research biographical information about Douglas Wright and background information about the work *Gloria*.
- 2 Search the internet for the full-length short film (approximately 30 minutes) of Douglas Wright's *Gloria* and watch it through.
- 3 In 200 words, discuss the dominant motifs in this work and how Wright uses dynamic elements.
- 4 Watch a short clip online of Douglas Wright's *Rapt*. In 100 words, discuss the similarities and differences in Wright's choreographic style evident in these works.
- 5 Summarise Douglas Wright's choreographic style with reference to your research regarding his biographical information.

activity 4.03

KATE CHAMPION

Kate Champion is a celebrated Australian choreographer, who has also worked as the Artistic Director of Force Majeure, a dance theatre company based in Sydney. She has won awards for her work and has toured her works locally and internationally. This activity examines the elements of her choreographic style that indicate how she combines elements of theatre with dance.

- 1 Research background information about Kate Champion. Focus particularly on her long history with Force Majeure, a dance collective that focuses on strong physical performance and is also a dance/theatre company. What can you find in Champion's background that supports the direction she has taken?
- 2 Search online for a six-minute clip of *Never Did Me Any Harm* and watch it through.
- 3 Describe the dance style of *Never Did Me Any Harm* using examples of movement from the work to justify your opinion.
- 4 Discuss where you could see elements of theatre in this work. Provide examples.
- 5 As a group, discuss whether this piece is dance, theatre or performance art, or a combination of some or all of these labels.
 - a Does dance need to be labelled? Why? Why not?
 - b Do you enjoy watching this style of dance? Why? Why not?
 - c Where do we go from here? Where is dance headed?



Newspix/Alan Pryke

activity
4.04

SARAH FOSTER-SPROULL

Sarah Foster-Sproull is a graduate of the New Zealand School of Dance, where she was the 2009 Choreographic Fellow and Distinguished Graduate. She has worked extensively with New Zealand and European choreographers. She has choreographed several works for the New Zealand School of Dance, Footnote and the New Zealand Dance Company, and she is a well-known choreographer in New Zealand.



- 1 Research Sarah Foster-Sproull online as much as you can.

- 2 Listen to the interview on Radio New Zealand: 'Sarah Foster-Sproull: Footnote Dance'. Ensure that you listen through to the end as Sarah discusses what drives her and why she made the particular work *Colt*.

- 3 Watch a short clip online called *Footnote: New Zealand Dance Colt Trailer*, then write 300 words discussing what you perceive to be Foster-Sproull's choreographic style.

- 4 Write 200 words on how you believe Foster-Sproull's beliefs and background experience influenced her choreographic style.

activity
4.05

MY PERSONAL CHOREOGRAPHIC STYLE

- 1 Individually, choreograph a one-minute dance that relates to your background and belief system. This is a personal dance about you and your values. It should express who you are through the type of movement you feel comfortable creating and performing.

- 2 Join with a partner and watch each other's dances. The viewer takes notes regarding their partner's choreographic style. Look for particular motifs that are repeated and the way in which time, space and energy are manipulated.

- 3 Repeat the dances for each other so that you can pick up what was missed in the first viewing.

- 4 Share your notes and discuss with each other what you discerned as a choreographic style.



5 Individually, write a 300-word discussion that relates to what your partner described as your choreographic style. Use the following questions as a guide:

- a Did you agree with your partner? Why or why not?
- b How does this style reflect you as a person? Think about your background.
- c What dance training or education have you had? How has this influenced your choreographic style?

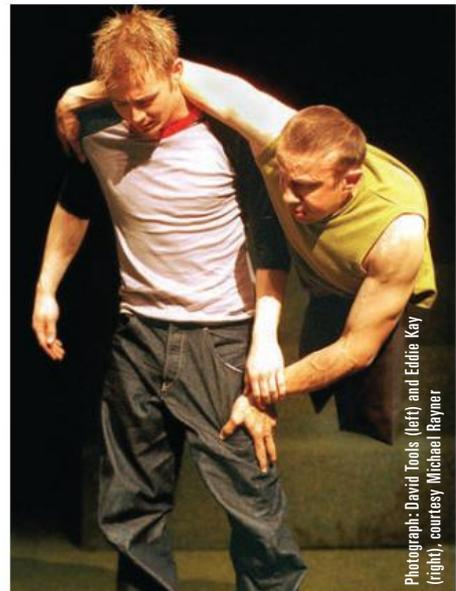
6 As a class, discuss whether or not a 'class' style emerged:

- a Were you aware of the influences on your style before now?
- b How would you consciously create an individual style?
- c How has the act of creating dance allowed you to look at choreographic style in a different way?

activity 4.06

LLOYD NEWSON

- 1 Research Lloyd Newson online. Using one large sheet of butcher paper or a whiteboard, take turns writing down contextual information related to Lloyd Newson's background and experience.
- 2 As a class, read through what has been written and allow each person to expand on their contribution.
- 3 Watch the 35-minute film *The Cost of Living* online (please note that there is some swearing in the context of the work). As a class, discuss your reaction to this dance.
- 4 As a class, discuss Newson's choreographic style and write your descriptions of his style on the page with the background information and experiences.
- 5 Individually, write a 300-word response to Lloyd Newson's *The Cost of Living*. Identify how Newson's beliefs and background influenced his choreographic style in this dance work.



Photograph: David Toole (left) and Eddie Kay (right), courtesy Michael Rayner

activity 4.07

HULLAPOLLOI

The following text comes from a review on the Arts Foundation website:

Hullapolloi is a disturbing and darkly humorous stab at the political dynamics of a group; a test of what is known, what is successful and what is normal through the eyes of competitive urges and comforting rituals.

Wellington.Scoop, February 15, 2011. (<http://wellington.scoop.co.nz/?p=31927#more-31927>)

- 1 Search online for Footnote's *Hullapolloi* and watch it through.
- 2 Research background information on Jo Randerson and Kate McIntosh.
- 3 Write 200 words on how the influences of theatre and dance theatre have come through in this work.

activity
4.08

DANCEHOUSE

- 1 Search online for *Alive! 20 years – 20 choreographers*, a video showing snippets of dance from different choreographers. Watch the clip from beginning to end.
- 2 Choose one snippet and describe in detail the choreographic style that caught your attention.
- 3 Watch the video a second time. This time, identify which particular section of dance you were drawn to.

activity
4.09

DEVELOPING A PERSONAL STYLE

This activity is designed to cause you to stop and think about your habitual movement patterns, your muscle memory and how you might develop new movement vocabulary that remains a reflection of your own personal choreographic style.

- 1 Choose a theme for your dance from the following options:
 - journey
 - connections
 - dreams.
- 2 Individually, create a one-minute dance that reflects your theme.
- 3 One by one, perform your dance for the class. After each dance, listen to the feedback from members of the class regarding their perception of your choreographic style.
- 4 Rework your dance as follows:
 - a Take a section from the work and improvise around it until it becomes something different. This may not be easy as your body knows what it is supposed to do. Ensure that you improvise; avoid re-choreographing. The improvisation will allow a creative flow to emerge instead of familiar vocabulary.
 - b Choose another section where you have flowing or sharp movement qualities and change the dynamics to the opposite quality.
 - c Where you have performed in a particular spatial area, take the movement and move it around to use all of the space. Some movements may need to be changed.
 - d Consciously remove any aspects of style that were pointed out to you. For example, it may be that you tend to use upper body movement with one arm brushing over your head or up your other arm. Change such motifs so that you are using different body parts to execute them in a different way, using a different quality and tempo.
- 5 Perform for the class.
- 6 After each performance, discuss as a class where you could notice a development of the movement vocabulary.
- 7 Comment on your own performance. How did it feel to change what seemed natural? Which of the dances are you happiest with? Why?



Drawing on your knowledge of choreographic style and influences on choreographic style, address the following questions:

- 1 How do you identify a choreographic style?
- 2 What would you look for when examining influences on a choreographic style?
- 3 During this chapter you have examined several different choreographic styles. Compare and contrast the styles of two choreographers you have researched.
- 4 Choose a choreographer whose work you are familiar with and whose work did not appear in this chapter. Describe this choreographer's style.



revision
activity

5

WRITING A REVIEW

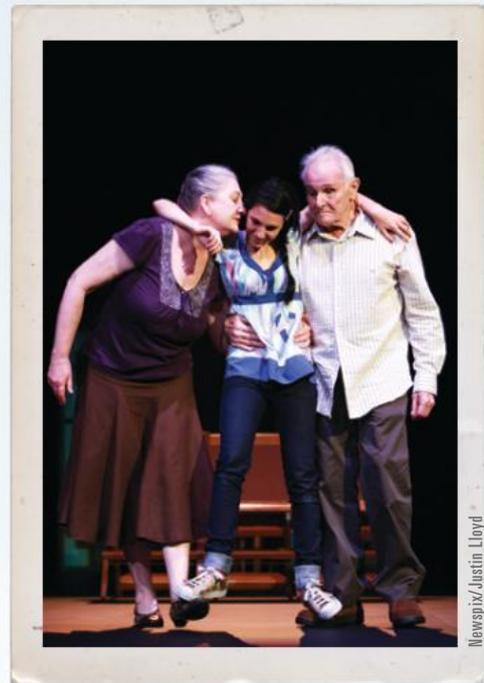


Sydney Dance Company, Wendell Teodoro Photographer

REVIEWS OF DANCE WORKS

A review reports on and evaluates the strength of a performance. Reviews provide a potential audience with information about a dance work that may influence whether or not they attend a performance of the work. This is quite a responsibility for a reviewer, so it is important that professional reviewers evaluate works from a position of experience and understanding of the art form. Professional choreographers welcome constructive criticism as it allows them to reflect and develop as artists.

Writing reviews of dance can be difficult because you are making value judgements about someone's work. If you have some knowledge of dance and an ability to speak about dance, then writing about dance will strengthen your knowledge and understanding of the art form.



NewsPix/Justin Lloyd

Still image from *The Age I'm In*, by Force Majeure



ACKNOWLEDGING PERSONAL BIAS

Opinions can vary. Some people will love a particular dance while others may leave at interval. All reviews contain some elements of subjectivity. For that reason, it is valuable to acknowledge your own personal bias as a reviewer. While it is important to be as objective as possible, you are providing the reader with your own unique perspective. It is important to be honest, but also to take into consideration that although you may not like a particular performance, it may have value for others.

A review of a dance performance requires the same structure as any other written work, with an introduction, body and conclusion. Take care not to make sweeping statements such as 'I disliked the costumes as they didn't suit the theme'. Instead, you might write, 'There appeared to be some contradiction between the theme and the costumes', and then elaborate exactly what you mean.

When acknowledging personal bias, make it relevant to your own experience, but also succinct, so that the reader gains a clear understanding of any bias in your review. Some examples:

While viewing this performance I was aware that my own experience of dance was limited to attending ballet performances as a child and learning about contemporary dance through my school studies.

As a professional contemporary dancer myself, I appreciated the way in which the choreography showcased the dancers' individual strengths.

The cabaret was wild and colourful and unlike any dance I had previously seen, with my studio background in ballet, jazz and tap.

Throughout this performance I was acutely aware of my limited knowledge of 'improvisation as performance'. While I often improvise in class, it is usually toward finding new movement for choreography or as a process of creative expression.

activity 5-01

AN EMAIL

- 1 Search online to find Force Majeure's *The Age I'm In (Grandparents)*.
- 2 Write a short email to a friend telling them about the work and what you thought of it. Try to write in such a way that your friend will be interested in going to see the dance.

activity
5.02

LOOKING FOR THE STRENGTH OF A DANCE

Identity Dance Crew is a major force in the New Zealand hip-hop dance scene. As 13- and 14-year-olds they won the varsity section of the Australasian Battlegrounds Competition against crews from Australia, New Zealand and Southeast Asia. In 2013, Identity was the Silver Medallist at the Hip Hop International World Championships, and in 2014 they represented New Zealand at the 'Worlds' in Las Vegas.

- 1 Search for 'Identity New Zealand Silver Medallist/2013 World Hip Hop Dance Championship Finals' online and watch the clip.
- 2 Discuss with a partner why you believe that this crew won a silver medal at the Hip Hop International World Championships.

activity
5.03

CHRISSIE PARROTT, 'BLACK DOG'

- 1 Search the internet for Chrissie Parrott's 'Black Dog' (excerpt from *The Garden*) and watch the short clip (approximately 13 minutes).
- 2 Write a short review that introduces the work, acknowledges personal bias and summarises what you thought of the work.

activity
5.04

DESCRIBING TECHNICAL ELEMENTS RELATED TO CHOREOGRAPHIC INTENT

Birdbrain was Garry Stewart's first full-length work for the Australian Dance Theatre. The choreography draws on elements of classical ballet, contemporary dance, breakdance, yoga and gymnastics.

- 1 Watch a video of Garry Stewart's *Birdbrain*. Take notes during the viewing related to the technical elements of production: lighting, sets, props, sound and costumes.
- 2 Write a 300-word review that discusses how technical elements were used in this production and how well they supported the choreographic intent.

activity
5.05

READING DANCE REVIEWS

The *Guardian* and the *Daily Telegraph* are newspapers in the United Kingdom that serve millions of readers. Arts reviews are a well-established fixture of such newspapers. Some reviewers can be quite blunt when critiquing dance.

- 1 Search for the *Guardian* dance reviews online.

- 2 Read three different reviews by three different reviewers.

- 3 Search for the *Telegraph* dance reviews online and read another three reviews. Try to find reviews of the same dance works as you read in the *Guardian*, but written by different reviewers.

- 4 In a 300-word essay, address the following questions:
 - a What differences in writing style did you find among each of the reviewers?

 - b If you found two reviews of the same work, what were the differences between the reviews?

 - c How clearly did the reviewers communicate their opinion? Provide examples.

activity
5.06

DANCE REVIEWS IN AUSTRALIA AND NEW ZEALAND

In Australia and particularly in New Zealand, reviewers are often well known within the dance community; at times, they may even work alongside some of the choreographers whose work they review. This tends to create a different style of reviewing in Australia and New Zealand than in the United Kingdom.

- 1 Search online for three dance reviews of professional dance works in either Australia or New Zealand.

- 2 In a 200-word essay, discuss the differences and similarities in the style of Australian and/or New Zealand reviews compared to those written in the United Kingdom.

THOUGHTFUL REVIEWS

It is possible to review a dance work honestly, without being cruel by rubbishing everything about the dance. When writing your review, take care to use language that does not sound like a personal attack. Instead, make your point according to what you saw. You may be able to suggest ways in which the dance work could have been improved. Acknowledge the positives in the areas that required improvement and then make your suggestion. Remember to justify what you are saying with reference to the dance work. Rather than saying, 'I thought that this dance needed a lot of work', you might say instead, 'This dance could have been improved with more attention to the transitions between sections', for example. At this stage of your dance education, focus on the overall production more than on the technique of the performers. Your review writing will improve with practice.

activity
5.07

A STRUCTURED REVIEW

- 1 If possible, attend a live dance performance. Take notes during the performance that will assist you in remembering aspects of it afterwards. It is always better to watch live performance where you can.

- 2 If it is not possible to attend a live performance of dance, watch *Rosas Danst Rosas*, created by Anne Teresa de Keersmaeker, online. The clip is approximately eight minutes. Write a 300-word review using the following structure.
 - Begin by introducing the work you are reviewing. Is there a narrative or is this an abstract performance?

 - Describe the dance – movement, tempo, setting, use of space, technical elements, props and costumes. Be sure to explain how the different elements fit together.

 - What do you believe to be the choreographic intent of the work? Do you believe that the choreographer was successful in achieving the choreographic intent?

 - Was there a highlight for you? If so, describe it and explain what made it a highlight.

 - What impression did the dance make on you? Why? Include your personal bias here.

 - How well did this piece of dance work for you? Explain.

 - Discuss the performers. Were their performances or roles appropriate to the intent of the dance? How was the ensemble work? Do you want to single out any dancers for particular comment?

 - Write your conclusion: sum up what you thought of the work and why.

activity
5.08

BEYONCÉ, 'COUNTDOWN'

In 1983, prominent Belgian choreographer Anne Teresa de Keersmaeker created the dance *Rosas Danst Rosas*. In 2011, Beyoncé was accused of plagiarising de Keersmaeker's *Rosas Danst Rosas* choreography in her video for the song 'Countdown'.

- 1 If you haven't already, watch *Rosas Danst Rosas*, created by Anne Teresa de Keersmaeker, online. Then, search online and watch the video clip called 'Beyoncé Countdown & Rosas de Keersmaeker [sic] Nr2/4'.

- 2 In a 300-word written discussion, introduce the fact that you are comparing an original version of *Rosas Danst Rosas* with a film clip by Beyoncé. Consider the following points:
 - a Where could you see similarities between the original work and 'Countdown'?

 - b What is your opinion of Beyoncé's 'Countdown'?

 - c How does 'Countdown' compare with *Rosas Danst Rosas*?

 - d Which piece would you prefer to watch? State your personal bias.

 - e Do you think Beyoncé copied Anne Teresa de Keersmaeker's work? Why? Why not?

 - f Are there implications if popular artists copy the work of other artists?



activity
5•09
MATS EK, *APPARTEMENT*

Appartement is a work by Mats Ek constructed in 11 scenes, each representing a different room or reality. One review states: ‘I predict a long shelf life for this work of art, for it is no doubt that – an incredible, honest testament of the human condition. Created by a living genius.’

- 1 Watch Mats Ek’s *Appartement* online (approximately 51 minutes). Take notes during the viewing.

- 2 Write a 500-word review, addressing each of the following points.
 - Introduction: name of dance and choreographer, dance genre.
 - What is the choreographic intent for the work?
 - How have movement and theatrical elements (mime, voice, live musicians) been combined in this work?
 - What stood out to you in this dance?
 - Was the choreographer successful in achieving his intent for this work? Justify your opinion with examples from the work.
 - Did this work appeal to you? Why or why not? Introduce your own personal bias.
 - Do you agree with the review calling *Appartement* ‘an incredible, honest testament of the human condition’? Why or why not?
 - Conclusion: summarise what you thought of the work and justify your opinion.



Alamy/JTAB-TASS Photo Agency

activity
5•10
CREATIVE WRITING

- 1 Find *boy*, by Peter Anderson and Rosemary Lee, online and watch it through. Scribble notes, words and impressions as you watch.

- 2 In a three-minute stream of consciousness, write anything that comes into your mind regarding the dance, without stopping. There is no need to think and there is no right or wrong response.

- 3 At the end of three minutes, take some of this material and create a non-rhyming poem. It may be that certain words stand alone; a shape is made with the words (like a dance); feelings are expressed on paper; descriptions are written down. Again, there is no right or wrong answer.

- 4 Use this material to write a 200-word review of *boy*. Start with something interesting to draw the reader in and be sure to include all of the elements of a review. The review also needs to flow in a structured manner.



- 5 Re-read your review. Are you happy with it? Does it communicate your opinion? Are your descriptions arresting?
- 6 Do you prefer to write this way or would you prefer to write in a more structured, step-by-step manner?
- 7 As a class, discuss your thoughts on this review process. Share some of your poetry and read some of the reviews. Comment on the work.



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revision activity

This chapter refers to many short clips of dance works, which is the type of dance footage that can typically be found online. It is always good to see a full dance in context and for this reason, locate a live performance online or a DVD that may be available at your school. Alternatively, obtain a copy of the video *Where the Heart Is*, which is available for purchase at Expressions Dance Company.

- 1 While watching the performance you have selected, take brief notes. Read the program notes and/or contextual information available online.



Expression Dance Company's Rhiannon McLean and Daryl Brandwood in Natalie Weir's *Where the Heart Is*. Photo by Chris Herzfeld - Camlight Productions.

- 2 Look at the notes you wrote during the performance and extend them to make full paragraphs.
- 3 Read the following tips for writing reviews, then write a rough draft of your review.
 - Imagine you are talking to the reader.
 - Think of the main points you wish to make.
 - Think of any subheadings under these main points. Elaborate on the sub-points.
 - Each paragraph should contain a single idea that you elaborate on.
 - Make the content interesting. You wouldn't speak to someone about something dry and uninteresting.
 - Bring the dance to life for the reader.
 - Make your conclusion a succinct summary of what you wrote about in the review.
- 4 Read through your rough draft and then finalise it, cutting and pasting where necessary, deleting, extending and correcting, until you are satisfied with your final product.





Sydney Dance Company, Wendell Teodoro Photographer

MAKING SOCIAL OR POLITICAL STATEMENTS THROUGH DANCE

DANCE is an effective means of communication. Dance has the power to entertain and to tell stories. Dance can also communicate powerful symbols, images, emotion and meaning in order to move, inspire, share and communicate something that may not be able to be put into words.

Choreographers, particularly in the contemporary genre, use the medium of dance to take meaning and emotion to a higher level. Through manipulation of the elements of dance and their own particular choreographic style, choreographers communicate messages that make people stop and think, raise awareness of important issues and often confront an audience with the strength of a work.

The relationship between art and political and social events or ideals is very complex. Artists strive to make their point through presenting the inner complexities of an issue, rather than making a direct, literal statement. An abstract dance work that examines an issue from within will resonate beyond the immediate event or issue and has the ability to touch audiences at a deep level. Artists are generally hoping that their audiences will be made to stop and think, raising awareness of an issue, rather than telling people what to think in a direct and literal manner.

People have a need to protest at inequities and injustice, and art has always played an important role in making political and social statements. An example in dance is Christopher Bruce's *Ghost Dances*, where he addressed a tragic situation. In the 1970s, Augusto Pinochet staged a coup against the elected Allende government in Chile, in South America. People were murdered and tortured; fathers and children were taken from their families. *Ghost Dances* addresses this situation through the theme of the cultural event of Day of the Dead. Bruce also incorporated simple folk-dance steps into a contemporary dance vocabulary to create simple yet strong symbolic messages. This dance remains a leading work for analysis and study in schools.

The media has many ways of conveying strong messages. Television can focus on social issues through comedy or serious drama. Many films have been made that draw our attention to political and social issues. *Hotel Rwanda* is a film that brought to the attention of a large audience the massacres in which approximately 800 000 minority Tutsis and moderate Hutus were butchered





in 100 days of killing. In the present, media outlets show images of the Palestinian–Israeli conflict, asking if this is going to be a war that never ends. What do you think and what can you do?

Many of the dances you have viewed in other chapters contained messages regarding important issues. Can you think what some of these issues and messages might have been? This chapter explores how to recognise and communicate a point or an issue in and through dance.

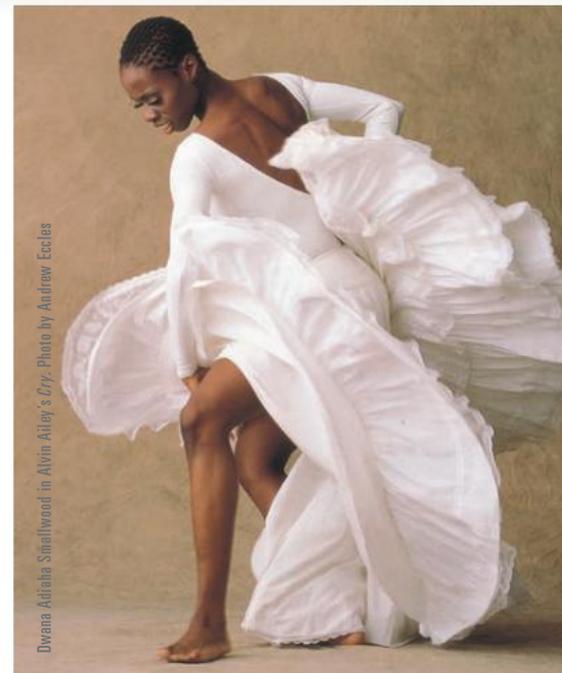
Can you think of a time when dance was used to make a point on an issue? What effect did that have on you or the general public? Dance is a non-aggressive way of getting a message across to an audience and a powerful means of making a point. Is it time to develop a social conscience and create a dance that addresses an important issue?

activity 6•01

RECOGNISING A POLITICAL STATEMENT

Alvin Ailey was an African-American choreographer who died in 1989. He was also known as an activist because of the nature of the works he created. He founded the Alvin Ailey American Dance Theater in 1958.

- 1 View Alvin Ailey's *Cry* in full if possible, otherwise various sections of *Cry* are available online. Watch them individually instead.
- 2 Research background information on the life of Alvin Ailey. Take care to look deeply at the information available and think about what it may have been like to be an African American when Ailey was growing up. Take your research further into the historical development of racist attitudes.
- 3 Not only was Ailey African American, he was also gay. Examine historical prejudices against homosexuality.
- 4 Ailey's mother was a teenager when she gave birth to him. While discrimination against young mothers has significantly reduced, during the 1930s and right up until recent times, there was a stigma associated with giving birth at a young age. How might this have affected Ailey growing up?



Dwana Adriana Smallwood in Alvin Ailey's *Cry*. Photo by Andrew Eccles



- 5 Research information about Ailey's mother. What sort of a person was this woman, who appears to have had a great influence on her son?

- 6 Religion appeared to play an important role in Ailey's life. Examine what an African-American church might have been like when Ailey was growing up and how this might have influenced him.

- 7 The history of slavery in the USA goes back to the early 18th century. Research slavery in America leading up to the Second World War, when basic freedoms were still being denied to many African Americans. Examine how this history may have impacted on Ailey.

- 8 Write 250 words on the difficulties that Ailey may have experienced in his life, based on all of the research you have completed about Ailey's personal life and the cultural context in which he grew up.

- 9 Watch *Cry* again. Write a 500-word essay that analyses the influences of Ailey's background on the choreography in *Cry*.
 - a What was the choreographic intent of this work? Justify your opinion with examples from the work.
 - b Describe motifs of movement that convey a powerful message and discuss how these messages relate to Ailey's background.
 - c Ailey choreographed *Cry* for his mother's birthday. How can you relate this context to your viewing of the work?

- 10 As a class, discuss your understanding of how political messages can be conveyed through dance.
 - a How has the process of working through this activity deepened your understanding of Alvin Ailey's *Cry*?
 - b What aspect of *Cry* appealed to you, and why?

activity 6.02

CREATING YOUR OWN STATEMENT THROUGH A FLASHDANCE

As a class, discuss an issue that you would like to bring to the attention of the school community. Create a flashdance to raise awareness of this issue.

- 1 First, as a class, decide on an appropriate music selection to accompany your dance.

- 2 In six groups of equal size (if possible), create 30 seconds of movement to reflect your theme that can be danced easily in any environment. Think about how to make your point clearly without resorting to mime.

- 3 Teach the rest of the class your section and learn everyone else's movements.

- 4 Rehearse together and, where necessary, create smooth transitions between sections. Rehearse so that everyone is totally confident of performing without watching anyone else.

- 5 Discuss the logistics of setting up the amplification of music into your performance area. Look for a place where many people normally gather.

- 6 Discuss where you will be before your performance and how you will appear 'onstage'. Maybe some people will be sitting down eating lunch with friends, others wandering through the area, some standing waiting on friends, etc.



- >
- 7 When the music starts, two people begin the dance. One by one, the rest of the group joins in, making sure that they remain as surprised as everyone else before standing up and dancing. It is not necessary to join the other dancers, just scatter yourselves amongst the crowd.
 - 8 Once finished, go back to where you were as if nothing happened.
 - 9 When back in your classroom, debrief about the experience.
 - a Did you convey a message to people?
 - b Were people entertained?
 - c What were the strengths of your performance?
 - d What could you have done to improve your performance?

activity 6.03

STILL LIFE AT THE PENGUIN CAFÉ

Still Life at the Penguin Café is a ballet choreographed by David Bintley. The music, composed by Simon Jeffes, provided the inspiration for the different sections of the work, each of which relates to a different animal.

- 1 Go online to read David Bintley's inspiration for choreographing *Still Life at the Penguin Café*.
- 2 Watch *Still Life at the Penguin Café*. Short clips are available online.
- 3 Once you have a clear understanding of the choreographic intention for this work, write 400 words on how well you believe Bintley achieved this aim. Use examples from the work to support your opinion.
- 4 As a class, discuss your response to this work.



activity 6.04

CREATING SUPPORT FOR ANIMALS

- 1 In pairs, choose an animal to support. Create movement that reflects the way in which your chosen animal moves.
- 2 Decide on what it is you want to say about your animal. Think of an issue that your animal faces.
- 3 Using the movement vocabulary you have already created as a basis, make your movements even more abstract and stylised.
- 4 Find some words that support your issue. For instance, many animals may be facing the destruction of their habitat. Some words that may be appropriate:
 - destruction
 - fear
 - starvation
 - loss.
- 5 Continue working on your 90-second dance. Perform for the class.
- 6 Discuss how well the different dances conveyed their messages. Which dances really made you stop and think? Why?

activity
6.05

A PERSONAL ISSUE

This activity is designed to allow you to communicate a message you feel passionately about through dance.

- 1 Think about an injustice that you would like to do something about. It can be something that is happening locally in your school community, something that is happening globally or anything in-between. The following suggestions may assist you in thinking about what is important to you:

- racism
- the plight of refugees in Australia
- a specific government decision about a particular issue
- climate change, or another specific environmental issue
- a specific conflict around the world, such as in Syria, or the Israel–Palestine conflict.

- 2 Write 100 words on your issue and what you would like to say about it. For example, rather than saying, ‘I am doing a dance about animal welfare’, ask yourself, ‘What point do I want to make?’.
- 3 As a class, sit in a circle and individually speak about your issue. Where more than one person is addressing a similar issue, form a group of like-minded people. If you are the only person who has chosen a particular topic, either choose to create a solo or join with another person whose issue you identify with.
- 4 Discuss how you will create a structure for your dance. Then, create a two-minute dance that makes a strong point on an issue (without resorting to mime). Remember that symbolic language, rather than overly literal language, is a stronger way to move an audience.
- 5 Perform for the class. After the performances, as a class, discuss the following questions:
 - a Which dances had a message that came across clearly?
 - b Which dances moved you as an audience?
 - c Where could such dances be performed? How could you use such dances to make change?

activity
6.06

GHOST DANCES

Ghost Dances is choreographed by Christopher Bruce and is about Pinochet’s coup against the Allende government in Chile, in South America.

- 1 Research information about *Ghost Dances*, by Christopher Bruce, online. There is a great deal of information available, including many essays written by students. Read extensively and then answer the following questions:
 - a What was Bruce’s motivation in choreographing *Ghost Dances*?
 - b What do you know about Pinochet’s coup against the elected government of Chile?
- 2 With this information in mind, watch Christopher Bruce’s *Ghost Dances*. If possible, watch the full-length work, otherwise, short sections are available online.



Rambert/© Victoria and Albert Museum, London/Antony Crickmay



3 In 500 words, discuss the following questions:

- How did Bruce get his message across? Focus particularly on the movement vocabulary and the use of dynamic elements.
- What influence did the music have on the choreography?
- How did the costumes, set and lighting support the work?

activity 6.07

MAKING A POINT THROUGH A PARALLEL STORY

Fairytales or fables often contain a moral message that can be worked into a dance to assist in making a point. When choreographing *The 5th Door*, Maggi Sietsma used the tale of *Bluebeard* to create a parallel story. She created symbols through that story that related to the underlying message of the work.

- As a class, discuss the political points being made in *Goldilocks and the Three Bears* and how they could be incorporated into a dance work.
- Plan an ABA (ternary) structure for your dance according to the sections of the story: chairs, porridge and beds.
- Write down words that reflect each of the sections and use those words as a stimulus to create movement. There is no need to tell the story literally; instead, draw on the story to add more depth to your issue, perhaps by choosing to use three chairs as props, for example. Take care, however, not to fall into the trap of becoming Goldilocks characters.
- Each section will be similar, so repetition will be an important choreographic device. Although you are repeating your A section, develop the repeated section with the choreographic devices of repetition, size, embellishment and retrograde. Although you are repeating the A section, the beds can be included through the choreographic device of additive. These devices all point to how it is possible for the behaviours to multiply and become more sophisticated.
- Perform for the class. After the performances, as a class, discuss the process used in developing this choreography.
 - How successful was it?
 - What would you change or improve next time?
 - Did the story assist you in creating movement?
 - Was the work stronger because it was based on a story? Why or why not?
 - Discuss one of the performances that worked well and analyse what made the choreography strong.



Bridgeman Images/Who's been eating my porridge? - illustration from 'Once Upon a Time' published by Ernest Lester, c. 1900 (colour litho), Thompson, G.H. (20th century) / Private Collection

activity
6.08

THE MORAL OF THE STORY

- 1 In groups of three, choose a fairytale or fable that has a message that you can relate to. As a group, decide how you will structure your dance work, then create a sequence of movements drawn from the characters of the story.
- 2 Write a list of words that reflect your message and are found in the story. Create a two-minute dance drawing on your characterisations and word stimulus to create a message.
- 3 Once you have choreographed your dance, use the choreographic devices of direction, canon and levels to change sections of the work.
- 4 Perform for the class. Then, pair with another group to discuss how well you felt you achieved your aim of conveying a message and what you might have done to improve your dance work.

activity
6.09

BILL T JONES

Bill T Jones is an African-American choreographer well known for incorporating sociopolitical issues into his dance works.

- 1 Go online to find a video of *D-Man in the Waters* and watch it through.
- 2 In 300 words, discuss movements from the piece where you discerned sorrow or hardship. Describe the movements in detail so that the reader can picture them.
- 3 In 300 words, discuss movements where you could discern resilience and triumph over loss. Again, describe the movements in detail to provide the reader with a clear enough picture to perform the movements.
- 4 As a class, discuss how successful Bill T Jones is in this dance work in conveying a celebratory tone while dealing with painful issues of the past.

revision
activity

In a 500-word essay, address the following question: how would you plan a dance that makes a political or social statement? Include the following information:

- issue and the reason for choosing it
- number of dancers and reasons for this number of performers
- choreographic plan and method (this is the most important section)
- choice of choreographic devices and reasons for choosing them
- choice of music, lighting, props and costumes and reasons for these choices
- perceived outcome.





ANALYSING DANCE FOR SCREEN



Sydney Dance Company, Wendell Teodoro Photographer

DANCE STUDENTS usually view dance on screen more often than they can view professional live performances. For a start, there can be difficulties associated with releasing students from school to view a live performance. Additionally, curriculum requirements often mean students need to view a work several times in order to analyse it.

Not all students have access to professional dance performances. Most companies will present a limited repertoire of works throughout a year and, despite an understanding of the importance of viewing live works, it is complicated and costly for companies to produce DVDs of their works. It is also true that live dance can lose something in the translation to screen if the dance was choreographed specifically for a live performance. In recent years, many companies have resorted to allowing internet clips of live performances to support their work.

Dance on screen is also different to on-stage dance that has been choreographed specifically for film. Different locations can be used in dance films; special effects may be used and it is possible to focus on the movement of specific body parts in film. While this chapter relates to dances created specifically for film, students and teachers can benefit from knowing what films in both categories are available for purchase. The following list provides an indication of some of the DVDs that are available online from Australian and New Zealand companies. Some of these works date back as far as 1993, while others are more recent.



DANCE FILM RESOURCES

PRODUCTION	COMPANY
<i>Aether</i>	Lucy Guerin Inc
<i>The Age I'm In</i>	Force Majeure
<i>Already Elsewhere</i>	Force Majeure
<i>The Anatomy of a Passing Cloud</i>	Royal New Zealand Ballet (Resource Pack)
<i>The Black Swan</i>	Meryl Tankard
<i>Boxes</i>	Sydney Dance Company
<i>Cafe</i>	Sydney Dance Company
<i>Carmen Sweet</i>	Expressions Dance Company (Resource Pack)
<i>Connected</i>	Chunky Move
<i>Coppélia</i>	Australian Ballet
<i>The Curiosities</i>	Sue Healey
<i>Double Think</i>	Force Majeure
<i>The 5th Door</i>	Expressions Dance Company (Resource Pack)
<i>Giselle</i>	Australian Ballet
<i>I Want to Dance Better at Parties</i>	Chunky Move
<i>In Time</i>	Sue Healey
<i>Just Add Water</i>	Chunky Move
<i>La Fille mal gardée</i>	Australian Ballet
<i>Love Me</i>	Lucy Guerin Inc
<i>Manon</i>	Australian Ballet
<i>Mathinna</i>	Bangarra Dance Theatre (Resource Pack)
<i>Melt</i>	Lucy Guerin Inc
<i>Milagros</i>	Royal New Zealand Ballet (Resource Pack)

PRODUCTION	COMPANY
<i>Mortal Engine</i>	Chunky Move
<i>Never Did Me Any Harm</i>	Force Majeure
<i>Niche</i>	Sue Healey
<i>Not in a Million Years</i>	Force Majeure
<i>Ochres</i>	Bangarra Dance Theatre
<i>R&J</i>	Expressions Dance Company (Resource Pack)
<i>Rites of Spring</i>	Expressions Dance Company (Resource Pack)
<i>Romeo and Juliet</i>	Australian Ballet
<i>Same, same But Different</i>	Force Majeure
<i>Sensing</i>	Graeme Murphy
<i>Swan Lake</i>	Australian Ballet
<i>Tenebrae – Parts 1 & 2</i>	Force Majeure
<i>Trees, Birds then People</i>	New Zealand Dance Company (Resource Pack)
<i>Two Faced Bastard</i>	Chunky Move
<i>Virtually Richard</i>	Expressions Dance Company (Resource Pack)
<i>Virtuosi</i>	Sue Healey
<i>When Time Stops</i>	Expressions Dance Company (Resource Pack)
<i>Where the Heart Is</i>	Expressions Dance Company (Resource Pack)
<i>While Others Sleep</i>	Expressions Dance Company (Resource Pack)

activity
7.01

REELDANCE

In 1999, The One Extra Company acknowledged the need for the creation of screen-based dance works to support the growth of dance practice in Australia and New Zealand. Unfortunately, due to funding constraints, ReelDance closed in 2012. A 'Moving Image Collection' remains available online.

- 1 Search online for the ReelDance website. Choose one dance to watch from the ReelDance 'Moving Image Collection'.
- 2 In 400 words, describe what the dance is about and how the choreographic intent is realised through the use of film techniques. How is film able to convey a message in a manner that is not possible in a live performance?



DANCE FOR FILM

There is much to think about when creating a dance for film. While you still need to be concerned with variations in dynamic qualities, space and energy, you also need to plan for specific techniques for filming. The following tips may help you plan a dance film.

PLANNING A DANCE FILM: FILM TECHNIQUES

- Plan for small details when using close-up shots.
- If you are moving quickly around the space, you may choose to film a long shot from a distance to include all of the dancers as they travel. You could alternatively use a close-up or medium-range shot that captures dancers as they pass the camera.
- Perhaps you are able to use special effects on the camera to give an extra dimension to the film. You may even be able to create an illusion through the dance you choreograph, for example using a close-up shot of a dancer's feet when the dancer jumps. The dancer may be lifted by someone, so that it appears the dancer is floating out of the shot and then slowly lowered to the floor.
- A roll on the floor may be concentrated on a certain body part, bringing into detail minute body movements.
- Think about where you will film your dance. While it may be necessary to stay in the studio, filming in a different location may add depth to the work and support your theme.
- Think about where you will place the dancers, where you wish to concentrate on close-up movements and how you will film the dance. The floor is often a good background for dance on film.
- You may wish to use a ladder to achieve some shots from above.
- You may choose to film with a handheld camera or a camera attached to a tripod. A tripod is great for panning (moving the camera to the left or right) or shots that tilt up or down.
- You may also place the tripod on a dolly (a platform on wheels) so that you can follow the dancers as they move.
- Plan for the particular equipment that you have available. If you have access to sophisticated equipment, plan on using it. Find out if you will have access to more than one camera or to an editing suite. If you do not have access to sophisticated equipment, film the dance several times, ensuring that you get the shot you want on each subsequent filming. Edit it later.

The following camera shots will provide you with the information you need to plan your storyboard.

TYPES OF CAMERA SHOTS

SHOT	DESCRIPTION
Extreme long shots (ELS)	These shots produce both width and depth in the field of view. The camera takes in the entire view: the main subject/s are small in relation to the background and tend to compete with their surroundings for the viewer's attention.
Long shots (LS)	These produce a slightly closer field of view than ELS but the subject/s remain dominated by the much larger background.
Medium shots (MS)	The subject/s become much larger and more dominant in MS. The background is still important, but it shares the video space with the subject/s.
Medium close-up shots (MCU)	The head and shoulders of the subject/s make up the MCU.
Close-up shots (CU)	The subject/s become the primary focus of interest within CU. Only a small portion of background is visible. This is an excellent way to focus on one aspect of the performer's body, such as a dancer's feet or hands.



TYPES OF CAMERA SHOTS (CONTINUED)

SHOT	DESCRIPTION
Extreme close-up shots (ECU)	The subject/s virtually fill the screen and are the main focus of ECU. An extreme close-up on a subject's face is sometimes called a pack shot because the camera is so close that it shows only one portion of the face (for example, the eyes).
Overhead shots (OH)	The camera is above the subject/s and looks down on the floor patterns from above.
Low-angle shots (LA)	A special effect that may be used to give a different impression of the subject/s. The subject/s will seem larger if the camera films from below their bodies. If using LA, indicate if it is MS, MCU or CU.

Here is an example of how you can use different camera shots to create a storyboard.

SHORT SECTION OF DANCE, TITLED NATURE

LA, MCU: Establishing shot. Camera looking up into tree branches waving in the breeze.



LS: Pull back to LS with three dancers moving in front of the tree



MS: Focus on one dancer as she moves around the tree trunk



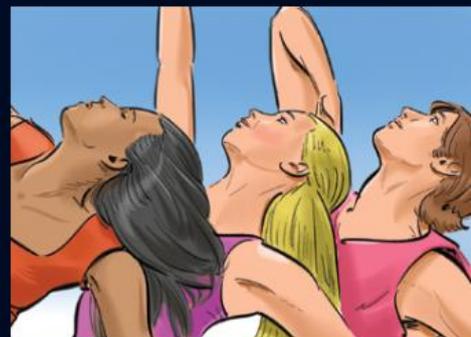
MCU: Shot of dancer's hand on the tree trunk



MS: Pan across the three dancers as they move together on the ground



CU: Dancers' heads only in this shot as they drop their heads backwards and forwards



activity
7.02
PLANNING A DANCE FOR FILM

- 1 Decide on a theme for a dance on film. Then, create a storyboard for the film. Use the *Nature* storyboard example to assist you in planning your own dance-film storyboard.
- 2 Once you have drawn your storyboard, decide on the following elements of your dance film:
 - dance-film setting, and how setting relates to the theme
 - number of dancers
 - costumes (can be simple to concentrate on movement).
- 3 As a class, discuss your individual ideas and make creative suggestions to assist in the development of other people's work.

activity
7.03
MAKING A FILM

- 1 Choreograph a dance according to the theme you chose in Activity 7.02. Keep in mind the shots you have chosen for the filming.
- 2 Rehearse with music of your choice.
- 3 Film, according to the storyboard, allowing some flexibility to capture creative moments.
- 4 If possible, edit the film to achieve the artistic effect you are looking for. Add titles and acknowledgements. It may be possible to add the soundtrack separately, but if not, the sound will come through in the filming.
- 5 Play each dance film for the class. After viewing the films, comment on the following points:
 - variety of shots
 - connection between the choreography and the camera
 - effects achieved on film that could not have been achieved in a live performance
 - overall artistic effect.

activity
7.04
FOCUSING ON DETAIL

One advantage of dance on film is the ability to get close-up shots that focus on a particular body part. These close-up shots can draw attention to subtle movement and create a powerful image.

- 1 Individually, play with ways in which you can move your head: forwards, backwards, side to side, etc. Perform this movement slowly and experiment with as many ways as possible to move your head. If you have long hair, do not tie it back but allow it to be loose to emphasise your head movement.
- 2 Pair up, and watch your partner's sequence. After viewing different ways of moving your head, choose 30 seconds of head movement and form a choreographic sequence. Use pauses throughout. Think about spacing and where you would place the dancers. They will need to be close together, but what formation will you create?
- 3 Divide into groups of three to five students and teach each other your sequences. Choreograph your sequence for one person less than the number in your group so that when it comes to filming you



will all know the dance and can also all take turns filming.

- 4 Take turns filming the dance works. Organise it so that one person is filming each time it is performed. If you have access to editing suites or editing apps, edit the film.
- 5 Watch the short films made by each group. As a class, comment on the films you saw. Which short films stood out and why?

activity
7.05
MORE DETAIL

- 1 In groups of three, decide on what area of the body you will focus your choreography and dance film.
- 2 Create a storyboard for a one-minute dance that will focus on a specific area of the body. Create the choreography to fit the film.
- 3 Join with another group. One group films your work according to your storyboard. Explain the shots carefully to them and have a practice run. Once finished, swap roles. If you have access to editing suites or editing apps, edit the film.
- 4 Watch the films and answer on the following questions:
 - a How well could others interpret your storyboard?
 - b How well did the choreography work for you?
 - c Did the choreography meet your expectations for filming? Why? Why not?
 - d What could you do to improve your work for next time?
 - e What stood out for you during the choreographic process or in the process of filming?


activity
7.06
MAKING A FILM WITH YOUR PHONE

- 1 In groups of three, choreograph a two-minute dance for film. Choose your theme from the following list:
 - encounter with a polar bear
 - equipment malfunction
 - earth in the future
 - haunted dairy (can be a shop or milking shed)
 - Red Shoes concept (an article of clothing that when a person wears it, or comes close to it, means they must dance quickly and cannot stop dancing until it is removed)
 - cooking disaster
 - top sales team.
- 2 Decide on costumes, special effects and make-up to support your dance.
- 3 Choreograph a dance that will be easy to film.
- 4 When the dances are complete, decide on an order in which to perform. Stay with your group of three, standing in a large circle. The group to your right will be the group you film. Each member of the group has a turn at filming, so each dance is performed three times.
- 5 Use your camera in landscape mode. Ensure that the lighting is going to be sufficient by testing the camera in the space before you begin. Avoid backlighting or sun shining in through a window. Naturally lit locations are best, such as the outdoors or the light from a large window.
- 6 Ensure the sound you capture is the soundtrack and not the wind or someone talking. Hold the camera with both hands and try to keep it steady. For close-up shots, glide in towards your subject on foot. If you have a scooter or a skateboard, you might like to try using it to move closer to your subject. Have other members of the group help you here. Try for different angles and framings.
- 7 Find a video editing app. A good app lets you drag and drop your clip from your gallery and edit it by creating transitions and titles. You may even be able to create a separate soundtrack if the soundtrack hasn't recorded well in the original filming.
- 8 Share your films with other members of the class and discuss the quality of the filming.
 - a How could the film quality be improved?
 - b How simple or difficult was this task? Elaborate.
 - c What creative ideas do you have regarding another film for dance?

activity
7.07
BACK & FORTH

The following activity is based on a theatrical performance that focusses on parts of the body that are not usually given attention in a dance work.

- 1 Go to the ReelDance website 'Moving Image Collection' and find *Back & Forth*, choreographed by Dianne Reid. Watch the entire video.
- 2 Count the number of different shots in *Back & Forth*. Complete a chart similar to that provided to ascertain which type of shot dominates this work.

Number of ELS	Number of LS	Number of MS	Number of MCU	Number of CU	Number of ECU	Number of OH	Number of LA
Special effects/comments:							

- 3 Write a 500-word discussion in which you analyse the success or otherwise of the use of camera shots and special effects in this work.

activity
7.08
**SUE HEALEY,
 VIRTUOSI**

Virtuosi is a full-length documentary about eight different New Zealand dance artists who have each left New Zealand to seek careers around the world. Each of them has been successful in the world of contemporary dance.

- 1 Go online and search for an interview with Sue Healey on Radio New Zealand called '*Virtuosi* – Radio New Zealand National – Arts on Sunday'. Take notes on anything from the interview that you believe to be important.
- 2 Watch *Virtuosi*, available on NelsonNet.
- 3 Sue Healey speaks about how culture can change a person. Keep this in mind while watching, and analyse the different choreographic styles of each of the artists featured in the documentary.
- 4 Discuss in a 500-word essay what different choreographic styles you could discern in this documentary and whether or not you could see any traces of an original 'New Zealand choreographic style'.



activity
7•09

THE DOOR, THE CHAIR, THE BED, THE STAIR – FILM FOR INSTALLATION

The following activity is based on another of Sue Healey's choreographies: *The Door, the Chair, the Bed, the Stair*. This dance film won the Australian Cinematographers Society Gold Prize for Experimental Cinematography in 2012. Through your viewing of this work, you will see how creative ideas, executed simply and then developed by cinematographer Judd Overton, can create interest and focus.



Sue Healey

- 1 Go to Sue Healey's website and watch *The Door, the Chair, the Bed, the Stair* (approximately nine minutes).
- 2 How many performers are there in this work? Discuss with your peers.
- 3 In 300 words, explain why you think this film won the Gold Prize for Experimental Cinematography.
- 4 Discuss the following as a class:
 - a What are the strengths of this dance?
 - b What do you think of the dance film? Why? Justify your opinion.
 - c Can you imagine yourself creating similar choreography? Discuss how you might do this.

activity
7•10GARRY STEWART, *NASCENT*

[*Nascent* is a] visual and visceral journey through and about being. Raw footage of improvised and choreographed dance is confronted with compositional techniques. The dancers' gestures and bodies, poised and isolated, gradually become intertwined, indistinguishable and frenetic.

ReelDance. (<http://www.reeldance.org.au/moving-image-collection/>)

- 1 Go to the ReelDance 'Moving Image Collection' and watch *Nascent*.
- 2 Watch the film again, analysing it as a creative film. Write down comments related to your responses during the viewing.
- 3 Share your responses with the class, paying particular attention to the following questions:
 - a Did the choreographer and director achieve their intent for the work?
 - b What did you think of this dance film? Why?
 - c How would you rework this dance film if you were given the opportunity? Why?

Discuss the following points in a 500-word reflective essay.

- 1 How difficult or easy did you find it to choreograph specifically for film?
- 2 Discuss the differences between a live performance and a dance film. What are the strengths and weaknesses of each?
- 3 What do you see as the future of dance films?



revision
activity



USING TECHNOLOGY IN DANCE



Sydney Dance Company, Wendell Teodoro Photographer

TECHNOLOGY IS integral to the study of dance. Lighting and sound design have become increasingly sophisticated. Online interactive resources allow access to a range of applications; some dances are created in such a way that the technology is the focus, with dancers making patterns to be manipulated. Technology is continuously changing. It is important that choreographers experiment with technology and have an understanding of what possibilities are available to them. This chapter outlines some basic aspects of the use of technology in dance, offering students opportunities for further exploration.



activity
8.01
TRINITY

Trinity is a dance performance with high levels of real time interaction and close relationship between: dance, sound and visuals. The interactive link is done through a video camera installed above the stage and under infrared lighting. Besides positional tracking the project [focusses on] measuring movement qualities as: forces and directions, accelerations, stage position, velocity and body area.

Prosthetic Knowledge. (<http://prostheticknowledge.tumblr.com/post/54372119241/trinity-a-monochromatic-real-time-reactive-dance>)

- 1 Go online and search for the short clip *Trinity* on the Prosthetic Knowledge tumblr.

- 2 Watch the video clip twice. In 300 words, respond to this clip by addressing the following points:
 - a Explain what movement qualities you could discern in the work and how they appeared more obvious through the use of technology.

 - b What did you think of this use of technology? Is the technology serving the dance or vice versa?

activity
8.02
TEMPO APP

In order to complete this activity, download a metronome app that offers set rhythms. While metronomes are most commonly associated with music, they are also useful for dance and dancers.

- 1 Download and install a metronome app.

- 2 Choose the traditional $\frac{3}{4}$ rhythm for the waltz. Keeping in strict tempo and rhythm, create a one-minute solo.

- 3 Watch each other's solos. Comment on those who managed the rhythm and tempo well.

- 4 Choose a different rhythm and tempo, then create another solo, staying strictly with the beat and rhythm.

- 5 Perform your solos for your classmates. Discuss whether it was easier to work with the waltz or your preferred choice of rhythm. Why?



activity 8.03

MOTION BANK

The following activity allows you to view Motion Bank, a project that sought to document and communicate choreographic ideas using computer graphics and digital media. Dance is an activity that is of the moment and then is gone. The four-year Motion Bank project allowed dance to be captured, analysed, visualised and stored in a library of movement.

- 1 Search online for the video *An introduction to the Motion Bank project* (2012). Watch the version with English subtitles.
- 2 As a group, discuss what you believe this program was about. Can you see any applications for your own practice?
- 3 Go to The Creators Project blog to find the article 'Motion Bank creates an archive of dancer's movements'. Watch the video at the end of the article in which Amin Weber has taken Deborah Hay's *No time to fly* and created animations from the original work. Discuss your initial reaction to this work with the class.
- 4 The ultimate goal of Motion Bank was to allow researchers and choreographers to learn from each other. Discuss with the class whether you feel this has been successful and whether a four-year project is long enough to allow this to happen. Why or why not?
- 5 Search online for 'Motion Bank: Two at Ohio State University'. Read through the material available online and watch any video clips relating to the project you can find.
- 6 In 500 words, write an essay on the Motion Bank. Discuss what the project was about, any project examples that you viewed and their relevance, as well as the benefits of the Motion Bank.

Deborah Hay Overlays. Motion Bank Test Filming February 2012. Image:
Amin Weber

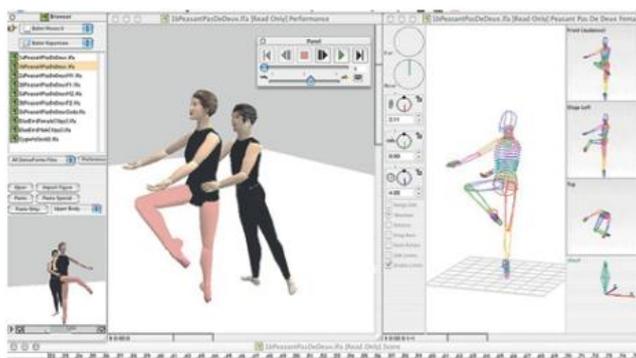


activity 8.04

LIFE FORMS – CREDO INTERACTIVE

Life Forms is the name of character animation software that allows choreography to be created. There is no cost to purchase the program, but for this activity you simply need to browse the Credo Interactive Life Forms website to gain an understanding of the product.

- 1 Go online and find the Credo Interactive Life Forms website. Browse through the website and document what you can do with the figures in Life Forms. What would be the advantages in using Life Forms software?
- 2 Share your findings with a partner. Together, discuss the benefits of this software for a dance class. Present your conclusions to the class.



Credo Interactive Inc. and Moving Stories
Project (www.movingstories.ca)

activity
8•05
MOTION.LAB

The Deakin Motion.Lab is a motion capture, dance and performance technology research centre. They engage in research, commercial services and educational services. Currently, Deakin University provides a degree in animation and motion capture, as well as short courses in motion capture for other universities and secondary schools.

- 1 Find Deakin Motion.Lab online. Browse the website, familiarising yourself with the program.

- 2 As a class, discuss what this program is about. Take turns writing three words relating to the program on the whiteboard. As you write your words, provide verbal detail to support your choices.

- 3 As a class, discuss the courses available to secondary-school students who are interested in studying animation and motion capture. Discuss what you know of similar courses available at other universities.


activity
8•06
MOVITAE

The developers of Movitae were keen to take advantage of technology to enhance performance outcomes in dance. According to their website, Movitae is an online environment for movement and performance training. It enables secure video sharing to reflect and support the physical training environment.

Movitae allows students and teachers to share choreography and performance in order to share reviews, provide feedback and communicate without being limited to a physical location.

- 1 Go to Movitae's website. Using the sign-up code DSS345, sign up for a free account and create your own username and password. Search the website thoroughly and watch any demonstration film clips.

- 2 As a class, respond to the following questions:
 - a What does Movitae offer?

 - b What services does Movitae offer that you personally would like to use?

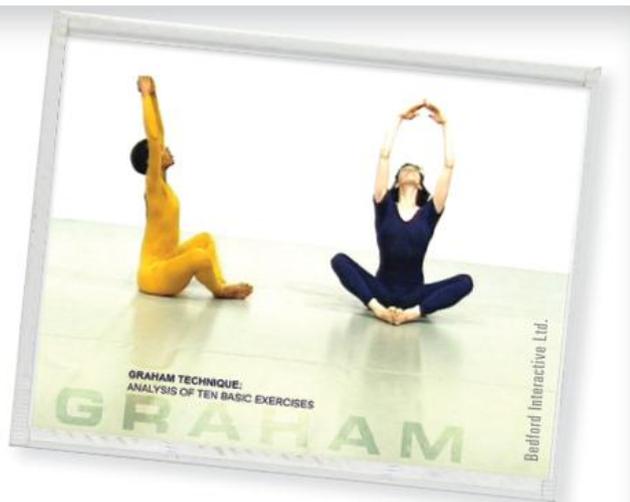
 - c With an understanding of how Movitae works, discuss a creative idea that you could develop in dance using this service.

activity
8.07

BEDFORD INTERACTIVE LTD.

It may seem that technology in dance is a relatively recent introduction, but Dr Jacqueline Smith-Autard has been using technology in dance for more than 20 years. Her production company has developed six multimedia resource packs, with the aim of helping students understand not just performance and choreography but also to help them analyse and appreciate dance.

- 1 Search online for Bedford Interactive Ltd. Examine each of the six multimedia resource packs.
- 2 In 100 words, discuss which pack would be most relevant to you. Why have you chosen this pack?
- 3 With an understanding of what Bedford Interactive Ltd. offers, discuss in a small group a new, creative idea that you wish to develop for a school production and how you would incorporate an interactive program.

activity
8.08

CREATE A VIRTUAL COMMUNITY

Most students will already be aware of social networks that allow online sharing, such as Instagram, Facebook, Twitter and YouTube. This activity will allow you to use what you already know in an online debate.

Create a Yahoo Group or Google Hangout. Decide on a discussion topic of your choice, or choose from the following options:

- Dancers are not thinkers.
- Everybody should dance.
- We can achieve peace through dance.

Conduct an online discussion in real time.

APPS FOR DANCE

The following apps are currently available for dance teachers and students; they can be used on iPads and iPhones.

APP	FUNCTIONALITY
YouTube Capture	Allows you to upload videos directly onto YouTube or to another social media outlet.
Coach's Eye	Movement can be filmed and slowed down for describing, analysing and rehearsing.
Shazam	Listens to music, identifies it and saves it for you to download later.
iTalk Recorder	Voice recorder allows you to record comments during rehearsal without having to stop to write the comments on paper.
Instagram	Allows you to share photos and videos.
Ballet Life	Provides basic ballet terminology, spellings and correct techniques.

activity
8.09
DANCE APPS

Go online and find three different apps that would be useful to you as a dancer. Select one of these apps and prepare a presentation describing the app and how you would use it. Be sure to explain how the app could improve the outcomes in your dance classroom.

activity
8.10
JACOB'S PILLOW DANCE INTERACTIVE

Jacob's Pillow Dance is the longest running dance festival in the USA. In addition to the festival, Jacob's Pillow Dance offers education and community programs, as well as the Jacob's Pillow Dance Interactive, a video archive of dance highlights from 1936 to the present.

- 1 Go online and find the Jacob's Pillow Dance Interactive. Explore the different artists, genres and eras available in the archive. Watch the videos that appeal to you.
- 2 Create a chart like the one provided in order to track the videos you watch and your responses to the different dance works. Complete the chart for 10 different videos. Be sure that you select videos from a variety of eras.

Artist	Genre	Era	Comments

- 3 Share your completed chart with others in your class.



Consider the activities in this chapter. Write a 300-word essay that reflects on the following points:

- the benefits of technology in dance
- any problems you can perceive with dance and technology
- your favourite dance technology, either mentioned in this chapter or other dance technology you are aware of.


revision
activity



INTERVIEWING IN DANCE



Sydney Dance Company, Wendell Teodoro Photographer

INTERVIEWING PEOPLE about dance is not too different from interviewing people in any other discipline. The same basic rules apply. You need to be clear about what you want to know from your interviewee and structure your questions accordingly. The questions need to be open-ended. Listen to responses, rather than moving straight on to the next question. By listening and engaging with your interviewee, you are likely to gather deeper and richer material. The questions should encourage the interviewee to talk at some length about the topic. By the end of the interview, you should have gathered the information you require.

You can follow these basic guidelines when conducting interviews.

INTERVIEW GUIDELINES

- Inform the interviewee of the purpose of the interview, a broad overview of what you will cover in your questioning and what will be done with the information.
- Conduct background research so that you have a clear idea about the person and the topic.
- Prepare your questions so that they are broad enough to let the interviewee talk, yet focussed enough to draw out the information you are seeking.
- Ask open-ended questions that cannot be answered with a yes or no.
- Be an active listener. Sometimes information will surface that should be followed up on, instead of sticking to your scripted questions. Trust your instincts. Don't be afraid to ask for more information.
- Avoid adding your own comments. Use visual clues with eye contact, or nod your head to encourage the interviewee to keep going.
- Accept silence. Allow the interviewee time to think through the question.
- End strongly by allowing the interviewee an opportunity to speak about something you did not ask. Thank the interviewee for their participation.
- Be yourself, be curious and be honest.



activity
9•01

ORAL HISTORY INTERVIEWS

Audance and the National Library of Australia have gathered many spoken memories through oral-history interviews that are available to be downloaded and listened to. An interview conducted for the purpose of recording history will be concerned with details of a person's past; the questions allow a documentation of history.

- 1 Search online for the Ausdance Spoken Memory: Oral History website. From the 'Esso Performing Arts collection', choose the Kelvin Coe interview (interviewed by Michelle Potter).
- 2 Click on 'I Accept' to download and listen to the first section of the interview. Discuss the introduction at the beginning of the interview. Why was this necessary?
- 3 Note any questions that were asked specifically to record history.
- 4 How well did Michelle Potter pose the questions so that Kelvin Coe did all the talking? How did her manner encourage discussion?
- 5 What did you learn about Kelvin Coe that you didn't already know?



Branco Gaica (Australia, b. 1950) Untitled (Kelvin Coe) from the portfolio Tribute (Photographic portraits of Kelvin Coe O.B.E. and Graeme Murphy A.M.) 1989, gelatin silver photograph, 50.5 x 40.6 cm Art Gallery of New South Wales Gift of the Sydney Opera House Trust 1989 Photo: AGNSW © Branco Gaica 197, 1989.3

activity
9•02

YOUR CHOICE

Browse the Ausdance Spoken Memory: Oral History website and choose a dance artist interview to listen to. Listen to at least 30 minutes of the interview. In 300 words, summarise the important information from the interview. Present an overview of your chosen artist to the rest of your class.

activity
9•03

PLANNING, CONDUCTING AND TRANSCRIBING AN INTERVIEW

PLANNING YOUR QUESTIONS

This activity will assist you in preparing for an interview. The planning is as important as the interview itself. Once you have all the planning in place, it is much easier to relax and be comfortable during an interview.

- 1 Pair up with another classmate; choose a person with whom you are not already familiar.
- 2 Create a focus for your interview. For example, you could focus on the question, 'Why become a dancer?'
- 3 Devise at least eight open-ended questions for your subject. Begin by investigating their dance background and then look at their influences, inspirations, personal preferences of dance genres, achievements and ambitions.
- 4 Swap your interview questions with a partner – choose a different partner to the person you will interview. Look at each other's questions and provide advice about the nature of the questions. Do they fit under the chosen broad focus? Are they open-ended? If the question was answered in few words, would you be able to extend the question to draw the interviewee out?



CONDUCTING YOUR INTERVIEW

- 5 Use your questions to interview your partner. If possible, use a recording device or mobile phone to record the interview. Conduct the interview in a quiet setting; test your recording device before starting the interview. Your interview should last at least 10 minutes.
- 6 After you complete your interview, swap with your partner so that the interviewer becomes the interviewee.

TRANSCRIBING AND GAINING INFORMATION FROM YOUR INTERVIEW

- 7 Listen to your interview. Transcribe (type word for word) what was recorded.
- 8 Read through your transcription and highlight anything that was said that seems important.
- 9 Write a 500-word essay that provides an overview of the interview.
 - Remember to structure the essay with a clear beginning, middle and end.
 - You can summarise what your interviewee said at times. You may comment on this information in your own words.
 - When you use direct quotes from the interviewee, ensure that the audience knows that you are quoting the interviewee by using quotation marks.
- 10 As a class, take turns to introduce your partner and read your essay to the group.

activity 9•04

CATHY LEVY AND EVA RECACHA

Cathy Levy is the Producer of Dance at the National Arts Centre in Canada. She speaks in an interview about her work and background. Eva Recacha is a choreographer who is interviewed about her work *Easy Rider*, which she choreographed for University of Roehampton postgraduate dance students.

- 1 Search online to find the Arts Alive interview of Cathy Levy. Listen to the interview.
- 2 Search online for the Roehampton Dance interview with Eva Recacha. Listen to the interview.
- 3 Prepare a presentation that shows the differences in the interviewing techniques used in the two interviews. Be sure to address the different types of questioning, the manner in which the questions were delivered and the style of the interviewer.
- 4 Finish your presentation by stating if you think either interviewee had any prior knowledge of the interview questions. Which interview appealed to you most and why?

activity 9•05

INTERVIEW WITH MATTHEW BOURNE

Matthew Bourne OBE is an English choreographer who works in contemporary dance and dance theatre. He is best known for his male version of *Swan Lake*.

- 1 Search online for an article from the *Telegraph* newspaper: 'It's wonderful that dance is so popular'. Lucy Cavendish interviewed Matthew Bourne for the article.
- 2 How is this interview different to the other interviews in this chapter? Identify the differences and share your thoughts with the class.
- 3 In 400 words, rewrite the interview you conducted in Activity 9.03 into the same journalistic style as Lucy Cavendish's interview of Matthew Bourne.



Getty Images/Bruce Gilkes

activity
9•06

INTERVIEWING A DANCE IDENTITY

Now that you have listened to, read and even written your own interview, you are ready to take your interviewing skills further. You will also now be aware of the need to stay focussed on the objective of the interview and to create questions that allow the subject to do all the talking.

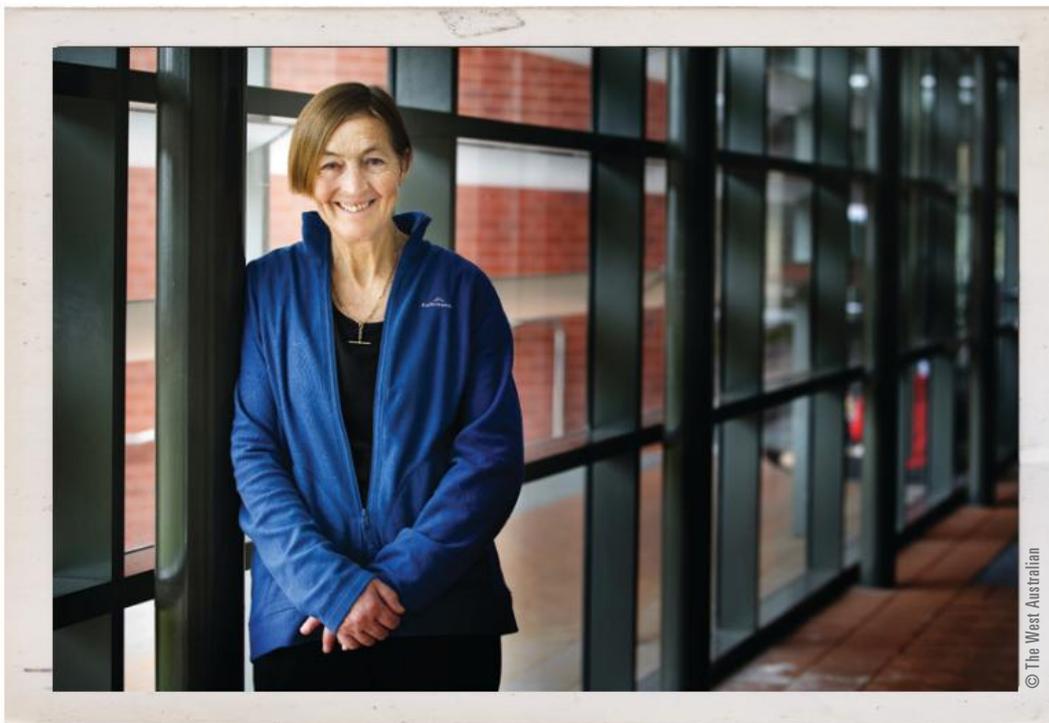
- 1 Choose a dance identity who you wish to know more about. This may be someone in your local community or someone with a high profile in the dance world. Think about how you would make contact with this person and how you could make the prospect of being interviewed sound appealing.

- 2 Create a set of questions for the interviewee, keeping in mind the focus of the interview, what you want to know and why.

- 3 Obtain contact details for the person you wish to interview. Get in touch with your potential interviewee to request an interview. In your initial contact, include all of the following points:
 - Provide your name, the name of your school and a short introduction about yourself.
 - Explain why you want to interview the person.
 - If you believe that your interview might end up in a school publication, advise the person that this may happen. Do not do anything with your interview outside of the school without the subject's permission.
 - Suggest some options for the interview time and place. If the person is not local, you can request to interview them using video technology or over the phone.
 - Provide a list of questions.

- 4 If you hear back from the subject within a week, conduct the interview as planned. If not, select a local person and start again. Be sure to write to the first person advising them that you have decided to interview someone in the local area, due to time constraints.

- 5 Transcribe your interview. In 500 words, write up your interview in a style of your choice. Share your interview with the class.



**revision
activity**

By now you have hopefully realised that interviewing members of the dance community can be an enjoyable experience in which new information about dance and dance artists can be revealed. What better way to find out information than by asking questions?

As a class, discuss the following questions:

- 1 What interesting information did you discover?
- 2 How difficult or easy was it to come up with questions for the interview? Why?
- 3 Which activity did you enjoy the most? Why?
- 4 How difficult or easy was it to conduct interviews? Provide examples.
- 5 Having completed this chapter, who would you now like to interview?



Photographer: Naomi Faik-Simet

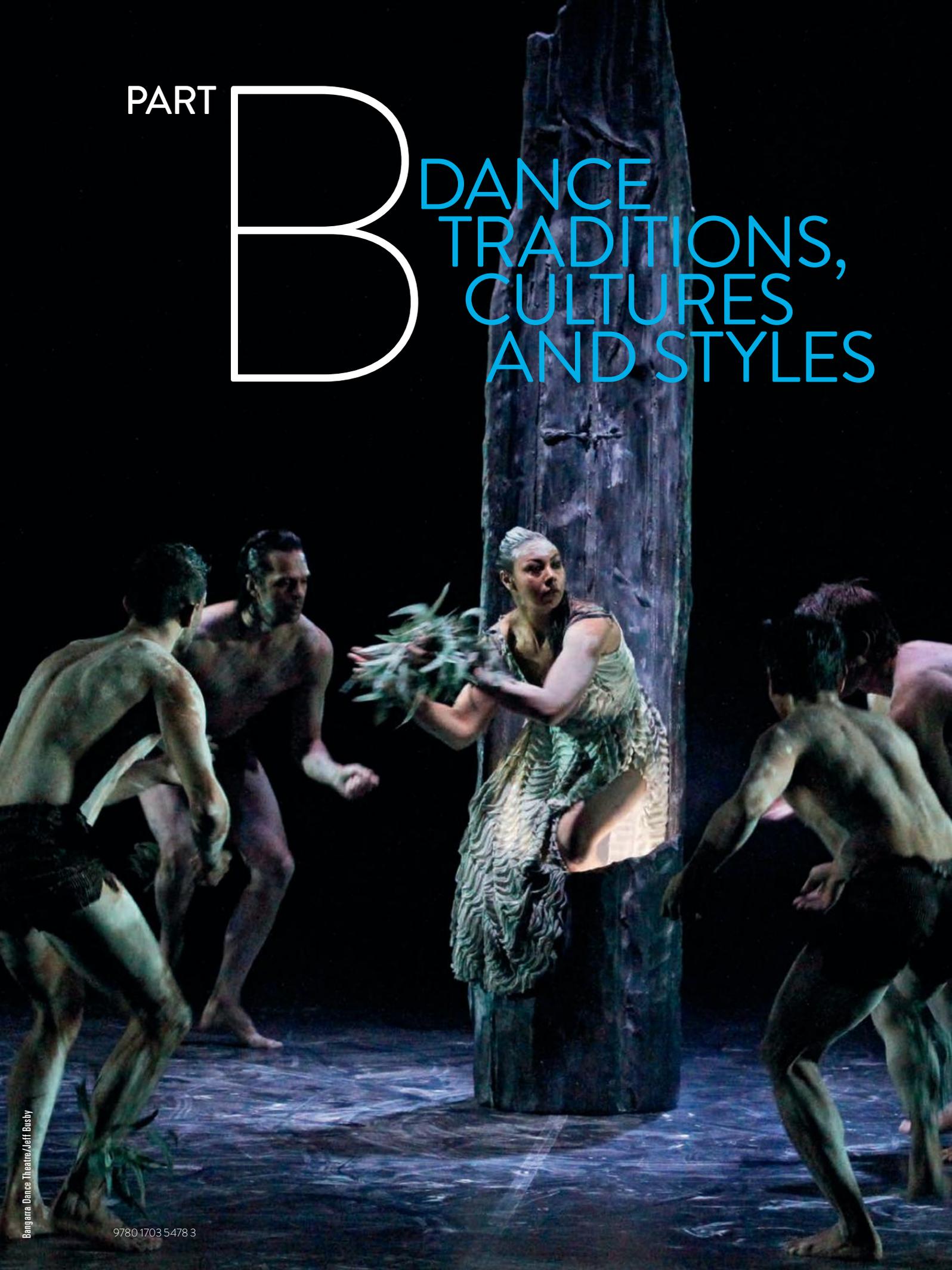
Dr Ralph Buck, from the University of Auckland, and Jeff Meiners, from the University of South Australia, at the global dance festival 'Dance, young people and change' in Taipei in 2012.



PART

B

DANCE
TRADITIONS,
CULTURES
AND STYLES



10

EARLY MODERN DANCE



Bangarra Dance Theatre / Jeff Bostly

HISTORY does not appear to change, yet how we view history depends on the era and circumstances we find ourselves in. As we reflect on early modern dance, it may be worthwhile to consider how early modern dance may have been viewed over time and how some of our perceptions are coloured by the perspectives of others.

We can certainly understand that in the early 1900s a break away from the rigid restrictions of ballet to a more expressive way of dancing may have been considered revolutionary. Yet this was an era when expressionism, which emerged as a response to the harshness of the period, particularly in Northern Europe, was rife. The movement encompassed all art forms; artists often moved easily among disciplines, such as visual art, music and dance. This was a period of intense creativity and change. Out of the European expressionist movement came an American movement known as modern dance. As with other historical eras of dance, it is important to reflect on how this era continues to impact on dance and society today.

activity
10•01

MARY WIGMAN

Mary Wigman was the founder of the German expressionist movement in dance. Her dance employed spontaneous movement and group dances with repetitive patterns, although she was predominantly a solo dancer. She believed that movement could create art that went beyond the spoken word and that dance was a heightened response to human experience. Although she transformed joy and spiritual ecstasy into dance, many of her works reflected the horror and misery she had seen in war. Two of her well-known dances are *Witch Dance* and *Dance of the Dead*. Her movement was designed as an outward expression of inner emotions. She toured her works extensively and her tours to the USA influenced the development of modern dance there.



Corbis/Bettmann



- 1 In groups of three, decide on one of the following themes:

- rejection
- loss
- joy
- achievement.

- 2 Match the following music (all available online) to your chosen theme.

- Arnold Schönberg, String Quartet No. 1 in D minor, Opus 7
- Oskar Kokoschka, *Music Claude Debussy*
- *The Best of Wagner*
- *Strauss II: Orchestral Collection*

- 3 Match the following artworks to your chosen theme.

- *not titled (Head of a man, Gray Smith), Joy Hester, 1956*



Drawing in brush and ink, watercolour and black pencil. Sheet 30.7 x 24.4 cm. National Gallery of Australia, Canberra/© Joy Hester/Licensed by Viscopy, 2015

- *Der Grosse Verlust (The Great Loss), Michael Chomick*



Michael Chomick

- *Pink jug, Margaret Preston, 1925*



Woodcut, printed in black ink, from one block; hand-coloured printed image 38.4 x 36.5 cm. National Gallery of Australia, Canberra/© Margaret Rose Preston Estate/Licensed by Viscopy, 2015

- *Les raboteurs de parquet (The Floor Planers), Gustave Caillebotte, 1875*



Alamy/The Print Collector

- 4 Listen to the music and, without discussion, improvise in your group for three minutes.
- 5 Take two minutes to look at your image in silence and, still without discussion, respond to the image in improvised movement for two minutes.
- 6 As a group, reflect on what you felt and how you moved. Write down words that reflect your feelings and emotions. Listen to the music while looking at the image. What more can you see in the line, colour, design, texture and patterns? Write down more words that spring to mind.
- 7 From the word bank you have created, individually improvise for the other two group members to the music. As one person performs, note any particular motifs that you like and memorise them. Swap until all three members have had a turn.
- 8 Rework the motifs that stood out to you to create a dance for three performers. Create transitions to link the sections.
- 9 Perform for the class to your chosen music. After the performances, as a class, discuss how this process deepened your movement vocabulary and your understanding of expressionism.

activity
10•02

WITCH DANCE

The following activity, which is presented in an expressionist context, allows you to view a very short segment of *Witch Dance*, by Mary Wigman.

- 1 Watch Mary Wigman's *Witch Dance*, which is available online.
- 2 In 50 words, describe the movement and dynamic elements used in this dance.
- 3 In 100 words, discuss the emotion you could discern in this work, providing examples of the movement vocabulary, use of dynamic elements and use of space to justify your opinion.
- 4 As a class, place the dance in context of the era in which it was choreographed and discuss how it may have been received by audiences at that time.

GERTRUD BODENWIESER

Gertrud Bodenwieser developed her own style of expressionist dance and her company was sometimes referred to as the Bodenwieser Viennese Ballet. The works had a lyrical quality and fluidity of movement expressing harmony, but they also addressed the darker side of the human condition. Marie Cuckson states in the introduction to *The New Dance*, a book written by Bodenwieser:



National Library of Australia (nlb-ms-ms9263-2-4x)

The new dance wishes to embrace all the human feelings, not only harmony and lightness but also passionate desire, immense fervour, lust, domination, fear and frustration, dissonance and uproar. The new dance does not content itself with being enchanting and entertaining only; it wishes to be stirring, exciting and thought provoking.

Gertrud Bodenwieser, *The New Dance*

Bodenwieser was a Jew living in Vienna and, with the approach of the Second World War, she was forced to give up her professorship in choreography and flee Austria. In 1939, Gertrud joined some of her dancers in Colombia and from there, migrated to Australia (via New Zealand), where she lived for the remainder of her life. Her husband had gone to France, where he was detained by the Gestapo. She never saw her husband again; he was killed in the German concentration camp at Auschwitz.

Bodenwieser's influence on the development of modern dance in Australia and New Zealand is profound. Her company toured Australia and New Zealand from 1940 to 1954. Her studio in Sydney produced many well-known dancers and choreographers. In New Zealand, former Bodenwieser dancer Shona Dunlop MacTavish continues to keep the tradition of Bodenwieser dance alive, though MacTavish is well into her 90s.

activity
10•03

IN THE STYLE OF BODENWIESER

- 1 Search the internet for the short clip 'Gertrud Bodenwieser rediscovered in Europe'. Watch the video to provide you with further background on and a visual reference to Bodenwieser's dance.
- 2 In groups of three, source the music for Johann Strauss' *Vienna Waltz*. Listen to a short section of approximately two minutes.
- 3 As a group, choreograph a dance to suit the music. Bodenwieser felt that music and dance were intertwined, so try to follow the music with your bodies. The following suggestions may assist your choreography:
 - circle work
 - skipping
 - leaping
 - waving arms
 - running
 - upper body bending
 - weaving.
- 4 Show your works to the class. In small groups, discuss how it felt to dance this way. Could you feel the freedom that is discussed with regard to Bodenwieser's style?

activity
10•04

BODENWIESER'S *DEMON MACHINE*

- 1 Source online and watch the short clip of *Demon Machine*, choreographed by Gertrud Bodenwieser in 1923.
- 2 In groups of five, attempt to re-create this work. Watch short sections, then pause the clip until you have mastered the movements. If you have a group with four members, remove the middle dancer from your work.
- 3 Perform for the class.
- 4 Discuss how it felt performing this work, addressing the following questions.
 - a What were the differences between this performance and the performance from Activity 10.03?
 - b What emotions did you feel that this dance reflected?
 - c Which performance did you prefer and why?

activity
10•05

BODENWIESER'S LEGACY

- 1 Search online for the Ausdance article called 'Improvisation – A continuum of moving moments in choreographic imagination and performance'. Read the section 'Gertrud Bodenwieser's legacy'.
- 2 Write down any names that come up throughout the article and research further information about these dance artists.
- 3 In 300 words, write your own article on Bodenwieser's legacy to Australian and New Zealand dance, drawing attention to specific artists who have been directly influenced by her.

ISADORA DUNCAN

Isadora Duncan may well be the best known modern-dance artist in the Western world. She was one of the first American artists to break away from the restrictions of ballet and, through her



flamboyance and strength of character, brought a new, free dance style to the attention of the world. Isadora was hailed by the dance community as a revolutionary dancer with a poetic spirit.

Americans were shocked by Duncan's loose-flowing Grecian tunics, bare feet and lack of the regulatory corsets worn by women at that time. She was, however, well accepted in Europe; it was there that she made a name for herself. Her life was beset with tragedy as she lost her two children in an accident when her car rolled into the Rhine River, drowning both her son and daughter. She herself was killed when a scarf she was wearing caught in the wheel of the open-topped car she was travelling in.

Nature, Greek art and natural forces inspired Duncan's choreography. Her movement was generated from the solar plexus and included running, jumping, skipping, leaping, turning, step hops, reaching and tossing.

activity 10.06

BEING ISADORABLE

- 1 Search the internet to find the video *Who was Isadora Duncan? Isadora Duncan dances and dance technique*. Watch it through.
- 2 Go online and listen to two to three minutes of Frederic Chopin's *Nocturnes*.
- 3 In groups of three, improvise to the music in the style of Isadora Duncan.
- 4 Choreograph a two-minute dance work in the style of Isadora Duncan. Use scarves to assist in waving your arms.
- 5 Perform for the class. As a class, discuss any similarities you noted between this dance and the dance you choreographed in Activity 10.03.
- 6 Write a 200-word essay that reflects on your knowledge and experience of the dance style of Isadora Duncan.

DORIS HUMPHREY

After opening her own dance school for children at the age of 18, Doris Humphrey took the opportunity to attend a summer school in Los Angeles in 1917 run by Ruth St Denis and Ted Shawn. Her talents were recognised and Doris became a member of the Denishawn School of Dancing and Related Arts. She choreographed several dances during this period that are still performed today. By 1928, Doris Humphrey and fellow dancer Charles Weidman moved away from Denishawn to seek a deeper understanding of the body's movement possibilities.

The Humphrey-Weidman Company toured widely during the 1930s, performing dances that addressed human concerns.

Like others of this period, Doris Humphrey was a woman ahead of her time. She choreographed dances that spoke of the dual nature of a modern woman. She worked successfully with an emphasis on sculptural shapes and the intricacies of large groups. Her choreography explored the notions of balance and imbalance, fall and recovery.

Following her retirement from performing in 1945, Doris Humphrey took up the position of Artistic Director for the José Limón Dance Company. After her death in 1958, her book *The Art of Making Dances* was published.



Corbis/Getty Images

activity 10•07

DORIS HUMPHREY

- 1 Search online for the video *Doris Humphrey technique: Its creative potential with four early dances*. Watch it through, taking notes on the following points:

- group work
- use of frozen shapes or tableaux
- tempo
- floor patterns
- movement vocabulary.

- 2 Write a 300-word essay that discusses the potential of Doris Humphrey's choreography to convey emotion.

activity 10•08

TED SHAWN

Ted Shawn taught athletes at Springfield College in the USA and chose a group of male athletes on which to develop a new performance style especially for men. The company performed extensively in the USA, Canada and throughout the world.

- 1 Search the internet for the Jacob's Pillow Dance Interactive. Under 'Artists', select 'Ted Shawn'. Watch the dance work *Kinetic Molpai*.
- 2 As a class, discuss the choreographic differences in this performance to other dances you have viewed in this chapter.



Getty Images/APic

MARTHA GRAHAM

Martha Graham was one of the most influential choreographers of the 20th century, with a career spanning 75 years. Her work gave a physical expression to internal feelings and emotions. She created a technique that can be codified in exercises in the same way as ballet. Her vocabulary was designed to increase the emotional activity of the dancers' bodies. This was important because her works were based on complex emotional depths. The movements are sharp and angular. The technique is based on breathing and impulse control, and it is called contraction and release. Many of Graham's dancers went on to become well-known choreographers, such as Alvin Ailey.



Courtesy/Conde Nast Archive

activity 10•09

MARTHA GRAHAM CHOREOGRAPHY

- In groups of three, create a one-minute work based on the theme of pain. Employ the following elements of Graham technique in your work:
 - contraction and release
 - spirals
 - flexed hands and feet
 - floorwork – contraction, rolls, flexion, suspension
 - clenched fists
 - angular body lines
 - fall and recover
 - curl
 - twist.
- Introduce music. Go online to listen to Wallingford Riegger's *New Dance* op. 18b (1935). Rework your choreography to fit the music.
- Perform for the class. As a class, discuss how easy or difficult you found this task and why.

activity 10•10

MARTHA GRAHAM ANALYSIS

Search the internet to view a short clip of *Cave of the Heart*, by Martha Graham. In 400 words, interpret meaning from this work, justifying your opinion with reference to how the elements of dance were used to create meaning. Include your opinion of this work with reference to your own personal bias.

activity
10•11

AMERICAN MODERN-DANCE PIONEERS

This chapter has covered some modern-dance pioneers, but there are many other artists worthy of study. In this activity, you will gain an overview of what was happening in early modern dance in the USA.

- 1 Search the internet for the Jacob's Pillow Dance Interactive website. Browse the eras '1930–1939' and '1940–1949'. Complete a chart similar to the one provided for at least five different videos.

Artist	Biographical details	Choreographic style

- 2 Share your chart with another person. Discuss your charts, updating them with extra information from your discussion with your partner.

RUDOLF LABAN AND ÉMILE JAQUES-DALCROZE

This chapter would not be complete without the inclusion of two men who had a strong influence on the world of dance: Émile Jaques-Dalcroze and Rudolf Laban.

Émile Jaques-Dalcroze was born in 1865 in Vienna and died in 1950 in Geneva. Jaques-Dalcroze was a composer, musician and music educator, best known for developing a form of dance called eurythmics. The Dalcroze method of eurythmics is widely known, with classes still being taught today.

Rudolf Laban was born in 1879 in Slovakia and died in England in 1958. He is one of the most important figures in the history of dance. He was drawn to the relationship between the moving form and the space surrounding it. A leading figure in German expressionist dance, he believed that dance could help achieve a balance of body, mind, spirit and emotions. Laban developed a system of recording movement known as Labanotation, as well as a system that assists in understanding how a movement is performed, or the dynamics of a movement. Laban is well known for the creation of basic effort actions that, combined with categories of space, weight and time, can be applied to every move we make.

activity
10•12

RUDOLF LABAN

In Laban Movement Analysis, movement is analysed under four categories:

- Where does the movement take place, relating to space?
- When does the movement happen, relating to time?
- What is used in the movement, relating to weight or force?
- How is the movement performed, relating to flow?



A sliding scale of qualities, using the Laban Effort Graph pictured, informs the analysis.

Effort actions can be assigned separate qualities. Use the Laban Effort Graph to assign qualities to the following actions. Each action will have different qualities. An example has been completed for you.

1 Punch: direct, quick, strong and bound.

2 Wring

3 Glide

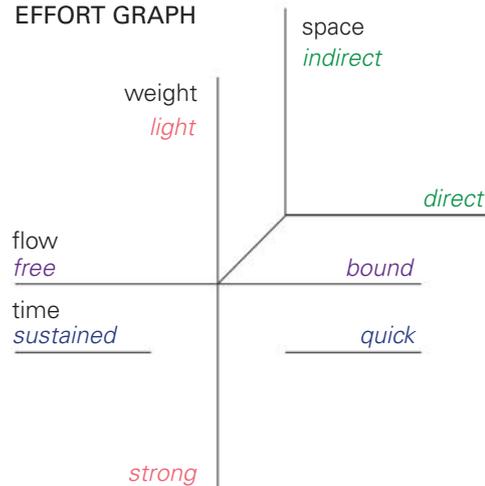
4 Slash

5 Flick

6 Float

7 Press

LABAN
EFFORT GRAPH



activity 10•13

MOVEMENT STORY

- 1 Search online for information about Rudolf Laban, particularly in regard to his eight Basic Effort Actions.
- 2 Create and write out a movement story that contains each of Laban's Basic Effort Actions.
- 3 In groups of five, choose one of the movement stories to be read while the other members of the group perform the actions. The author of the story reads it aloud.
- 4 Rehearse, then perform for the rest of the class. Ask the class to identify where each of the Basic Effort Actions were.

revision activity

Having completed the activities in this chapter, you are now equipped to form a more considered opinion of how modern dance has contributed to dance today.

In 500 words, write a discussion that includes each of the following points:

- introduction that acquaints the reader with early modern dance
- description of how early modern dance has influenced current contemporary dance
- discussion of a particular artist from the period who stands out to you, and why
- examination of how the focus on issues that many early modern-dance artists incorporated into their work linked with what was happening during the period
- analysis on the depth of meaning in early modern-dance works compared with contemporary dance today, providing examples to justify your opinion.





BALLET



Bangarra Dance Theatre/Leff Busby

COURT BALLET

The origins of ballet can be traced back to the 15th century when nobles were treated to lavish spectacles for events such as weddings. Court musicians and dancers provided entertainment, but dancing masters also taught dance to the nobility, so court dancing became a participatory event.

Catherine de Medici was an Italian noblewoman who married King Henry II of France in 1533. She brought with her from Italy her love of court dance and introduced it to the French court. Her elaborate festivals promoted the growth of dance in France, creating court ballet (*ballet de cour*) consisting of dance, music, speech, verse and song.

Court ballets were very stately. Women wore long, heavy dresses that were difficult to manoeuvre. Men dressed in the aristocratic costumes of the period: tunics, pantaloons, stockings and buckled shoes.

Ballet was further developed a century later during the reign of Louis XIV, who was passionate about dance. It was during this period that Pierre Beauchamp codified the five positions of the feet and arms, the same positions that are used today. Beauchamp was appointed Director of the Académie Royale de Danse in 1661; in 1672, the Académie Royale de Danse became part of the Académie Royale de Musique, under Jean-Baptiste Lully. Lully was a dancer, choreographer, composer and violinist who played a significant role in promoting the direction of dance and



Wikimedia Commons/Henri Gisse

Drawing of Louis XIV as Apollo the Sun God in *Le Ballet de la Nuit* (*The Ballet of the Night*)



establishing a solid base from which ballet as we know it today emerged. He often choreographed dances for the king in his ballets; Louis XIV's role as Apollo the Sun God in *Le Ballet de la Nuit (The Ballet of the Night)* is the most well known of the many dances he performed and led to his sometimes being referred to as the Sun King.

activity 11•01

COURT BALLET

This activity may give you an idea of what it felt like to dance in a royal court in the 15th and 16th centuries. Be aware that what you are aiming for is elegance, a beautiful posture and correct etiquette. Imagine your dance is fully costumed and laden with spectacle. Footwork should be controlled and well defined.

- 1 If possible, make pairs of one male and one female. If a pair is made up of two people of the same sex, one person can play the part of the other sex.

- 2 Raise inside arms at hip level, with the female dancer on her partner's right. The female places her hand lightly over the back of her partner's hand.

- 3 Circle the outside arm upward and inward from the elbow. Rotate the legs out at 40 degrees.

- 4 Rehearse taking two slow steps forward, starting with the left foot, rising up on toes and then coming down to heels with each step forward. Follow with three quick steps, up, up, up, then down.

- 5 Once you have mastered this, source either of the following pieces and rehearse your steps to the music:
 - *Danse baroque: Voyage en Europe*, by Les Folies Françaises
 - *L'Orchestre du Roi Soleil*, by Jean-Baptiste Lully.

- 6 Choreograph your own dance using the same basic steps but moving in different directions to create a floor pattern of your initials. When the music becomes fast, introduce some fast walking steps out of sequence with the main pattern. Remember to look happy and focussed throughout the dance. Begin and end with a curtsy and bow toward your partner.

- 7 Perform for the class. Then, discuss how difficult performing these seemingly simple steps might have been. How easy or difficult did you find it to keep the movements precise with your bodies remaining elegant? How much more difficult might it have been in the costumes of the period?

BALLET D'ACTION

By the 18th century, ballet d'action had arrived. French Ballet Master Jean-Georges Noverre rebelled against the opera ballets where song and music were an integral part of the dance. He believed that dance could become a discrete art form that contained expressive and dramatic movement, very often containing a narrative or telling a story. Ballet moved from royal courts and into theatres. Noverre introduced the pantomimic gestures used to convey emotion that are still seen in ballets today. The movements and gestures of ballets in this period were designed to assist in the characterisation of the dancers and, through that characterisation, the development of a narrative.

Ballet d'action movements



Plead

Place the palms of both hands together as if in prayer and incline the body forwards.



Protect

Throw both arms back and hold the head high. The body should face the danger.



Death

Extend hands and arms and cross them in front of the body, with fists lightly clenched.



Fear

Turn away from danger, raise left arm over the head and shield the face with the right palm.



Beg

Incline the body forwards, with the right arm outstretched and the left arm slightly in front.



Love

Cradle the heart with both hands and incline the head slightly to the left.



You

Point the right hand towards the character concerned and face him or her.



Shoot

Raise arms and hands as if using a bow and arrow, and look upwards.

activity
11•02

BALLET D'ACTION

This activity allows you to create a narrative through characterisation and ballet d'action gestures.

- 1 In groups of three, search online to find and listen to the music 'Scenes de Ballet for Orchestra in A major, Op. 52, VI: Danse d'action'.
- 2 Create a narrative that relates to difficulties that can arise in life and how one can overcome them. Allocate roles within your narrative.
- 3 Create a short ballet that utilises simple ballet movements and ballet d'action gestures to assist in conveying meaning and furthering the narrative.



- 4 Perform your ballet d'action for the class. Discuss the following questions:
 - a How easy or difficult was it to remain in character?
 - b How did it feel to perform this way?
 - c How did the music help or hinder your dramatic presentation? Why?
- 5 Search online to listen to the live version of *Torus*, by *Seven Day Mask*. Perform your dance to this music.
- 6 As a class, discuss the differences between each of the performances. This often comes down to personal preferences. Discuss your personal preferences and acknowledge your personal bias.

ROMANTIC BALLET

The romantic period emerged during the early to mid-19th century. Ballet became concerned with supernatural themes and nature. This was a time when dancers created a sense of weightlessness as they danced on their toes. The movement vocabulary became complex. Recently introduced gas lighting created wonderful effects. By this time, female dancers were more important than male dancers, who took a supporting role lifting female dancers to add to the illusion of weightlessness that was being created. Music was written especially for ballet and the structure of principal dancers and the corps de ballet was born. Female dancers wore calf-length, full skirts made from tulle; they were often portrayed as passive and fragile. Movements were soft and shoulders often rounded to convey this fragility. Ballets portrayed female dancers as unearthly beings. The escapism that romantic ballets offered allowed audiences to break free of the formal constraints of the Industrial Age. *La Sylphide* and *Giselle* are two romantic ballets that are still performed today.

activity 11•03

LA SYLPHIDE

- 1 Search the internet to find a clip of Rudolf Nureyev and Carla Fracci in *La Sylphide*. Watch the video through.
- 2 In a 100-word essay, discuss the differences in the movement vocabulary between the male and female dancer in the first section.
- 3 In 100 words, discuss how the female dancer achieved a sense of weightlessness. Be specific and use examples from the work to justify your opinion.
- 4 Research the Industrial Age and the rise of romanticism. Read articles that address the following questions:
 - a What was the Industrial Age? Provide specific details to show your understanding.
 - b How did other art forms address the horrors of the Industrial Age?
 - c Where could you see dance and other art forms working together in a similar manner? Provide examples.
- 5 As a class, discuss what you have learnt about how art can be seen as a reflection of society. What does dance say about a modern society?



NewsPix/Richard Cisar-Wright

RUSSIAN CLASSICAL BALLET

Russian ballet has been important throughout history. Marius Petipa was a French dancer and choreographer who moved to Russia in 1847 and became known as ‘the Father of Russian Ballet’. This was a period when many artists moved to Russia, due to the decline in ballet in Western Europe and the state funding ballet received in Russia. The lavish productions and strong technique of the dancers reflected the power of Russia’s ruling class at that time. One of the enduring ballets to come out of the Russian classical era is *Swan Lake*. This ballet is known for both its beauty and for the technical demands it makes on dancers. *Swan Lake* was originally choreographed by Julius Reisinger but the 1895 revival choreographed by Marius Petipa and Lev Ivanov is better known.

activity
11•04

SWAN LAKE

The activity is designed to provide you with an understanding of the technical challenges ballet dancers face when performing *Swan Lake*. You will also study the differences between Russian classical ballet and romantic ballet.

- 1 Search the internet to find a full-length version of *Swan Lake*. If time does not permit you to watch the full ballet, watch a clip of Uliana Lopatkina dancing *Swan Lake*. If you haven’t already watched *La Sylphide*, watch the clip of Rudolf Nureyev and Carla Fracci now.
- 2 Take notes during the viewing on differences and similarities between Russian classical ballet and romantic ballet in the following areas:
 - plot structure or narrative
 - costumes
 - technically challenging sections, for both soloists and corps de ballet – look at the line of the body and the exactness of execution
 - expressive qualities.
- 3 In a 500-word essay, discuss the similarities and differences between romantic ballet and Russian classical ballet. Draw on examples from your viewings to support your opinion.



Alamy/Mathan King

BALLETS RUSSES

Ballets Russes was founded by Sergei Diaghilev (1872–1929), who worked in France collaborating with artists from other arts disciplines, including Jean Cocteau and Nikolai Rimsky-Korsakov. Diaghilev had escaped the revolution in Russia and brought dancers with him from Russia to France. He integrated design, music and dance to create a new and more modern ballet that shocked audiences at the time. The most controversial of the Ballets Russes' works, choreographed by Vaslav Nijinsky, with music composed by Igor Stravinsky, was *The Rite of Spring*. The audience rioted on opening night.

Five of the 20th century's most influential choreographers were working during this era: Michel Fokine, Vaslav Nijinsky, Léonide Massine, George Balanchine and Marie Rambert. This was a period of great advances in art and the influence of the Ballets Russes was being felt in Australia and New Zealand. Colonel W. de Basil was influenced by Diaghilev and toured some of the Diaghilev productions to Australia between 1936 and 1940. Some of his dancers stayed on in Australia and helped to establish a strong Australian dance community.

activity
11•05

BALLETS RUSSES RESEARCH

This activity allows you to gain a deeper understanding of the dominant figures of the period and the contribution that they made to dance.

1 Choose an artist from the following list:

- George Balanchine
- Edouard Borovansky
- Jean Cocteau
- Michel Fokine
- Léonide Massine
- Vaslav Nijinsky
- Marie Rambert

2 In 500 words, outline the biographical details of your artist and discuss the contribution the person has made to dance.

activity
11•06

CREATING A BALLET

Whether you are an experienced ballet dancer or not, it is important to experience ballet to understand how grace and beauty is achieved through technique.

- 1 Work in groups of three to five dancers. Choose a fairytale to recreate in ballet. Teach each other the ballet steps that you already know.
- 2 Choreograph a ballet around your fairytale to the music 'Spring', from Vivaldi's *Four Seasons*.
- 3 As you rehearse your work, concentrate on maintaining a turnout, keeping pointed toes and having a beautiful posture while maintaining your role and communicating a narrative.
- 4 Perform for the class. Then discuss how it felt to dance in a ballet and how clear you found the storyline in each dance.



Shutterstock.com/Evgeny Ildarov

activity
11•07

PETROUCHKA

This activity allows you to view the work of Michel Fokine, one of the most influential choreographers of the 20th century, who died in New York in 1942. He rejected the idea of technique being an end unto itself and strove to make ballet a more natural means of expression. Major ballet companies around the world restage many of the works Fokine choreographed. Fokine choreographed the ballet *Petrouchka*; the music was composed by Igor Stravinsky.

- 1 Search the internet to find and watch a video clip of Rudolf Nureyev dancing *Petrouchka* with the Joffrey Ballet.
- 2 Divide into five groups and distribute five pieces of butcher paper and markers around the room. Each paper will have one of the following headings:
 - costumes
 - characterisations
 - technique
 - structure and staging
 - narrative structure.
- 3 Each group moves to one of the stations and begins writing words and short sentences that relate to the heading. After three minutes, each group moves in a clockwise direction to the next station.
- 4 Once each group has completed all five stations, pin the pages up where everyone can see them to have a more in-depth discussion.

activity
11.08
BALLET TERMS

Copy and complete the following chart.

Term	Definition
arabesque	
assemblé	
attitude	
battement tendu	
bras bas	
changement de pieds	
chassé	
en cloche	
en dehors	
devant	
développé	
échappé	
fondu	
fouetté	
glissade	
jeté	
pas de bourrée	
pas de chat	
pirouette	
plié	
port de bras	
relevé	
rond de jambe	
sauté	

revision
activity

In 500 words, discuss the role that ballet has played in the history of dance. Include a brief overview of ballet history, a discussion of ballet's influence on early modern dance and the reasons why ballet remains a popular art form. Why is it that people unfamiliar with dance sometimes assume that all dance is ballet?



12

AUSTRALIAN, ASIAN AND PACIFIC ISLANDER DANCE

THIS CHAPTER examines dance in Asia and Oceania. The region includes many different Asian countries, plus Australia, New Zealand and small Pacific Island nations. This chapter examines dance in many of these countries, with a focus on the cultural nature of their dance.

Given the cultural diversity of countries in the 21st century, this chapter does not seek to place Australian, Asian and Pacific dance as 'other' but rather seeks to include a specific study in these important areas of dance.

AUSTRALIAN INDIGENOUS DANCE

The term 'Indigenous dance' in this chapter refers to both Aboriginal and Torres Strait Islander dance, and it is reflective of Australia's distinct groups of Indigenous peoples. Indigenous peoples are the first to inhabit a land; therefore Indigenous dance is the dance of these first inhabitants. Within Australia, Indigenous dance represents more than two cultural perspectives. It is a complex mix of diverse dance forms reflecting over 260 Indigenous language groups from across the country. While there are fewer languages than that, numerous dialects within language groups mean that differences in language abound. Dance in Indigenous cultures is highly sophisticated and connected with every part of people's lives. Culture and dance are interconnected. Dance reflects cultural practices and beliefs, therefore the cultures of Indigenous Australians are supported through their dance practice.

From a Western perspective, the movements and styles found in Indigenous dance may appear simple, however, it is important to recognise that movement sequences are connected



to cultural rites. It would be a misappropriation to copy the steps and movements found in these dances without seeking appropriate permission and gaining an understanding of the importance of dance as a cultural practice. Mimicking steps is not performing Indigenous dance. Without a complete understanding of the spiritual and emotional significance of cultural dance, movement vocabulary could seem empty or hollow. It has been suggested that for those wishing to study Indigenous dance there is a need to understand a holistic cultural framework regarding the origins of a dance. Working with and talking to local Aboriginal and Torres Strait Islander peoples may assist in understanding the significance of Indigenous dance in Australia.

There are specific principles and protocols to observe when working with Indigenous dance techniques and practices. Respect is the underpinning element of all Indigenous dance work. If your school has an Indigenous education officer, please work with that person to gain information and permission in order to work with integrity and authenticity. If your school does not offer such access, contact the local Ausdance group, who can give you information about who to contact.

activity 12•01

INDIGENOUS DANCE IN AUSTRALIA

This activity allows you to examine the movements that are particular to many Indigenous cultural dances in Australia.

- 1 Go online and find the video 'Indigenous Australian music and dance'. Watch it through; it's approximately 10 minutes in length. Describe in detail the movements made by the first dancer. You may need to watch this section multiple times.

- 2 In the second dance, the dancers are portraying kangaroos. How do they do this?

- 3 What instruments and sounds were used in these dances?

- 4 The speaker explains the cultural associations of the dance. What have you learnt from watching this clip that you did not know before? If you are an Indigenous person who did not learn anything from this clip, think of something about your culture that others may not know and share it with the class.

Dancers perform at the Laura Aboriginal Dance Festival



activity
12.02

THE STOLEN GENERATION

Between the early 1900s and 1970, Aboriginal and Torres Strait Islander children were taken away from their families to be brought up by white foster parents, on mission stations or in orphanages. These children are known as the Stolen Generation. The Australian Government of the time believed that these children would have a better chance of success in life in a white community.

- 1 Research the Stolen Generation. Read as much as you can to gain a full understanding of this grim period in Australia's history.

- 2 As a class, share your research. Discuss how and why such a thing could have happened.

- 3 Go online to find and listen to Archie Roach's 'Took the children away'.

- 4 In groups of three, write down words that describe how you feel listening to the song and reading about the Stolen Generation. Choose key words from the song and add them to your list.

- 5 Choreograph abstract movement to the music that reflects the words on your list. You may wish to use repetition in the chorus sections or alternatively to divide the verses and choruses up between groups in the class. Perform for the class.

- 6 Without speaking, write a stream-of-consciousness response to the performances. Write for four minutes without lifting your pen from the page. You can write whatever your response is: thoughts or feelings; the process of making the dance; the performances you viewed; words that spring to mind from the context of the dance. There is no right or wrong way to respond.

- 7 At the end of the four minutes for your response, without speaking, individually come into the space and begin moving as a response to your experience in this activity. This will be very powerful if everyone is able to remain silent.

activity
12.03

PLAYING WITH TIME

The timing of an Aboriginal or Torres Strait Islander dance may sometimes be different to the way in which a non-Indigenous person might view timing in a dance. An example of this is where a ceremonial dance is held to welcome the sun and dancers come and go during the hours of the performance, which would be held before sunrise, finishing only when the first rays of sunlight appeared over the horizon. The dancers would know when the ancestors involved in the dance were happy with the welcoming process.

- 1 Choose a place in the school environment where there are trees and you are away from classrooms and other people. As a class, go to that place in silence.

- 2 Individually, take your time to examine the space you are in: touch the trees, look up into the branches, look carefully at textures, patterns, leaves and birds. Take your own time to absorb this environment in silence.

- 3 When you feel ready, begin to create some movement as a response to the feelings you have regarding what you have just observed. Keep moving until you feel the need to go back and take in more of the environment.

- 4 Continue going backwards and forwards between observing and improvising a response. You may find that your dance lengthens of its own accord. You will know intuitively when the dance is finished, or it may be that it is brought to an end by a school bell.

TORRES STRAIT ISLANDER DANCE

People from the Torres Strait Islands are related to Indigenous Australians as well as Papuan and Melanesian cultures. They are surrounded by sea; therefore sea voyages form a part of the Islanders' heritage. Torres Strait Islander culture is closely linked with constellations of stars that are seen in the Southern Hemisphere. Islander astronomy provides information about the natural world, such as when to plant and when a monsoon season is about to arrive.

activity 12.04

BAIDAM

- 1 In pairs, examine the painting *Baidam – Shark Constellation*, by Dennis Nona. Look at the painting closely, which may mean spending a lot of time examining the work. Respond to the following questions:
 - a What colours can you see? (Be very specific with different shades of the same colour.)
 - b What shapes can you see? Describe every shape you can see in the work.
 - c What patterns can you see in the layout and composition?
 - d What does this work say to you?
 - e What mood emerges from this work?
 - f What textures can you see?
- 2 Choreograph a contemporary abstract dance based on your responses to the painting. Perform it for the class.
- 3 In 200 words, write a piece describing how well the dance reflected the painting and how the dance provided an insight into the visual artwork.



Dennis Nona's *Baidam – Shark Constellation*

Dennis Nona, b. 1973 Badu Island, Queensland, Queensland, Baidam Shark constellation 2006. Courtesy of the artist and Art Track Australia

PACIFIC ISLAND DANCE

SAMOAN DANCE

The Samoan Sasa is a cultural dance that is usually performed in a sitting position. It depicts everyday activities and requires lots of energy, as the movements must be synchronised with precise timing. Once you have mastered the movements, look at how well everyone is performing exactly the same movements with exactly the same timing.

activity
12.05

SAMOAN SASA

- 1 Sit in a circle, legs crossed, heads bowed, hands together on ground in front of body.
- 2 The leader calls out, 'Tulolo' (heads down), then 'Sauni' (get ready). The leader calls out 'Nofo'. At this call, everyone sits with heads up and hands on knees. 'Sauni' is called again and everyone slaps knees once with hands.
- 3 Starting from the left, slap the floor with the left hand and slap your left knee with the right hand. Repeat to the other side, then back to the left, finishing with hands clapping. Repeat the whole sequence four times, each time starting from the opposite side.
- 4 Repeat the previous sequence, this time much faster. Continue in this fast tempo to the end.
- 5 Bend right arm at elbow and bring hand across chest to centre of body; repeat with the left hand.
- 6 With left elbow remaining bent, bring forearm straight up with fingertips facing the ceiling. Repeat with right hand.
- 7 Repeat, bending right arm at elbow and bringing hand across to centre of body at chest height. Repeat with left hand, join hands together and take out directly in front of body then bring them back in to chest.
- 8 Turn head to right, then left, while hands remain close to chest in front of body with the left palm resting on the top of the right hand. Repeat.
- 9 Clap hands on knees then tap right arm on left wrist with left arm held out straight from the body. Tap a second time at the elbow. Bring left forearm straight up and in the centre of the body while the right hand slips underneath the left elbow.
- 10 Bring head to look out from left side of held arm then the right side. Repeat.
- 11 Slap hands in front of body four times. Slap right hand on back of left hand, slap left hand on back of right hand, repeat.
- 12 Finish with hands on knees.
- 13 Rehearse until you are confident that everyone is doing exactly the same movements in exactly the same way. If possible, use a drum to accompany your dance.
- 14 Should you have Samoan students in your class, draw on their knowledge of Sasa to introduce a degree of difficulty to the dance.



COOK ISLANDS DANCE

Cook Island dancers move their bodies to tell stories on themes such as love, loss, joy, happiness, animals, birds and seasons. Dance, known as Ura, is usually accompanied by drumming, with drummers playing different types of drums providing the tempo and directing body and hand movements, as well as the leg and hip motions.



activity
12•06

TOWNSVILLE CULTURAL FEST

- 1 Search the internet to find a video of Cook Islander dances at the 2013 Townsville Cultural Fest. If time permits, watch the full, 15-minute video, otherwise, watch at least the first five-and-a-half minutes.
- 2 Take notes during the viewing that describe the way in which the males dance and the way in which the females dance. Be sure to watch the hands as well as the hips and legs.
- 3 Write a 200-word essay that describes the differences in the male and female dancers' performances. Describe their movements and what the movements conveyed to you as an audience member.

FIJIAN DANCE

Fiji is made up of people from many different cultures; the dominant cultures are the Indigenous Fijian people and Indo-Fijians, descendants of Indian labourers brought to Fiji by the British in the 19th century. These people were taken as indentured labourers, which meant that they were taken against their will to perform jobs for little or no pay until such time as they had earned enough to buy their freedom. Other Indians came in the early 20th century to set up shops. Indo-Fijians make up around 37 to 43 per cent of the Fijian population. As in other Pacific Island cultures, dance is used as a medium to tell stories and pass on important historical events and cultures to following generations.

activity
12.07

FIJIAN DANCE

- 1 Go online to find and watch a video of Meke, a Fijian traditional dance. Look for a video that will provide you with examples of dance and accompanying explanations.
- 2 Describe the costumes, movements, props, music and sound used in Meke.
- 3 In 300 words, discuss sections of the dance where you could recognise stories being told. Provide descriptive examples from the work to justify your response.



MAORI DANCE



Kapa Haka is commonly used in New Zealand as a modern-day performance of traditional dance. There are many different forms, including Poi, Moteatea, Haka and Waiata. Kapa means 'to stand in a row' and Haka means 'to dance'.

Kapa Haka competitions are held throughout New Zealand and are especially popular with schools. While some actions may appear to be aggressive, such as those used in a war Haka, there is an equal emphasis on grace and beauty, as seen in a Poi. Every action has a meaning, which is usually related to the words being sung. Unlike other Indigenous dance forms, Kapa Haka requires the performers to sing, dance and convey particular expressions as they perform.

Today, both Maori and Pakeha in New Zealand express the Maori culture and heritage through song and dance using Kapa Haka. It is widely used both formally and informally and

can be competitive or non-competitive. Music to accompany Kapa Haka is generally sung in Maori language and may also be accompanied by a guitar or the *putatara* (conch shell). The widening of the female eyes is considered beautiful, while the widening of male eyes may be to scare the enemy, such as in the Haka.

The following chart details two commonly used movements in Kapa Haka.

MOVEMENT	HOW TO PERFORM
Wiri	<ul style="list-style-type: none"> Females stand with feet slightly apart. Males stand with feet a hip-width apart. Arms hang down either side of the body and the hands flutter backwards and forwards, a movement originating at the wrist, not using the whole arm.
Takahia	<ul style="list-style-type: none"> Females stand with feet slightly apart. Males stand with feet wide apart. A command is given: 'Kia'. Next command is 'Mau'. By now females have placed hands on hips, males have bent knees and slapped hands on knees. Two more commands follow: 'Ki' and 'Raro'. The females begin a rhythm of bending knees while lifting one leg off the ground and placing it back on the ground as the bent leg straightens. Males begin by straightening up and raising arms out from the body then bending knees and slapping hands on knees.

activity
12•08

MAORI STAGE POLYFEST 2011

- 1 Search the internet for a video of Maori Stage Polyfest 2011. Watch it through. Look for a particular action that you can recreate and write down instructions for performing the movement.
- 2 After you've watched the video, as a class, discuss the following questions:
 - a What do you think about schools having the opportunity to perform cultural dance in a venue that is so widely supported by the general public?
 - b What interesting points arose from this video?
- 3 Go online to find and listen to Kiri Te Kanawa's 'Tarakihi'.
- 4 Recreate the actions you observed in the Polyfest film. In groups of five, teach each other your movements. Incorporate the Wiri and Takahia movements, transitioning into the set of movements you have created. Find an appropriate finish. If you are a skilled Kapa Haka performer, add in other known movements.
- 5 Perform for each other, then discuss how easy or difficult you found this activity and why.

ASIAN DANCE

As with other cultural dances, Asian dance is concerned with the re-telling of stories, daily lives and religious beliefs. Asian dances are often set in historical contexts and can be used for ritual occasions or for dealing with the supernatural. Although many traditional dances are modernised for the tourist trade, they are based on ancient traditions. It is important to remember that many different countries and cultures come under the heading of Asian dance.

BALINESE DANCE

Balinese dance cannot be separated from religion. While many of the traditional dances have been modernised, they are based on ancient traditions and maintain elements that have remained the same for centuries.



activity
12.09

BALINESE DANCE

- 1 Search the internet for a short clip of Balinese dancers in Ubud. Watch the movements of the hands carefully and take notes that describe different hand movements in detail.
- 2 In groups of five, teach each other different hand movement sequences.
- 3 Go online to find traditional Balinese bamboo and flute music. Use this music to rehearse your hand movements.
- 4 Link the hand movements together to make a longer sequence, then choreograph arm and feet movements to complete your dance. You may need to watch the short clip again. It is not necessary to copy the dancer's movements – use what you have seen as a stimulus to create your own Balinese dance.
- 5 Perform for the class. Discuss what aspects of performing this dance you found difficult. What are the main points to remember when performing a Balinese dance? How could you improve your own performance?

CHINESE DANCE

Chinese dance can be divided into two major groups: Minjian WuDao (folk dance) and Gudian WoDao (classical dance). Folk dance is the most popular in China as it relates to Chinese history and is the closest to people's daily lives. The most popular folk dance is what Westerners call a 'fan dance'. In fact, it is known as Yangge (Rice Sprout Song), where people sing and dance together. The reason this dance is so popular is because it relates to the largest ethnic group in China, the Han.

Chinese dances are well known for their use of props, ranging from large to small: there are dragon, lion, ribbon, fan, scarf and drum dances. Movement can be roughly divided into two types. One is lingering and graceful with a slow rhythm and tempo. The other is a much faster dance with intense actions.

The Beijing Dance Academy is a well-known dance institution in China, and it is the only institution of higher education in dance in China. The Beijing Dance Academy's website states that they have 480 teachers and administrative staff with 2000 students. The Academy has a youth dance company and is linked to a secondary school specialising in dance.



Corbis/Karen Su

activity
12•10

CHINESE DANCE

- 1 Research the Beijing Dance Academy. Learn about the background of the Beijing Dance Academy, the Academy's links to youth dance and schools, and the differences between dance in Australia or New Zealand and in China.
- 2 Write a letter to the Beijing Dance Academy. Discuss why you wish to be accepted into the program and what you have to offer, imagining that you have a proficiency in Chinese languages. Include not only what you are passionate about, but your personal strengths that make you a good student.

activity
12•11

RIBBON DANCE

- 1 Create ribbons by sewing a 32-centimetre casing at one end of a 3-metre strip of material approximately 35 centimetres wide. Insert a 30-centimetre piece of dowling into the casing.
- 2 As a group, familiarise yourselves with the ribbons. Concentrate on your lower arm and wrist movements and the ribbons will follow. Keep the movement going at all times. If the ribbon stops, the dance has no life.
- 3 Rehearse the following movements:
 - figure-eight movements with the wrists and arms
 - up-and-down movements of the wrists and arms with arms held out in front of body, together and alternating arms
 - circling of arms at side of body with arms held straight out from sides



- turning in a circle, pushing with one foot and holding ribbons out to side of body
 - flicking ribbons up above head, one after the other
 - circling arms in front of body, one arm following the other in a large arc, circling one way and then the other
 - flicking both arms up together and then dropping down to knees to finish.
- 4 Once you have mastered the ribbons, choreograph a dance with the ribbons, adding in simple locomotor movements. You may choose to use lines crossing through each other, with an emphasis on formations and moments of stillness. When moving, keep knees softly bent, take small dainty steps and maintain a beautiful posture with eyes focussed on the ribbons.

INDIAN DANCE

Indian dance styles date back as far as the 10th century and have their roots in the ritual dances that were performed for deities by specialised dancers. Indian society is quite diverse and, within different communities, dance is an intrinsic part of social, cultural and religious life. India has eight classical dance styles that are reconstructions of local traditional dance. An expression of emotion is important in all Indian dance forms. Emotions common in Indian dance include love, courage, compassion, happiness, anger, disgust, fear, wonder and serenity.

Mudra is a term that describes symbolic or ritual gestures used in Indian classical dance. They relate to a philosophy of life and every little gesture contains a deep meaning. It is unlikely that you would ever see an Indian dancer performing Mudra in a relaxed or casual manner, as these gestures are taken very seriously.



activity
12.12

INDIAN DANCE

This activity allows you to learn eight *bharatanatyam* single hand gestures to help you embody Indian dance. The technical term for these gestures is *asamyukta mudra*.



Pathaka

Can be used to depict rain clouds; forest; to deny, object, avoid; blossom; night; river; heaven; horse; cutting; wind; sleeping; walking; to show power; moonlight; strong sunlight; opening and closing door; waves; mirror; oneself/me; to take an oath; silence; a secret act; palm leaf; paper; shield; touching things; blessing; to address someone; to move forward; sword; form; to wear; to sweep.



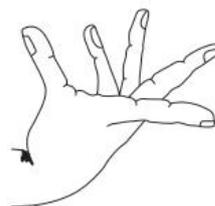
Thripathaka

Can be used to depict a crown; to show a tree or creeper; thunder bolt/weapon; lamp; flames; pigeon or dove; patterns drawn on face; an arrow; applying vermillion or sandalwood paste on the forehead; circular movements.



Mayoora

Can be used to depict a peacock; peacock feather; creepers; bird; vomiting; to spread the hair or remove the knots in hair; eyes; to mark on forehead; to sprinkle river water on head; to preach; famous.



Alapadma

Can be used to depict full bloomed lotus/flower; fruit; circular movements; breast; sorrow due to separation; full moon; beauty/beautiful; hair knot; village; violent anger; why, where, what, how – questioning; gossip; murmuring; praise.



Kadakamukha

Can be used to depict plucking flowers; making a garland; to wear (clothes, jewellery, flower – the act of adornment); drawing the bow; offering beetle leaves; flowers; musk and sandalwood paste; to mix; to smell; wearing earrings; speech; glance.



Hamsasya

Can be used to depict sacred thread; tying thread; advice; certainty; to show 'very nice'; garland; the wick of a lamp; precious stone; a jasmine; painting; the art of painting; pinching; dam; the mind; thinking; to show 'I know'.



Kapitha

Can be used to depict goddess; milking a cow; to apply kohl to the eyes; holding a flower; to pull the end of a sari/fabric; to cover oneself with a sari/fabric; to offer incense to god; a bird; to pull; hook.



Mukulla

Can be used to depict waterlily; eating; to put tattoo or marks; love; belly button; plantain flower; flower bud; a little; feeding a child.

Label text: Bimlu Rajendran

- 1 Sit in a circle and learn each of the hand movements for the eight *bharatanatyam* single-hand gestures provided.
- 2 Put your books away. One person demonstrates a *bharatanatyam* position, then everyone writes down a meaning of that position. Continue until each of the eight positions have been demonstrated. There is more than one correct answer for each position. See how many you can get. As a class, discuss the answers and make corrections where necessary.
- 3 Search the internet to find and listen to classical Indian music by Pandit Ravi Shankar.
- 4 Research Indian dance. Watch online videos to gain an idea of the way in which the dancer moves in the space.





- 5 In pairs, create a narrative to tell through *bharatanatyam* gestures and body movements. Use music to accompany your dance.
- 6 Perform for the class. Maintain a beautiful posture and use your head and eyes to convey emotions.
- 7 As a class, discuss how you felt during the performance. How successful were you in conveying a story through *bharatanatyam* while maintaining a beautiful posture and incorporating intricate lower body movements?

activity 12.13

CULTURAL DANCE

Despite this chapter focussing on what has been traditionally viewed as cultural dance, it is time to rethink assumptions of how we view dance. In 1970, Joann Kealiinohomoku wrote an essay that labelled ballet as ethnic dance. In a Western society, we tend to view our own dance forms as normal and provide labels for anything that falls outside of this framework. As a class, discuss the following questions:

- 1 What do you consider to be beauty in dance?
- 2 What interests you most about dances you view?
- 3 Place yourself in a different cultural context to your own. Imagine how you might view contemporary dance.
- 4 What do you think of the statement 'All dance is cultural'?

In 500 words, discuss the following questions:

- 1 Which elements of the dances in this chapter appeared common to many cultures?
- 2 What does this communicate about cultural dance?
- 3 Think of the culture of your class and discuss how you would choreograph a dance that reflects you as a group.

revision
activity



13

SOCIAL AND COMMUNITY DANCE



Bangarra Dance Theatre / Jeff Bostly

SOCIAL DANCE

Social dance and community dance encompass many dance styles. The term 'social dance' broadly means 'dance as a social activity', where people gather together and enjoy themselves through dancing. Social dances include the popular dances of different historical periods. From the start of the 20th century, dance halls became popular forms of entertainment. Live music accompanied dancers who followed all the latest trends in ballroom dancing. The charleston was extremely popular with young people in the 1920s. Jaunty and syncopated ragtime music offered dances such as the Turkey Trot, Grizzly Bear, Bunny Hug and Chicken Scratch. These were fad dances that didn't last, but they were danced by young people at the time and were considered quite undesirable by an older generation.

The waltz, which had been popular in the late 18th century, staged a revival in the 20th century, along with ballroom dances like the Maxina, foxtrot, quickstep and the Canadian Schottische. Dancing became more expressive towards the end of the 20th century with dances such as the Monkey, Mashed Potato, Twist and rock 'n' roll. During the 1960s young people participated in debutante balls where it was necessary to know all the steps of popular ballroom dances. By the mid-1960s, commercial dance halls started to close down, and towards the end of the 20th century the popularity of ballroom dancing as a social



Photo courtesy of the Otago Daily Times



activity was on the wane. In recent times, television shows that feature ballroom dancing have created renewed interest and young people attend dance studios in greater numbers to learn dances such as the quickstep, foxtrot, merengue, jive, salsa, cha-cha, waltz, tango, rumba and mambo.

COMMUNITY DANCE

Like social dance, community dance exists when people come together to dance. There is a great deal of overlap between the two categories. The main purpose of community dance is for individuals to be able to experience dance and the associated social and health benefits through dance without any focus on being a 'good' dancer. Community dance can take place in hospitals, prisons, schools, community centres, art galleries, museums, outdoor locations, offices and churches, for example. Community dance has the potential to benefit many groups within the community, including social groups, elderly citizens, young people and people at risk. The focus in community dance is often on the process of creating dance. Community dancers come together to share an experience, sometimes expressing a particular political or social viewpoint. Sometimes communities are identified as groups that may benefit from participation in a dance project for a specific end result. At such times dance is seen more as community dance than social dance.

activity 13•01

DIFFERENCES AND SIMILARITIES BETWEEN SOCIAL AND COMMUNITY DANCE

Do you know the difference between social dance and community dance? Copy and complete the following chart to gain a clearer idea of the similarities and differences between social and community dance. You may find that many ticks belong to both categories.

Copy and complete the following chart by ticking the appropriate column. If you think a phrase fits in both columns, but you believe the focus words fit more strongly with one column, give that box two ticks. Share your answers with the class. Use your chart to define social dance and community dance in 50 words or less.

Focus words	Social dance	Community dance
focus on experience		
emphasis on process		
social activity		
make a political statement		
for everyone		
expressive		
accompanied by music		
can lean towards dance therapy		
set steps		
well known		
inclusive		
partnerships		
projects		

activity
13.02

THE PURPOSE OF COMMUNITY DANCE PROJECTS

- 1 Research community dance projects online. Read through at least four different articles of your choice.
- 2 In a 600-word essay that uses referencing conventions, address the following questions:
 - a What projects did you read about? Describe them.
 - b Who were these projects designed for? Why?
 - c What were the outcomes of the dance projects you read about?
 - d Drawing on your understanding of community dance projects, what is your opinion regarding the purpose of community dance?
 - e How does community dance differ to social dance? What benefits are specific to community dance?
- 3 As a class, discuss your findings. Share any important points you uncovered and document these findings by writing on a large sheet of butcher paper or a whiteboard.


activity
13.03

CREATING A COMMUNITY DANCE

Community dance is often conducted as a project with a target group. This activity allows you to think about the issues of particular groups in society with diverse needs that must be carefully considered when planning a dance project. Remember that the people in these groups are individuals and will not fall into a stereotype.

- 1 In pairs, select a target group from the following list. Research information about this group to gain an understanding of the specific issues that they may face.
 - Elderly people
 - Young people living with cancer
 - Young people living with mental illness
 - Young people in hospital
 - Pre-school students
 - Primary school teachers
 - Unemployed youth



- 2 Decide on a focus for your project for the target group. What would you like to do with them and why?
- 3 Write a list of issues that you may encounter when working with your target group.
- 4 Design a 40-minute lesson plan to conduct with your group. Include the following elements in your lesson plan:
 - a Aims and objectives. What do you want the participants to get out of your lesson?
 - b Considerations. These may involve location, age, ability, variety of skill levels in the group, ability of group members to concentrate for periods of time, your responsibilities, etc.





- c Music. What would be appropriate and enjoyable for your target group?
- d Warm-up activity. Describe the warm up in detail. This should be a fun activity that gets the group moving and involved.
- e Main activities of the lesson. Provide detailed descriptions of the activities. In some cases, it will be appropriate to lead by modelling movement for others to follow. In many cases, it would be more valuable to facilitate tasks where the participants can create their own movement.
- f Final activity.
- 5 Choose one of your activities to facilitate with the class. Explain to the class your target group and ask that they imagine themselves as members of this particular group. Take turns at teaching the class. Discuss which activities worked well and why.

activity 13-04

DRAWING ATTENTION TO AN ISSUE

Community dance can often be employed to draw attention to an issue or theme. This activity allows you to choose something you feel passionately about and communicate a strong message through dance.

- 1 In groups of three, choose an issue from the following list:

- global warming
- the environment (focus on a specific issue, such as water)
- sustainability
- endangered animal species
- alcohol (focus on a specific issue, such as binge drinking)
- poverty
- tobacco
- world military spending
- homophobia
- your choice (in consultation with your teacher).



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- 2 Decide on the message that you want to convey and begin planning how you might communicate your message. Avoid being too literal; focus on words that convey something about your issue. If your topic deals with war, then descriptive words could be pain, loss, power, control, futility, bravery, fear, sorrow and duty. Create a list of 10 words that describe your issue.



- 3 Decide on an order for the words and begin choreographing. Each person takes a separate word and creates a short sequence of movement.
- 4 Perform the sequences together, altering the movement where necessary so that you are interacting with one another through touch and proximity.
- 5 Choose another three words. This time, choreograph together to create a longer section of movement.
- 6 Rehearse from the start and add a motif from one person's work from the first section to perform together at the end of the second section. Rehearse again from the beginning.
- 7 Once again, choose a word each and choreograph on your own. This section uses a large amount of space, so ensure you are using locomotor movement that travels around the room. Rehearse from the start and add in your own choreographed sections.
- 8 Look at the final word together and discuss how you can make it a powerful conclusion to your dance. Choreograph appropriate movement and draw movement from any section of the dance to create a strong ending.
- 9 Choose appropriate music and perform for the class. Discuss how successful you were in communicating a message.

activity 13.05

WHAT IS SOCIAL DANCE?

By now you may have gained an idea of what is involved in community dance. Social dance is very similar in that people gather together to participate in a dance form that they enjoy. This activity may assist in clarifying the differences between social and community dance.

Use the internet to research social dance in Australia or New Zealand. Use a chart such as the one provided to list the dance styles offered from your social dance research. Write a basic explanation of each style in the appropriate column. If you find a dance style that you have not heard of, research more information to explain the style. Where you find a movement class that does not appear to fall into the category of social dance, place it in the appropriate column.

Social dance style	Explanation of style	Other categories of movement classes

In 200 words, discuss the following questions:

- 1 Which social dance styles have you experienced? Describe the personal benefits of participating.
- 2 Which social dance styles would you like to experience? Why?
- 3 What are the benefits for a community when its members engage in social dance?
- 4 How would you encourage others to participate in social dance?

activity
13·06

CANADIAN SCHOTTISCHE

This ballroom dance is also known as a Highland barn dance and it is performed at Scottish ceilidhs (social gatherings). It was also commonly danced at social gatherings for young people during the 1950s and 1960s in Australia and New Zealand, usually accompanied by live music.

- 1 Go online to find and listen to The Scottish Fiddle Orchestra's 'Canadian Barn Dance 1'. Form up around the room with partners facing anti-clockwise, females on the right. Hold inside hands.
- 2 Start with the outside foot and walk forward three steps, then hop.
- 3 Walk backwards for three steps, then hop.
- 4 Move away from your partner in three bouncy steps and hop.
- 5 Move back to your partner and hop, take a ballroom dance hold.
- 6 Step together, step, together in an anti-clockwise direction.
- 7 Step, together, step, together in a clockwise direction.
- 8 In a clockwise direction, circle using a step, hop movement seven times.
- 9 On the eighth step, hop, drop your ballroom dance hold as the females move forward to take a new partner. The males remain on the spot.
- 10 Repeat until the outside dancers have danced with everyone in the inside circle.


activity
13·07

THE TWIST

The Twist was a dance craze that swept through many countries in the 1960s. It was a dance with basic movements that could be performed by anyone. You could dance without a partner, although in most instances, couples dance the Twist facing each other. The Twist reflected a time in history when individualism was evident, such as in feminism and women moving into male-dominated professions.

- 1 Search the internet to find and listen to Chubby Checker's 'The Twist'.
- 2 Learn the following movements:
 - a Stand with feet a hip-width apart, knees softly bent. Twist hips and feet in one direction, then the other. Arms go in the opposite direction to the feet and hips.
 - b Using the previous movement, lower yourself to the ground while twisting, by deepening the bent knees. Repeat back up to standing by slowly straightening the knees with each twist.
 - c Lean to one side while twisting and lift one bent leg off the ground. Continue twisting, replace that leg on the ground, then repeat to the opposite side.
 - d Lean forward while twisting, then lean back while twisting.
 - e As you twist, take one leg forward, continue twisting and take the same leg back behind the body. Repeat with the other leg.
 - f Improvise in any other direction while continuing to twist. The secret is to stay twisting the whole time.
- 3 In pairs, choreograph your own twist, placing the movements in the order you want.
- 4 Play Chubby Checker's 'The Twist' again. All couples perform their twist at the same time.
- 5 Discuss why you think that the Twist became a dance craze in the 1960s.

activity
13•08

CEROC DANCE

Ceroc dancing is very popular in Australia, New Zealand and the UK. The name Ceroc is derived from the French *c'est le roc* (it's rock), which is appropriate as Ceroc appears to be similar to rock 'n' roll. According to Ceroc Dance New Zealand, Ceroc is a fusion of salsa and jive but also draws on Latin-American, ballroom, swing and West Coast influences.

- 1 Search the internet to find the Ceroc Dance New Zealand website. Browse the website to view the video of the Ceroc flash mob in Christchurch. Write a detailed description of the main Ceroc movements.
- 2 Identify where you could see aspects of salsa, jive, Latin-American, ballroom and swing in the Ceroc movements.
- 3 With a partner, try out some of the Ceroc movements you saw in the video.
- 4 Go online to find and listen to a live version of Vanessa Amorosi's 'Absolutely Everybody'. As a class, improvise Ceroc movements in pairs to the music.



Alamy/Greg Balfour-Evans

revision activity

Social dance and community dance are terms that encompass many different dance styles. At times they can overlap into the areas of ritual dance or artistic dance. Competition adds another dimension to social and community dance learnt in dance studios.

In 500 words, discuss where you believe social dance and community dance overlap into other areas. Allow your discussion to reflect what you learnt in this chapter, as well as your own personal knowledge.



14

POSTMODERN DANCE



Bangarra Dance Theatre/Jeif Busby

POSTMODERN DANCE emerged in the 1960s, when dance artists belonging to the Judson Dance Theater in Greenwich Village, New York, began creating dance work that broke the boundaries of what had existed in modern dance. They rejected modern dance's excessive approaches in composition and presentation and did not want dance to be set to a formula, as in ballet. The postmodern dance movement was short-lived, taking place between the 1960s and 1970s, but it planted seeds for the development of contemporary dance and performance art.

The early 1960s was a time of collaboration in the arts and the Judson Dance Theater comprised trained and untrained dancers, visual artists, musicians, poets and filmmakers. The group wanted audiences to view and think about works from different perspectives. Despite a seeming lack of technique in the works and their experimental nature, there was always an academic element of



Getty Images/Robert R. McElroy



conceptual dance making. The artists were not removing the substance from dance – they intellectualised how the body moved and communicated to an audience. There were always sophisticated reasons for the way in which the elements of dance were organised.

Originally, postmodern dance was stripped back to everyday movement that could be performed by non-dancers. A dance might be a virtuosic movement of a little finger or a slow roll from back to front, over the period of an hour. In Lucinda Childs' *Pastime* in 1963, Childs stood inside a cloth tube with a flexed foot and audiences were able to examine the subtleties of movement. There was a great deal of experimentation with time and space in postmodern dance. Dances were held on rooftops, in a boat travelling along a river or in multiple locations at the same time, for example. Improvisation and theatre games were some of the tools used in these works. Repetition was a popular device that was combined with simple movement patterns to be repeated and developed through direction, levels and timing. *Trio A*, by Yvonne Rainer, is a dance that is reduced by the removal of all dynamic qualities. This work was also produced as a protest against the Vietnam War.

By the 1970s, the idea of untrained dancers performing works had been replaced with works that required a more precise technique. The original Judson Dance Theater had disbanded, with some of the original members reforming as a collaborative group called The Grand Union.

activity 14.01

THE JUDSON DANCE THEATER

This activity will provide you with a broad overview of the artists working during the period of the Judson Dance Theater.

- 1 Research the following postmodern dance artists. Compile biographical information and look specifically for the reasons why each artist worked the way that they did.

- Deborah Hay
- Lucinda Childs
- Anna Halprin
- Yvonne Rainer
- Trisha Brown
- Steve Paxton
- Sara Rudner
- David Gordon
- Simone Forti
- Twyla Tharp

- 2 Search the internet to find and watch the trailer for *Making dances: Seven post-modern choreographers*. Write down any information that is new to you.
- 3 Share your information by writing on a sheet of butcher's paper or a whiteboard. Take turns looking at the information gathered by the class and asking questions about what is written.

activity
14•02

MEREDITH MONK, *16 MILLIMETER EARRINGS*

This activity is based on an original postmodern dance called *16 Millimeter Earrings*. It was choreographed in 1966 by Meredith Monk and originally performed in the Judson Memorial Church. Go online to find Meredith Monk's *16 Millimeter Earrings* and watch it through.

In 500 words, address the following questions:

- 1 In your opinion, what was the choreographic intent for the work? Justify your opinion with reference to the elements of dance.
- 2 What value did the spoken text add to the dance?
- 3 What does the title have to do with the work?
- 4 What did you think of this dance and why? Acknowledge your personal bias.
- 5 How does it compare with other dances you have seen?

activity
14•03

LUCINDA CHILDS

Lucinda Childs choreographed in the early years of the Judson Dance Theater. The piece *Dance* comes from a period later in her career, in 1979. In this work, she collaborated with well-known composer Philip Glass.

- 1 Search the internet to find and watch the short video *A Look at Lucinda Childs/Philip Glass/Sol LeWitt's Dance*. Take careful note of the movement vocabulary, describing it in detail.
- 2 Share your descriptions with a partner. Recreate the movement vocabulary.
- 3 Go online to find and listen to Philip Glass' 'Dance 1'. Perform your movement vocabulary to the music.
- 4 Teach each other your sequence so that everyone in the class performs the movement vocabulary together, entering and exiting in groups of four from the side of the performance space.
- 5 Rehearse again. This time each person recites some knowledge gained from watching the clip while they dance.
- 6 This work has been described as minimalist. In 50 words, discuss why you believe this label has been applied to the work.
- 7 As a class, discuss how you felt when dancing movement vocabulary from *Dance*. What can be learnt from performing such a work?



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MERCIE CUNNINGHAM

Merce Cunningham is sometimes described as the father of postmodern dance. His personal choreographic style emerged in the 1950s, before the period of the Judson Dance Theater, but Cunningham influenced many of the artists who went on to work there, either directly or indirectly. His work revolutionised the dance world because he did not look for an emotional base told through an abstract narrative. Instead, he looked for ways to allow the beauty of the movement to stand alone, without needing to communicate a separate message.

Cunningham's work is about the mechanics of movement. His choreography incorporates chance processes that provide original and fresh movement. Besides experimenting with chance methods of creating and performing dance, Cunningham collaborated with artists and composers who created artworks to stand alongside his choreography. Very often, the design, music and dance came together for the first time on opening night. John Cage was a musician who worked extensively creating music for Cunningham's dances, and he was also Cunningham's partner in life. Cage is well known for his composition '4'33"', in which not a single note is played during the entire work.

Cunningham was interested in technology towards the end of his career and he used software called Danceforms to create work and study the motions of the body. He influenced a whole generation of dancers and choreographers. His company formed in 1953 and disbanded in 2011, after Cunningham passed away.

- 1 Write your name on a small piece of paper and put it in a hat. Your teacher will draw names at random to create groups of three. In your group, create a 45-second contemporary dance based on the letters of your group. This will be your A section. Write down all the initials, including middle names, for every member of the group. Use those letters to create a word (it can be nonsense if your letters don't form a word).

- 2 Once you have completed and rehearsed your A section, create a 45-second B section. Roll a dice to determine the choreography for this section:
 - 1 – travel across the room

 - 2 – floorwork

 - 3 – hops and touching

 - 4 – stillness

 - 5 – sharp, hip-hop vocabulary

 - 6 – gentle, flowing movement.

- 3 Rehearse your A and B sections until you are confident. Create a 45-second C section that employs pedestrian movement as the vocabulary.

- 4 Rehearse all three sections until you are completely confident.

- 5 Perform your choreography: Dancer A begins with A and moves through to B, then C; Dancer B starts with B, then C, followed by A; Dancer C starts with C, then moves to A, followed by B. Finally, perform one section together at the same time.

- 6 As a class, discuss how well this structure worked. What would you do differently to improve this work? How could your dance work as a whole class dance?



Getty Images/Pierre-Philippe Marcou

activity
14•05

RAINFOREST

Merce Cunningham's early work *RainForest* provides a glimpse into the roots of modern contemporary dance. The design is by Andy Warhol. This minimalist dance has no plot.

Search the internet to find a video of *RainForest* performed by Rambert. Watch it through. Discuss with the class the following questions.

- 1 Did you discern meaning? If so, what meaning did you make? How is it that we can make meaning?
- 2 What elements of this dance make it a minimalist work?
- 3 What is your personal opinion of the work?



Alamy/ITAR-TASS Photo Agency

activity
14•06

SPACE WHISPERS

This activity allows you to experience dance in different spaces by copying and sending each other's movements.

- 1 Spread yourselves out around the whole school, ensuring that you can see two other people from your class: the person that will send you movement and the person that you will send movement to. You shouldn't be able to see anyone else.
- 2 The first person sends a short phrase of movement to the second person, who watches carefully. The first person repeats the phrase of movement.
- 3 The second person performs exactly what was received from the first person for the third person. The second person performs the phrase twice.
- 4 This continues around the school until the final person receives the movement phrase. The last person to receive the phrase walks to the second-last person and they perform the phrase together.
- 5 These two people walk to the third-to-last person and perform together, and so on until all students are back at the beginning, performing as a class.

activity
14•07

ACCUMULATION

Accumulation was used in many postmodern dance works and is a choreographic device that works well to create interest and develop a dance work.

- 1 In groups of three, choreograph a one-minute dance that is based on one of the following themes:
 - autumn
 - travel
 - shadows
 - greed.



- 2 Divide your dance into approximately five or six recognisable phrases. Select the first phrase and perform it. Repeat the phrase, moving directly into the second phrase and performing the second phrase in a different direction.
- 3 Begin the dance from the start. Perform the first and second phrases, then add in the third phrase. Perform the third phrase as locomotor movement, using a large amount of space.
- 4 Start the dance at the beginning. Perform the first, second and third phrases, adding in the fourth phrase. Continue in this manner until you have included all phrases. Each time you add a phrase, alter it in some way by using choreographic devices.
- 5 Perform your dance work. As a class, discuss how the use of accumulation added depth to your work.



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activity 14•08

PEDESTRIAN MOVEMENT

This activity will assist you to examine simple movement in some detail. Such movement is often incorporated in performance art, popular with dance artists in the 1960s and 1970s.

- 1 In groups of three, add your own movements to the following list:

- walking
- running
- sitting
- standing
- lying down
- bending
- twisting
- reaching
- stretching.

- 2 Decide on an order for your movement sequence. Rehearse.

3 Alter sections of your work through the following choreographic devices:

- tempo
- size
- repetition
- accumulation
- canon.

4 Structure your work so that all three dancers are facing in different directions. Cross through the centre of the performance space when you perform the work. Add in the music when you have finished your choreography.

5 Perform your dance work. Discuss the following questions after the performances:

- a How did this activity allow you to draw attention to the basic mechanics of the body?
- b Did you enjoy performing this activity? Why?
- c What did you think of the other performances? Did they compare with other choreographies you have seen? Explain your reasoning.
- d How did this activity assist you in manipulating dance through the use of choreographic devices?

This activity is designed to assist in bringing elements of postmodern dance together with your own more recent experiences of choreography to come up with a highly creative work.

1 In pairs, choreograph a two-minute dance with no theme and no meaning: a dance for dance's sake.

2 Choose from the following options:

- chance choreography (create your own method of introducing chance)
- repetition
- accumulation
- pedestrian movement
- performance art aspect (research a definition online)
- voice
- directional changes
- space
- time
- creative idea of your own.

3 Perform for the class. Write a 300-word review of one of the choreographies you viewed. Discuss elements of postmodern dance that you viewed in the work.

revision
activity



15

MUSICAL THEATRE



Bangarra Dance Theatre / Jeff Bostly

DANCE IN MUSICAL theatre is wonderful entertainment and can offer as much enjoyment to the performers as it does to an audience. Generally the message is quite clear and the plot simple, although if you look carefully there is often hidden subtext. Musical theatre can be glamorous and magical, transporting an audience away from their everyday existence into a dream-like or make-believe situation through well-known and well-loved songs and dances. Combine this with spoken word, elaborate costumes and sets, and you have all the ingredients to excite and delight an audience.

Musical theatre has a rich history. One of the very first musicals was produced by Warner Bros in the early days of sound. Al Jolson starred in *The Jazz Singer* and he painted his face and wore white gloves to play an African American. While today we recognise the inappropriateness of performers blackening their face for productions, at that time it was very common, especially in vaudeville.

Busby Berkeley burst onto the musical scene in the 1930s. Despite this being a period of economic depression, many glamorous and lavish productions were staged. Berkeley was obsessed with the creative possibilities offered by the camera to create spectacular musical sequences. For those who could afford to go to the theatre, Busby Berkeley's musicals offered an escape from the harsh reality of everyday life.

The depression years of the 1930s were also the era in which Fred Astaire and Ginger Rogers began their successful



Alamy/AF archive



association. Both Astaire and Rogers were experienced performers; Rogers grew up in vaudeville and made her first film in 1930. Astaire and Rogers worked tirelessly to make their dancing look effortless, but it was the connection between them when they performed that assured their place in musical theatre history.

Shirley Temple was a child star of the 1930s. She was charming and appealed with her bouncy golden curls and the ability to sing, laugh or cry on cue. Above all, she was a professional and an assured tap dancer.

The 1930s and 1940s were rich eras for musical theatre. Eleanor Powell was a leading lady of this period. She was a singer but also an extraordinary dancer who starred in many musicals. She was known as the queen of tap dance. Gene Kelly is another musical theatre star whose dancing has lived on over time. *Singin' in the Rain* is one of the best known musicals of all time. This popularity can be partly attributed to Kelly's ability to engage and delight an audience with his dancing.

Musical theatre has roots in opera, operetta, music hall, variety shows, minstrel shows and burlesque. In the 1870s, William Gilbert and Arthur Sullivan began to create operettas that blended satirical comedy with lively tunes. Their shows have survived the test of time and are still performed today.

activity
15.01

GILBERT AND SULLIVAN, *TRIAL BY JURY*

Trial by Jury is a Gilbert and Sullivan operetta about breach of promise, during a time when a man could be sued for withdrawing a proposal of marriage. Several comic themes in this work are seen in other Gilbert and Sullivan operettas: unqualified and incapable men exalted to high office; the course of true love running in many different directions; and a disdain for women over the age of 40. While there is not a focus on dance in this activity, it sets the scene for musical theatre.

- 1 Read through the following text from *Trial by Jury*. Two of the verses from the Learned Judge's song 'When I, good friends, was called to the Bar' explain how he became a judge.

At Westminster Hall I danced a dance,
Like a semi-despondent fury;
For I thought I never should hit on a chance
Of addressing a British Jury—
But I soon got tired of third-class journeys,
And dinners of bread and water;
So I fell in love with a rich attorney's
Elderly, ugly daughter.



Alamy/Heritage Image Partnership Ltd

The rich attorney, he jumped with joy,
And replied to my fond professions:
'You shall reap the reward of your pluck, my boy,
At the Bailey and Middlesex sessions.
'You'll soon get used to her looks,' said he,
'And a very nice girl you will find her!
She may very well pass for forty-three.
In the dusk, with a light behind her!'

Gilbert and Sullivan, 'When I, good friends, was called to the Bar', *Trial by Jury*



- 2 Discuss what themes are evident from the song lyrics provided.
- 3 Search the internet to find and watch a clip of *Trial by Jury*. Watch the Opera Australia version if possible. In 100 words, discuss your opinion of this work.
 - a *Trial by Jury* premiered in 1875. Do you believe it has stood the test of time? (Refer to your own personal bias.)
 - b What would you consider to be the strength of Gilbert and Sullivan's work?

THE GOLDEN AGE OF THE HOLLYWOOD MUSICAL

Following the Gilbert and Sullivan operettas (or comic operas, as they were sometimes known), musicals, or musical comedies, began to emerge. In the 1920s *Show Boat* was written – this musical is still performed today. A popular musical in the 1930s was *Anything Goes* and in the 1940s, *Oklahoma* gave rise to dance being a strong element of the musical, in particular a strong male dance style.

There are many wonderful musicals that have stood the test of time. Hollywood played an important role in promoting musicals, with literally hundreds being released between the 1930s and the 1960s. This was also the period known as the golden age of the Hollywood musical.



activity
15.02

TIMELINE

- 1 Copy and complete a chart similar to the one provided to expand your knowledge of musicals. Research online to complete your chart.

Decade	Musical	Plot	Aspects of interest
1920s			
1930s			
1940s			
1950s			
1960s			
1970s			
1980s			
1990s			
2000s			
2010s			

- 2 Share your information in a group of five. Discuss how many of the musicals you are already familiar with.
- 3 As a group, choose one musical to research further. Search the internet to find and view dance sequences from the musical.
- 4 Copy some of the movements from the film. Perform the movements for the other groups. Before your performance, provide the class with a short explanation of your musical.
- 5 As a group, discuss how dance in musical theatre differs from other dance styles and genres.

activity
15.03

A CHORUS LINE

A Chorus Line premiered in 1975. This musical is about a group of hopeful dancers auditioning for one of eight available places on a chorus line. This musical leaned heavily towards dance, with some singing numbers but little dialogue. *A Chorus Line* was the longest running musical until 1983, when *Cats* overtook the record. The storyline and plot are straightforward, but it is the dramatic tension developed by each hopeful auditionee as they passionately communicate their reasons for wanting to be successful through dance, song and music that engages the audience.

This activity allows you to experience the necessary performance elements required in musical theatre. It is not important how you interpret the following instructions, so long as you all do exactly the same thing at the same time and maintain the exact spacing between you. The kicks and arms should be the same height and angle, and smiles should be directed towards an audience. You will need hats.



Carbis/Robbie Jack



- 1 Go online to find and view a clip of the finale of *A Chorus Line*.
- 2 For your performance, begin by coming in from the sides of the stage with heads down and right hands on hats. As the crescendo builds and at an agreed time, all move into a line formation, with the second row in the gaps between the front lines and so on. At a strong beat in the music, lift head and take hat above head with a straight right arm. Make the head and hat lift sharp and precise.
- 3 Take three slow steps forward, starting on the right foot. On the fourth step forward, swivel on both feet to the right to face the back. Walk quickly towards the back of the room for four steps, bring hat down and hold on head with right arm.
- 4 Swivel on both feet to face front and take hat above head. Holding with both hands, bring hats down, ready to start on count one.
- 5 Hold hat up with right hand. With body facing the right diagonal, step across left foot with right foot towards the front, kick left foot in line of direction.
- 6 Work in groups of three to choreograph more movement for the whole group. You may create your own original movement or draw from the suggestions provided. Watch the finale of *A Chorus Line* again to get more ideas and to access music to accompany your dance.

CHOREOGRAPHY SUGGESTIONS

- Standing on the spot, step to one side and kick across with other leg, step back across in the other direction and kick across with the other leg. Hat held up with straight right arm. Repeat.
- Hold hat in front of your body, step forward on one foot, then push hat out in front with straight arms, swivel towards back, bring hands into your body as you turn, then push hat out towards the back, bring hat back in towards your body as you swivel. Turn to face the front again, then push hat out towards the audience.
- From a standing position, step right leg to side, left leg to other side on count two, right arm raised above head holding hat on count three and left arm up above head on count four (star position). On count five, use both hands to bring hat to head, swivel upper body with right shoulder facing audience, left arm dropped to side on count six. Right arm out to side with hat, left arm out to other side, then wrap arms round front of body.
- With body facing the left diagonal, knees softly bent, take little step kicks forward beginning on left foot for eight counts, right hand on hip, left hand on hat. Walk around towards the right and walk towards back of room, turning on count seven to be in place facing front on count eight. Take hat up and down on the step kicks.
- Grapevine across to the side then back again.
- Box step with hat held above head with both hands.

- 7 Teach your section to the whole class and rehearse. Ensure that transitions are smooth between each section. Perform.
- 8 As a group, discuss how it felt to perform this work. Why do you think such musicals appeal to a mass audience? Many people who do not generally attend dance performances will attend performances of musicals.
- 9 Write 100 words regarding the performance rules for a musical theatre dance performance. What makes a good performance?

activity
15.04

TOP BROADWAY MUSICALS

1 Search the internet to find the Film4 article 'Top 50 Musicals'. Read it through, then decide which musical appealed to you most and why.

2 Research more information about the musical you chose, then create a Pecha Kucha presentation of 10 slides that are timed for 15 seconds each. This presentation should provide the following information about the musical you chose:

- composer and lyricist (give biographical information)
- year of premiere (provide societal context)
- characters
- synopsis of storyline
- description of dance numbers
- reason musical appealed to you
- performers who have appeared in this musical
- popularity of this musical and reasons for its popularity
- costumes and props
- conclusion (explain underlying message or themes).

3 Present your Pecha Kuchas in class. As a class, discuss what you learnt from these presentations. As a group, what musical would you like to perform a dance from?



activity
15.05

WORKING WITH PROPS

Dancing with props can be a lot of fun. But it can also add a degree of difficulty to a dance because you need to control the angle, timing and position of an object while remaining aware of the requirements of your own performance. If you are using props, work them into your dance so that they become an integral part of the performance, rather than something that you use briefly, then forget about.



1 In groups of three, select one or two props from the following list:

- feather boa
- chair
- hat
- cane
- fan
- scarf
- ribbon
- musical instrument
- umbrella
- bowl
- object of your choice (approved by your teacher).

2 Find a musical where your chosen prop would be appropriate to use in a dance sequence. One example is using a broom in a dance sequence for the song 'Step in time' from *Mary Poppins*. Choreograph your own original movements to suit the style of your chosen song and prop.

3 Perform for the group. Discuss any difficulties you experienced when working with props. What were the advantages of working this way?

revision activity

In a 600-word essay, discuss either of the following questions:

- 1 What role does musical theatre play in a modern age?
- 2 Examine the reasons for musical theatre's popularity in the 1930s and 1940s. Compare the popularity of musical theatre during this era with its popularity today. The following prompts may assist you:
 - Compare economic climates.
 - Examine the effect of a world war on the arts and compare it with the situation today.
 - What choices of entertainment are offered today compared with the 1930s and 1940s? How does this affect the production of musical theatre?
 - How are the arts valued today? How does this affect the production of musicals?



16

POPULAR AND YOUTH DANCE

THROUGHOUT HISTORY, people have always danced, for many different reasons. One thing is certain: young people have always been at the cutting edge of change in dance, and it is popular dance of a particular era that reflects the societal values of that time.

A SHORT HISTORY OF YOUTH CULTURE

Youth culture is recognised as having emerged after the Second World War. Young people before the 1950s were not the united voice or powerful consumer group that they have since become. The generation of people born after the Second World War are called baby boomers. They entered an age of opportunity, with economic and social reforms taking place. It was also the dawn of the sexual revolution and the start of an electronic age; television was introduced and the space race was on. Parents of baby boomers wanted their children to have opportunities that they might not have had and to take advantage of the freedom that had been fought for in the war.

Baby boomers started questioning the values of society and expressed freedom in many different ways. As far as dance was concerned, young people started rejecting a traditional ballroom dance hold of facing each other, with the male controlling the dance. Instead, they started participating in rock 'n' roll, a dance style that seemed wild and uncontrollable at the time. Conservative values of the past were gone and nothing would ever be the same again.

The 1960s was a time of revolution as young people questioned government decisions, particularly regarding the Vietnam War. Drugs became a form of recreation, sexual freedom revolutionised society and the women's liberation movement was born. Rock 'n' roll was still



Bangarra Dance Theatre/Jeff Busby



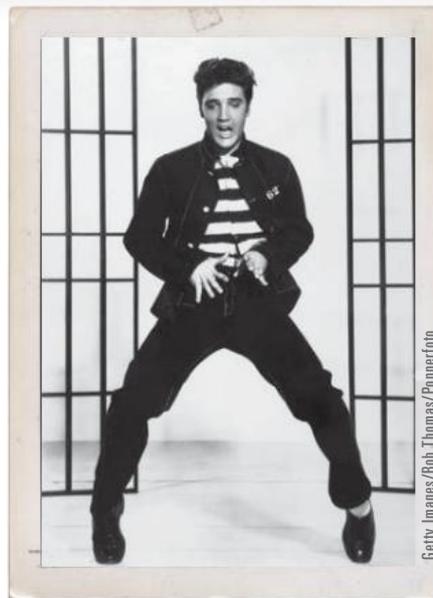
a popular dance style, but now there were opportunities for girls to dance on their own or with their friends. With the introduction of the Twist during this era, it was not even necessary to have a partner. Girls no longer needed to be asked for a dance.

activity 16.01

TRACING THE 1960s

Rock 'n' roll was a huge shift from the dance styles that had previously been danced by young people. This activity is designed to help you understand how dance might reflect society.

- 1 Research the experiences of soldiers after they returned from the Second World War. After surviving the atrocities of war, these veterans would have wanted something better for their children. It could be assumed that they would never want their own children to go to war. Many war veterans were haunted by memories that they mainly didn't speak about; some turned to alcohol and others suffered in silence. In 200 words, write about the experiences of returned soldiers and how this may have affected their families (the baby boomer generation).
- 2 Interview a baby boomer and ask them about their childhood.
- 3 Research information about the economy of Australia or New Zealand in the late 1940s and through the 1950s. Write a 200-word summary of your research.
- 4 Research the introduction of television in Australia or New Zealand. In 200 words, discuss how this revolution in technology changed the way young people behaved.
- 5 In 300 words, summarise how rock 'n' roll reflected what was happening in society at the time.



Getty Images/Bob Thomas/Popperfoto

activity 16.02

THE BUS STOP

Protests and drug use escalated in the 1970s. Society became more complex and this was reflected in the many different ways that people danced. Dance could be almost anything when performed by young people. Hippies danced in a free-form manner, rock 'n' roll was less structured and disco was introduced. Disco evolved alongside musical influences such as rock 'n' roll, soul, blues and funk. Originally, disco dance was known as the Hustle. Much of disco came from other dances, with some moves from mambo and salsa. The Bus Stop was another disco-type dance where people moved in lines; this dance was popularised through videos and television.

- 1 Go online to find music to which you can dance the Bus Stop. One suggestion is 'Stayin' Alive', by the Bee Gees.
- 2 Stand in lines with feet together. Kick right leg out in front of body; bring it back and behind body, walking back, right, left, right (beats 1-4).



Corbis/Jack Hollingsworth





- 3 Take left leg back behind then bring that leg forward, walk, left, right and together on left (5–8).
- 4 Step across on the right foot to the right, bring left leg behind, open to right; bring left foot together (1–4).
- 5 Repeat to the left (5–8).
- 6 Lift right leg and place on floor to the right side and then bring it back together. Repeat with left foot (1–4).
- 7 Swivel on toes so that heels click together, then point away from body, bring them back in again (5–6).
- 8 Right leg forward, right leg back (7–8).
- 9 Right leg forward and tap with right toe on spot (1–2).
- 10 Repeat with right leg to the back (3–4).
- 11 Right leg forward, right leg back, feet together, swivel turn to face the left (5–8).
- 12 Repeat as many times as the music allows. Enjoy.

activity 16.03

IT'S SO 1980s!

In the 1980s, music, such as heavy metal, breakdance, hip-hop, acid house, B-boy and rap, and popular musicians, including Michael Jackson and Madonna, had a considerable influence on dance. Society was changing and there appeared to be an anger or frustration in dance styles of this era, which became more forceful and wild. There was, however, a structure that emerged within these dance styles that was perhaps a suggestion that it was time to return to more conservative values. It is possible that frustration could also be interpreted as a world searching for peace. What do you think?

- 1 Research hip-hop dance in the 1980s and copy some of the movements.
- 2 Research Michael Jackson's greatest dance moves and copy some of them.
- 3 Research Madonna's 'Vogue' online and copy some of the moves from the chorus.
- 4 Research other 1980s dance moves and copy some of the movements.
- 5 Search online for music to accompany your dance. Choose one of the following songs:
 - The Jets, 'Crush on you' (1986)
 - Michael Jackson, 'Thriller' (1982)
 - Eurythmics, 'Sweet dreams (are made of this)' (1983)
 - Wham!, 'Wake me up before you go-go' (1984)
- 6 Work in pairs to put all of the moves together to create a journey through the 1980s. You can mix and match, repeat and use any order. Just try to stay true to the 1980s style. You may even want to dress up in 1980s fashions to perform your medley.
- 7 Perform for the class. Choose the best sections from dances that you saw and teach them to the whole class so that you end up with a large group dance. As a class, discuss what you enjoyed about the 1980s medley.



activity
16•04
INTO THE 1990s

Dance clubs became popular in the 1990s and media was becoming more sophisticated and accessible. Young people copied dances that were seen in films and music videos. Several of these dances became fads, such as the Macarena. Another of these fad dances originated in the USA and was called the Tootsee Roll, after the song by 69 Boyz released in 1994.

- 1 Find and listen to the song 'Tootsee roll' by 69 Boyz.

- 2 When the song opens, circle your right hand in front of you as though you are making fairy floss, then hold your hand up in the air.

- 3 Rise up onto your toes, stick your bottom out behind you, bend your knees and open and close your legs.

- 4 When you hear, 'Move to the left', step left on left foot, bring right together, repeat. When you hear, 'Move to the right', move to the right in the same manner, beginning on the right foot.

- 5 Move forward on your right foot together, right together, back on left foot, together and left together.

- 6 Perform a dip by stepping out to the right on your right foot. Bend your knees and drop bottom towards the floor, scooping up again as you bring feet together. Repeat to the other side.

- 7 Slide right leg to side and kick left leg behind, repeat to the other side.

- 8 Keep repeating these moves and listen to the lyrics as they tell you what to do. Move your whole body and perform with lots of attitude.

- 9 Discuss the following questions:
 - a Were you already familiar with the Tootsee Roll? If so, where had you performed it?

 - b Where can you identify movements that belong to other dance styles or genres?

 - c Where could you see this dance being performed and why?

activity
16•05
THE 2000s

Dance music of the 2000s has expanded to cover many styles. No one trend defines this era, although modern hip-hop is strong and has informed many dances. Celebrities of this era have created film clips that became dance crazes for a time, such as Beyoncé's 'Single ladies (put a ring on it)'. Some popular dance crazes of the 2000s have been borrowed from dances of other eras, such as the Twist. The Gangnam Style dance is a craze that took off in the 2000s just as the Macarena did in the 1990s. Gangnam Style comes from the K-pop (Korean-pop) song 'Gangnam style', by Psy. With the instant media access available in the 2000s, dance styles such as Gangnam Style can have a global influence. This activity examines how dance styles from the early 2000s to the present often have roots in early dance styles.

- 1 Copy the following table. Use your own knowledge and online research to complete the table, citing as many popular dances as you can identify.

Name of popular dance	Elements of dance that identify style (simple step-together steps, hip-hop moves, krumping, etc.)

- 2 In 200 words, discuss the following questions:
 - Which of these dance styles are you already familiar with?

 - Where did you see elements of dance that had been taken from another dance style or era?

 - Why do you think this happens?

 - What does it say about a modern society?

- 3 Discuss your answers in a group of five. Nominate a spokesperson. The spokesperson for each group summarises the information for the rest of the class.

YOUTH DANCE

Youth dance encompasses many different variations on a theme. In addition to companies that are specifically dedicated to youth dance, there are also professional companies offering youth engagement programs, studios offering company situations for their more experienced dancers and companies offering youth collaborations for some of their works. Dance education in schools can also offer wonderful opportunities for young people to engage in dance at a professional level.

There are many well-known dance festivals in Australia and New Zealand that are created specifically to showcase the work of young people. They are a testament to some of the great work being created and performed by youth. The Australian Youth Dance Festival (AYDF) is an Australian biannual festival that has been running since 1997. This festival is non-competitive and strives to be culturally inclusive. Young people have the opportunity to work with leading dance artists through master classes, workshops, rehearsals, forums, choreographic opportunities and performances. Ages range from 15 to 26 and the festival attracts school dance students, pre-professional dancers, emerging artists, youth dance company members and relative beginners in dance.

YouDance is a non-competitive festival in New Zealand designed to showcase some of the great work achieved in secondary school dance classrooms. This relatively new dance festival includes some items from local youth dance companies. Many other non-competitive festivals exist in both countries, allowing young people opportunities to share and learn from each other.

Rock eisteddfods, stage challenges and similar competitions offer dance in a forum where students compete. The adrenaline rush that competition can bring, along with the experience of performing in a professional venue, is enjoyed by many who participate in competitive festivals.

New Zealand also offers young people the opportunity to perform in ASB Polyfest, a cultural festival devoted specifically to dance where young people showcase the dance of Maori and Pacific Island cultures. More recently, the festival has extended to include dance from Fijian, Tokelau, Chinese, Korean and Indian cultures.



Robots – created by Lucas Jervies for Buzz Dance Theatre. Image by Ashley de Prazer.

activity
16•06

DISCOVERING YOUTH COMPANIES

You may know of a few youth dance companies. This activity will allow you to discover just how rich your country is in regard to youth dance. You may also discover some youth companies that are available to you in your area.

- 1 Copy and complete a chart similar to the one provided.

Company name	State or country	Type of company	Level of autonomy	Vision	Dance styles catered for

- 2 In 200 words, write a report that provides the reader with information regarding the state of youth dance in your country.


activity
16•07

CREATING A YOUTH DANCE FESTIVAL

When we attend a festival or concert we don't usually give much thought to the organisation that must take place for the event to run smoothly. The following activity will allow you an insider view of some of the steps that allow such events to take place.

- 1 Research youth dance festivals to gain a good understanding of what is involved in running a dance festival.
- 2 Find a partner. Together, decide on a name for your festival, which will run over two days.
- 3 Begin creating a list that covers the following points and includes cost estimates:
 - festival location
 - festival accommodation
 - food required, including how food will be prepared
 - two-day festival program
 - guest artists to invite
 - professionals to conduct workshops
 - insurance required
 - overall budget and plan to recover costs.



- 4 Design a one-page application form for schools that wish to apply to attend your festival. Think carefully about what information you will need.
- 5 Pin up all the application forms where everyone can see them, and walk around the classroom and look at all the festivals that are available to you.
- 6 As a group, decide which festival organisers have provided a clear application form that covers all the necessary details and outlines what is on offer at the festival.
- 7 Each pair presents their ideas to the class. Discuss how this activity has made you think about what is involved in organising a dance festival.

activity
16•08

CREATING A WORKSHOP FOR A FESTIVAL

- 1 In pairs, prepare a 15-minute workshop to teach to the class from the following suggestions. Ensure you choose something that you are confident in teaching to others.

- Indigenous dance
- Kapa Haka
- Pacific Island dance
- Indian dance
- Asian dance
- musical theatre dance
- contemporary dance
- social dance
- dance style of your choice (approved by your teacher).



Shutterstock.com/d13

- 2 Take time to plan and choreograph sections that you will teach your students. Decide who will teach what and rehearse your teaching plan. Ensure that your instructions are clear, well structured and scaffolded.
- 3 Decide on an order for the presentation of the workshops. Either present over several lessons or spread the workshops out over the whole term, using one workshop at the start of each lesson.
- 4 When you have presented your workshop, write a 200-word reflection on the following points:
 - what worked well and why
 - how you could improve your workshop.

revision
activity

Popular dance

Up to this point you have been working through the different eras of popular dance and have hopefully gained an understanding of its history and how popular dance reflects society. It is now time for you to express yourself in the present and in your favourite dance style.

- 1 Write the name of your favourite dance music on a piece of paper. Ensure that the lyrics would be appropriate for a classroom situation.
- 2 Put all of the pieces of paper in a hat, then draw a piece of music out of the hat. Source the music and listen to it.
- 3 Work in groups of three to choreograph to the music. If some people have a stronger understanding of the popular dance style selected, ensure that they are spread amongst the groups. Each group of three teaches the whole class their section.
- 4 Discuss how you can structure the dance to improve and strengthen it. Some ideas:
 - move into different formations
 - use canon
 - focus on a particular dancer who is capable of a spectacular move – think how you will feature this dancer and what movement will be required of the other dancers
 - use levels.

Youth dance

In a 500-word essay, discuss the importance of a country having a strong youth dance community. Consider the following points:

- why a strong youth dance community is necessary
- the current situation
- what more could be done to promote a strong youth dance community
- the future of dance in Australia and New Zealand.





INTEGRATED DANCE



Bangarra Dance Theatre/Jeff Busby

ACCESSIBLE DANCE is for dancers with or without disabilities. It brings a range of energies and abilities together to create dance that challenges perceptions of what dance can be and who can dance.

activity
17•01

CATALYST

Accessible Arts is an arts and disability organisation that operates in New South Wales. Their mission is to promote full inclusion and leadership in the arts for people with disabilities through advocacy, education and information. Accessible Arts offers the Catalyst Dance Masterclass Series in partnership with some of Australia's leading choreographers.

- 1 Research the Accessible Arts Catalyst Dance Masterclass Series. Find the Catalyst website and watch the short clip 'What is integrated dance?'.
- 2 Devise three questions about integrated dance. Share them with the class. Discuss what you already know about integrated dance.
- 3 Browse the website to find the film clip 'Catalyst Dance Masterclass Series 2012 with captions'. Watch the clip (approximately five minutes).
- 4 Discuss what you learnt through viewing the film clip. Did it answer any of your questions?



activity
17.02

JOLT

Jolt is based in Christchurch, New Zealand, and offers dance classes for all ages and abilities. Search the internet to find the video *Absolute*, by Jolt. Watch it through. In 200 words, discuss the following questions.

- 1 What did you learn about the choreographic process?

- 2 What differences did you note between this dance and other contemporary dances you have watched?

- 3 What were the strengths of the work?



Jolt Dance Company: Dancers Renee Ryan (standing) and Connor Kerr (wheelchair user), Photograph by Sean James.

activity
17.03

TOUCH COMPASS

Touch Compass is a professional integrated dance company. This activity allows you to examine a professional integrated dance company in more depth.

- 1 Search the internet to find the Touch Compass Dance Co. website. Browse the website to learn more about the company's history and vision.

- 2 In 200 words, discuss what you noticed about the way these articles were worded that challenged your thinking about integrated dance.

- 3 Navigate to the 'Vision' page. Watch the short video clip of *Grotteschi*, by Suzanne Cowan, who is both a dancer and a choreographer.

- 4 Write a 200-word review of this work. Consider the following questions:
 - a Did this dance work appear professional to you? Why or why not? Remember to consider your own personal bias.

 - b What is your understanding of the word 'professional' in the context of integrated dance?



Touch Compass Community & Youth Programme – photography: Kristian Fries





- 5 Navigate to the 'Gallery' page and watch at least three different video clips.
- 6 Choose your favourite piece and write a 300-word review of it. Your review needs to outline what the dance is about, how well the choreographer achieves their choreographic intent and what you personally think of the work and why.
- 7 As a class, discuss Touch Compass' aesthetic.

activity 17.04

YOUR INTEGRATED DANCE CHOREOGRAPHY

This solo choreographic activity is designed for you to plan and choreograph a dance to fit the individual strengths of your dancers. This activity is also a suitable assessment item.

- 1 Line up across the room in order of your dates of birth. When everyone has stopped moving, call out your date of birth to check that you are in the right place.
- 2 Divide the line into groups of four. Individually, choreograph for the other three members of the group.
- 3 On your own, write the names of your dancers and what you believe their strengths are. Think creatively – it may be that one of your dancers has strengths outside of dance ability, such as in drama, gymnastics or sport.
- 4 Based on the strength of your group, create a theme and plan your choreography. Write a 300-word statement of choreographic intent for your work. Include the following points:
 - what the dance will be about
 - how you will achieve your intent through manipulation of the elements of dance
 - how you will draw on the specific strengths of your dancers.
- 5 Meet with the members of your group and plan allocated times to teach your choreography.
- 6 Work on your own to prepare your choreography. It may be that you have some ideas that you wish to teach directly and other times when you wish to workshop ideas with the group or set tasks for them. You must always come ready with your choreographic plan, as time is limited in a classroom situation. Take care to listen to your dancers, as the aim of this choreography is to be in tune with your dancers and draw ideas from them.
- 7 When all the works have been completed, perform to the class or to a wider audience. Write a reflection on how well you achieved your choreographic intent and how well you used the abilities of your dancers.

activity 17.05

AXIS DANCE COMPANY

AXIS Dance Company is based in Oakland, California, and proclaims itself to be among the best and most creative groups of artists with and without disabilities. Like many other integrated dance companies, AXIS works in the community through an outreach program, taking dance out of the studio and into schools. Search online for the video *AXIS Dance Company Demo 2010* and watch it through. As a class, discuss the following questions:

- 1 Which section of dance appeared to you to be the strongest? Why?
- 2 What is your attitude towards integrated dance?



- 3 Has your attitude towards integrated dance changed as you've worked through the activities in this chapter? Why or why not?
-
- 4 Would you like to be involved in an integrated dance company? Why or why not?
-



Corbis/Jeremy Brenningstal/ZUMA Press

activity 17•06

INDIVIDUALS WORKING IN INTEGRATED DANCE

Divide into seven groups. Each group is responsible for researching one of the following integrated dance identities:

- Caroline Bowditch

- Marc Brew

- Philip Channells

- Catherine Chappell

- Lyn Cotton

- Claire Cunningham

- Pedro Machado.

Prepare a five-minute presentation for the class on your dance identity.

activity 17•07

CANDOCO DANCE COMPANY

Candoco Dance Company collaborated in 2014 with visual artist Hetain Patel. Patel has a witty approach to his work, and he approaches complex issues in an insightful manner. This activity will assist you in understanding how dance can be much more than replicating steps, how dance can communicate and how artists from other disciplines can assist in developing new levels in dance works.





- 1 Search the internet to find and watch Hetain Patel's TED Talk called 'Who am I? Think again'. As a class, discuss why Candoco Dance Company decided to collaborate with Hetain Patel.
- 2 In 200 words, discuss who you would choose to come and work with your class in order to open your minds to issues beyond your everyday life. Justify your response.
- 3 As a class, discuss how you can deal with physical, cultural or other differences without making them 'other'.



Alamy/theatrepix

activity
17•08

STOPGAP DANCE COMPANY

Stopgap Dance Company is based in Surrey in the UK. This activity looks at the work this company does with young dancers through their youth company and the University of Surrey.

- 1 Go online to find the Stopgap Dance Company website. Navigate to 'Creative learning' and select 'Youth dance companies'. Watch the video on the page called "Five" (behind the scenes) Stopgap Youth Company and University of Surrey' (2012).
- 2 In 100 words, write what you think the University of Surrey students learnt working with the Stopgap youth dance students.
- 3 Imagine that you are asked to set up an integrated youth dance company in your area. Prepare a proposal for your company that addresses the following points:
 - who will be eligible to join the company
 - what the vision of the company will be
 - where the company will be located
 - an estimate of the budget required to run the company
 - how teacher training will be achieved.



- 4 Share your proposal with a classmate you haven't worked with before. As a class, discuss how you would feel about working in an integrated dance company.
- 5 Individually, read the blog entries on the Stopgap Dance Company website. If appropriate, comment on a blog entry of your choice.



Alamy/Matthew Chattle

activity 17-09

GATHERED TOGETHER

Gathered Together is an inclusive dance festival that was held in Scotland in 2014. The festival gave integrated dance company members from all over the world an opportunity to perform, watch others perform, listen to keynote speakers and engage in workshops. The festival ended with a ceilidh dance for all. The idea of the festival grew from an idea by Karen Anderson, who had been employed by a local council as a dancer in residence for young people with and without disabilities.

- 1 Search the internet to find and browse the Gathered Together dance festival website. As a class, discuss how you feel you could support the staging of an international integrated dance festival in your country.
- 2 Search the internet to find integrated dance companies in Australia and New Zealand. Discuss your findings with the class. Are there any gaps? What could you do to promote integrated dance in your country?

revision activity

In 500 words, discuss what you learnt about integrated dance in this chapter. Address the following questions:

- 1 How can dance assist in creating an inclusive and fully accessible society?
- 2 Has your opinion regarding traditional dance aesthetics and the idea of conventional beauty changed? If so, how?



PRINCIPLES OF PERFORMANCE

PART



18

ANATOMY



123rf/chaoss

IT IS IMPORTANT to understand your own body: how it is unique, how you can reduce your risk of injury and how you can prepare thoughtfully for a class. Before doing any stretching or dancing it is valuable to gradually increase your heart rate, raise your body's core temperature and increase blood flow to your muscles. If your muscles are warm, they are more flexible and less likely to tear.

Begin class with a low-intensity cardiovascular warm-up; gradually build in intensity. Engaging in physical games is an equally effective way of warming the body before a dance class. The focus should be on warming up, rather than challenging yourself technically. Music can assist in increasing the energy of a warm-up session. If you know a class will engage a particular area of the body, then it makes good sense to ensure that this area gets special attention in the warm-up.

The time allocated to warming up will vary and will depend on the length of the lesson and the degree of physical activity involved in the lesson. Besides raising the body temperature and warming the muscles, the warm-up will assist in developing a focus for the lesson.

The following warm-up activities are designed as a guide; ensure that you vary your warm-ups to suit your class and the work you are doing.



activity
18•01

DESIGNING A WARM-UP ACTIVITY

- As a class, choose some high-energy, fun music. In groups of three, design a slow movement vocabulary to warm up the following body parts:

• shoulders	• spine
• head	• hips
• arms	• legs
• hands and fingers	• feet.
- Design a medium-tempo vocabulary that develops your first section and travels in the space.
- Next, design a fast-tempo vocabulary that incorporates the following movements:

• galloping
• low-level jumping
• swinging
• knee raising
• running.
- Repeat the section, then perform for the class.

- Choose one of the warm-ups to be taught to the whole class next lesson. The focus should be on the ease of the movement vocabulary, the development from slow to fast movement and the success in warming up the whole body.



Alamy/Mike Gollwater

activity
18•02

USING A GAME TO WARM UP

Sometimes simple games are best for warming up, especially if they keep everyone moving in the space.

- Everyone moves about in the space, ensuring that all areas of the floor are filled. One person is nominated as being 'it'. That person runs around tagging people.
- When you are tagged, you stand still with feet wide apart. The only way you can rejoin the game is if someone who is still free climbs underneath your legs.
- You may nominate more than one person to be 'it'. The main object of the game is to be either running or climbing under someone's legs.

activity
18•03

DUCK, DUCK, GOOSE

This is an adaption of Duck, Duck, Goose, where everyone keeps moving all the time.

- Stand in a circle. One person is chosen to be 'it'. That person determines how everyone in the group should move, for example, small jumps, star jumps or bending and straightening. The person who is 'it' demonstrates the movement.
- Once everyone has started moving, the 'it' person moves around the circle, tapping people on the shoulder and saying the name of the movement, for example 'star jump'.
- When someone is tapped, they chase the 'it' person and the first one back to place remains in the circle and the other person becomes 'it'. Continue until everyone has had a turn to be 'it'.

FIND YOUR OWN GAME

- 1 Using butcher's paper or a whiteboard, take turns writing a list of games that you have participated in as a child or on a school camp.
- 2 Discuss which games you would like to play. Choose games that have an active component where the participants are moving most of the time.
- 3 Ensure that everyone understands the rules, then play that game as a warm-up.
- 4 Select a game for the next day's warm-up.

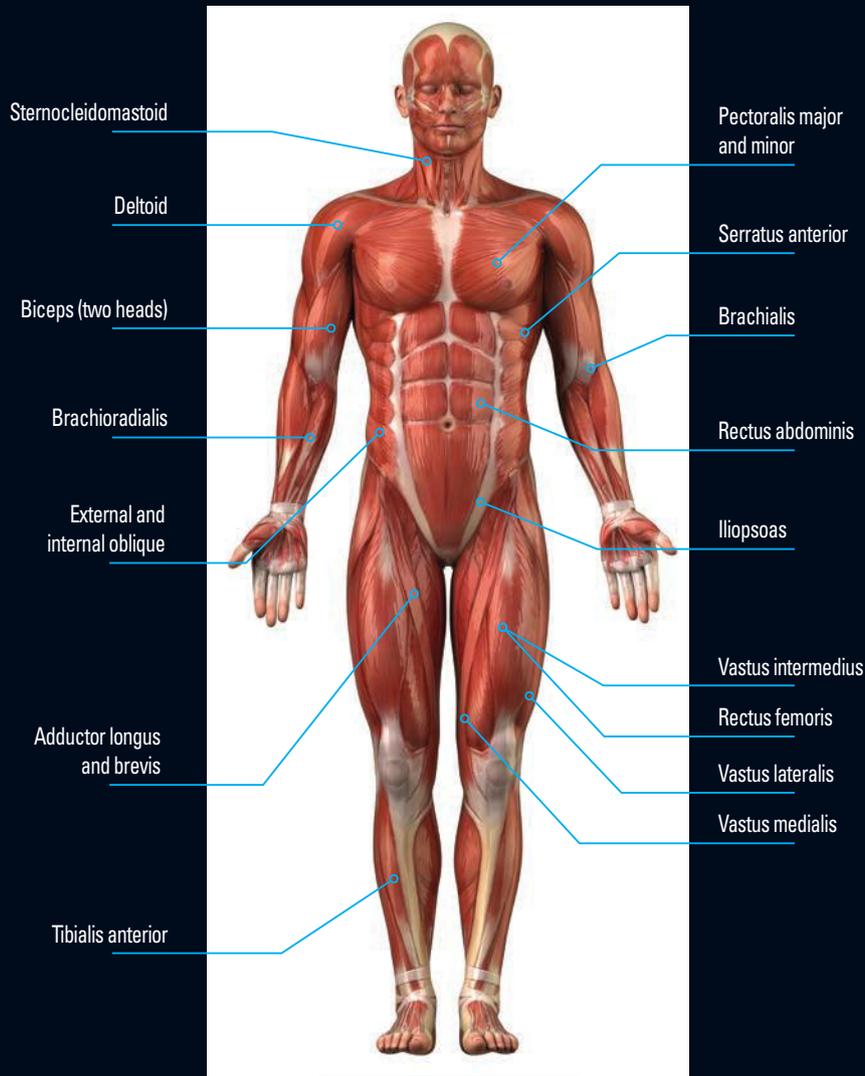
MAJOR MUSCLE GROUPS AND SKELETAL STRUCTURES

Muscles and bones together form the musculoskeletal system. The bones have several functions, including support, protection and movement. Some bones are linked together at joints and the muscular attachments to those joints determine movement. The legs and arms are joined to the torso at the shoulders and hips by a ball-and-socket joint, where the rounded head of one bone fits into a cup-like cavity of another bone. The head meets the spine in a pivot joint where one bone is able to rotate around another bone. The elbows and knees are hinge joints, where a concave surface of one bone moves around the surface of another bone that is shaped like a cotton reel.

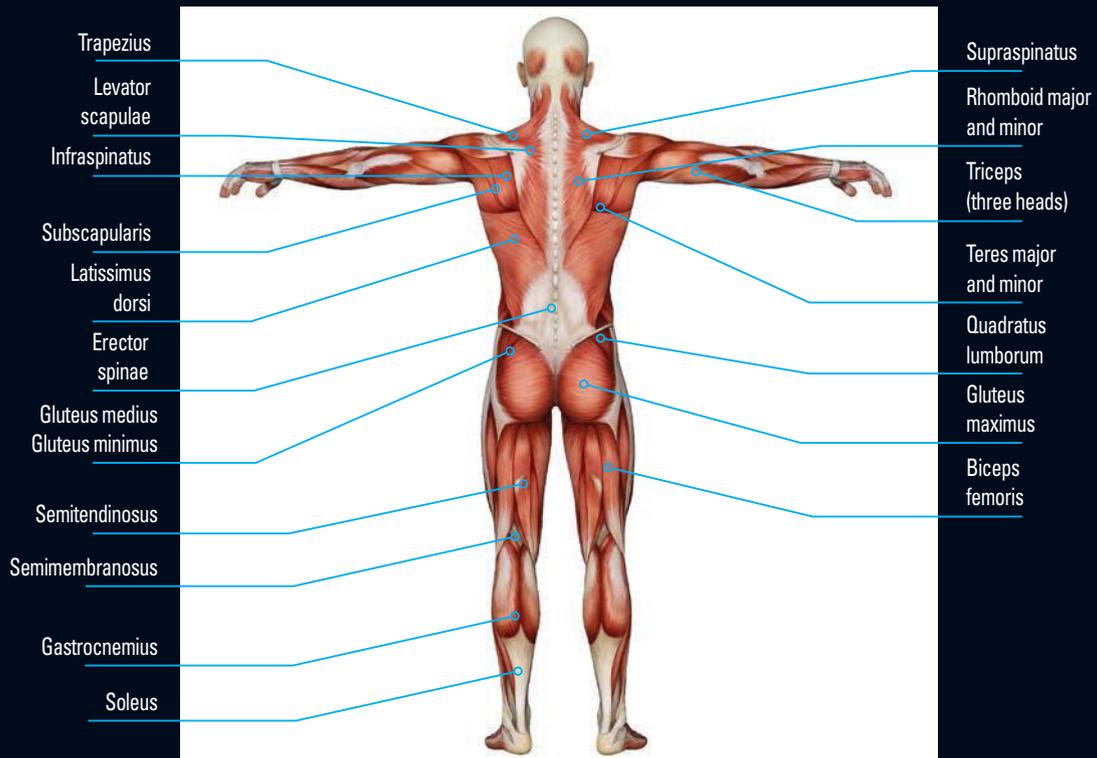
Bones that make movement possible are known as long bones. The ends of these bones are covered in articular cartilage, providing a smooth passage for movement and protecting the bone from wear and tear. In old age, cartilage can break down, especially when a person has overused particular areas of the body. It is common for athletes, including dancers, to discover that they need hip or knee replacements later in life, which is one reason to be aware of and understand your own body and its limitations. Do not accept pain as an accepted outcome of dance.

Muscles are composed of thousands of long cells known as muscle fibres that are attached to the bones by tendons. When an electrical impulse from the brain is transmitted to the muscle fibres, the signal stimulates a flow of calcium, which causes thick and thin myofilaments (thread-like structures that make up muscle fibre) to slide across one another. This causes the sarcomere (basic units of muscle) to shorten, and in turn generates force that allows the muscles to do their work. Muscles provide the body with the ability to move.

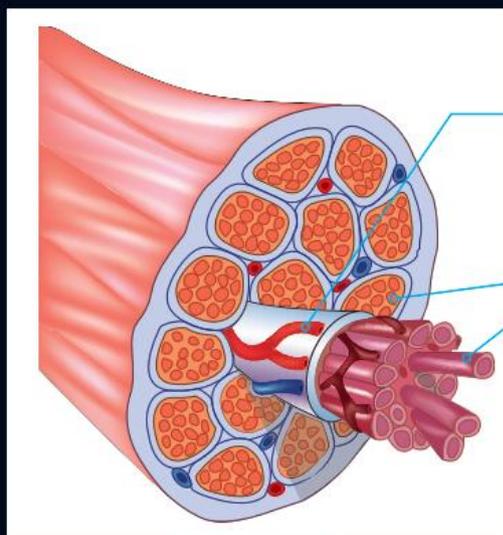
The skeletal muscles allow a shortening, stretching and return to the muscle's original length. There are various forms of skeletal muscle fibres: fusiform, quadrate, triangular, longitudinal, unipennate, bipennate and multipennate. These muscle fibres can be either fast twitch or slow twitch. Most muscles contain both types of fibre. You will have different degrees of fast-twitch and slow-twitch muscle fibres; your muscle fibres are determined at birth.



MAJOR MUSCLES OF THE FRONT



MAJOR MUSCLES OF THE BACK

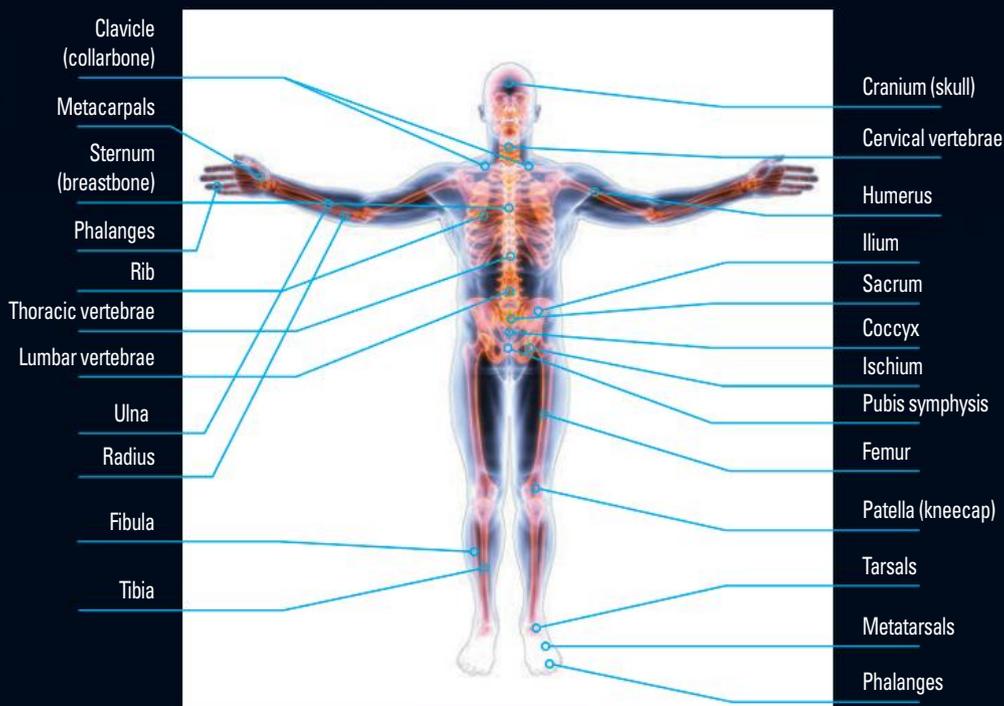


Oxygen required for exercise is delivered through the blood vessels.

Fast-twitch and slow-twitch fibres are bundled and held together by connective tissue.

SKELETAL MUSCLE

Slow-twitch fibres help sustain action over a long period, while fast-twitch fibres are used to perform strength-related activities. The shape you are born with has a lot to do with the number of fast-twitch and slow-twitch fibres you have. You can make the most of what you have by keeping your body healthy through diet and exercise, but you cannot change your body's basic size or shape.



SKELETAL STRUCTURE

STRETCHING

While good stretching is important in dance, it is not a good idea to sit on the floor performing static stretches before a class. Stretching before you have warmed up your muscles may damage your muscle fibres. Although the aim of your stretching would be to increase your strength, power and flexibility, stretching before a warm-up could have the opposite effect. This is a habit that you may need to consciously change, as stretching is an almost automatic action for dancers after walking into a dance studio.

When stretching, you need to be aware of your own body and take the stretch as far as you can without causing pain or creating an unnatural position for your body. While it may be important for gymnasts or professional ballet dancers to have an amazing ability to do flexible feats, it is not for every dancer. Think about hip replacements later in life and how you may be limiting the length of time you will be able to dance if you force your body to perform beyond its physical capability.

The following activities provide stretches that can be performed after a class or after you have warmed up.

activity 18.05

QUAD STRETCH

- 1 Place one foot against a wall at about bottom height. Place the other foot flat on the floor, knee bent, your thigh parallel with the floor.
- 2 Push your bottom back towards your back foot, squeezing it in a little.
- 3 Take deep breaths. Each time you exhale, drop your ribcage and engage your abdominal muscles.
- 4 Continue for at least 30 seconds. Repeat on other foot.

activity 18.06

STRETCH FOR HAMSTRINGS AND FLEXIBILITY

- 1 Lie flat on the floor. Slowly and carefully raise one straight leg. Hold this leg behind your thigh or behind your shin. If this is difficult with the other leg straight on the ground, bend it for increased support.
- 2 Point foot and hold for five seconds. Flex foot and hold for five seconds.
- 3 Turn flexed foot to the left and hold five seconds, then turn flexed foot to the right for five seconds.
- 4 Point foot again for five seconds. Then lower straight leg slowly to the floor.
- 5 Repeat on other leg.
- 6 Once complete, bend both knees and bring towards your chest. Hold knees with both hands and stretch for 20 seconds.



activity
18•07

LUNGES

- 1 Lunge forward on right leg, maintaining straight-line body posture in upper body. Hold for six counts. Weight is forward in lunge.
- 2 Bring right leg back to centre, lunge to the right on right leg with foot turned out. Hold for six counts. Maintain line of body.
- 3 Bring right leg back to centre, lunge to the back behind body on right leg. Hold for six counts. Return right leg to centre.
- 4 Repeat on left leg.

activity
18•08

UPPER BODY STRETCHES

- 1 Stand in parallel with left hand on hip, right arm up and over the body, pointing to the left side.
- 2 Ensure that you do not let your supporting side drop. Try to keep it stretched as much as possible. Imagine your right hand has an electric pulse on the middle finger and you want to extend the ray as far as possible. Hold the stretch for 10 seconds.
- 3 Repeat on the other side.
- 4 This time, at the end of the stretch, allow the right hand to continue towards the right, sweeping in a circle in front of the body and coming to a position where both arms come to second position, then drop by your side.
- 5 Swing both arms forward with bent knees on forward swing. Allow both arms to swing back, bending knees once again. Circle arms from back at either side of the body, fully extend and circle forward, and bring down beside body.
- 6 Repeat the previous two steps on the other side.

activity
18•09

WHAT ELSE NEEDS STRETCHING?

Copy and complete the following chart. Refer to the information about muscles provided in the chapter to help you. You will already know some stretches that you can include, you can use stretches that have been provided in this book or you can search for stretches online.

Muscle group	Name of stretch	Basic instructions



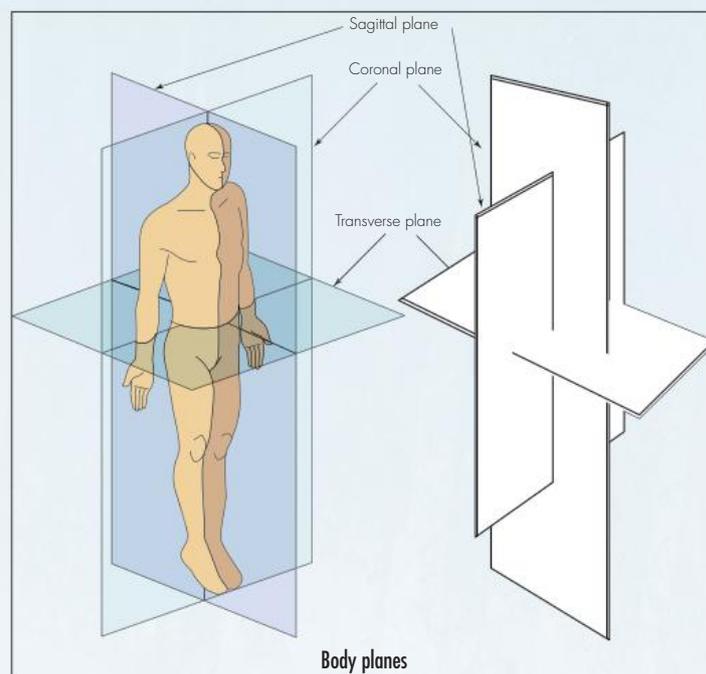
activity
18•10
IDENTIFYING MUSCLE USE

- 1 In pairs, create a short, flowing sequence that includes the following movements:
 - swinging upper and lower body
 - reaching
 - squatting
 - curling down the spine and up again.
- 2 Rehearse until you are both familiar with your short sequence. Then, one partner performs for the other. Swap roles. Watch your partner carefully.
- 3 Identify what muscles were used when performing this sequence. You may need to slowly work your way through each movement, identifying each muscle as it is used.
- 4 Write a list of the muscles used in your movement sequence and suggest appropriate stretches for these muscles.

PLANES AND AXES

A study of planes and axes is often called 'use of space' when conducted in dance. In this section, we will examine planes and axes to understand a body's range of movements.

A plane is a flat surface. Axis refers to a straight line around which a body rotates. There are three identified planes that are at right angles to each other. A sagittal plane is where an imaginary flat surface passes through the centre of a person's body from back to front. A horizontal or transverse plane is where the imaginary flat surface passes through the centre of the body (like a tabletop). The frontal or coronal plane has an imaginary flat surface that passes from one side of a person's body to the other.



The point at the intersection of the three planes is your centre of gravity. Fundamental movements are possible in each plane. Flexion and extension (movement that decreases and increases the angle between two body parts) are possible in the sagittal plane. Rotation (rotating the upper and lower limbs towards and away from the midline) is possible in the horizontal plane. Abduction and adduction (movement towards and away from the midline of the body) are possible in the frontal plane.

**activity
18.11****DISCOVERING HOW WE MOVE IN PLANES AND AXES**

- 1** Work with a partner to complete the following movements.
 - a** Stand in an imaginary sagittal plane and create flexion and extension movements.
 - b** Stand in an imaginary horizontal plane and create rotation movements.
 - c** Stand in an imaginary frontal plane and create abduction and adduction movements.
- 2** Once you have a clear idea of these movements, choreograph a short sequence that seamlessly moves between each of the three planes as you perform the fundamental movements relating to each plane.

**revision
activity**

This chapter has provided an introduction to help you develop an understanding of your own body through a brief study of basic anatomy.

In a 300-word essay, discuss what you believe are the most important messages regarding the relationship between anatomy and dance. Share your essay with the class and discuss different viewpoints.





SAFE DANCE PRACTICE



123rf/chaoss

SAFE DANCE PRACTICE requires each dancer to know their skeletal structure and muscular system, as well as their personal capacities and limitations. Dancers also need to understand the importance of warming up the body in preparation for a dance class. A warm-up increases blood flow to the muscles, ensuring they are prepared for the technical class. It is possible to start with slow and simple movement vocabulary to gradually warm the muscles, before moving into more complex movements.

Once the body is warmed up, dancers may work on conditioning, balance, flexibility and strengthening the body. Your state of mind is interrelated with all aspects of safe dance practice, as mental presence and concentration are essential elements in any effective physical exercise. Remember that what is really important in a dance class is building a sense of community and trust. You will be aware that you gain more from a class when you enjoy the lesson. If you think about this, you may find that it was often due to the fact that you felt a sense of community in the classroom. It is particularly important in a dance classroom that you feel comfortable and trust each other.

It is also important to know that there are various warm-up methods for a safe and sustainable dance practice. Therefore it is particularly important to find a way of warming up that suits your body.

SIMPLE WARM-UP ACTIVITIES

It is not always necessary to make your warm-ups technically challenging. Games or simple movements with a fun element can be used to get everyone moving. The following activities may be helpful in warming up.



JUMP IN, JUMP OUT

- 1 Hold hands in a circle.
- 2 The leader says, in any order, 'Jump left', 'Jump right', 'Jump in' or 'Jump out'. If the leader says 'Jump right', for example, everyone repeats the instruction and all jump right.
- 3 Continue for approximately 30 seconds.
- 4 After 30 seconds, when the leader gives an instruction, ('Jump right', for example), everyone shouts the opposite instruction ('Jump left') but performs the instruction given by the leader (all jump right).
- 5 Continue for another 30 seconds.

ZOMBIE TAG

- 1 The teacher secretly nominates one person to be a zombie.
- 2 Everyone moves quickly around the room, taking care not to get too close to anyone else to avoid being tagged by the zombie.
- 3 When someone is tagged, they turn into a zombie and walk with their arms out in front of them, with stiff legs. They may tag others if given the opportunity.
- 4 Keep changing the secret zombie whenever the number of tagged zombies increases.

GETTING OUT OF GAOL

- 1 Nominate one person to be 'the gaoler'.
- 2 That person chases everyone, trying to tag as many people as possible.
- 3 Once tagged, a person has to stand very still.
- 4 Two people may place their joined hands around a still person, who then steps over their arms to get out of gaol.
- 5 Change the gaoler several times.

BIG BIRD, LITTLE BIRD

- 1 Choose one person to be a big bird, moving around the space with both arms waving up and down like a large bird (maybe an albatross).
- 2 Everyone else places their hands under their armpits close to their bodies and moves around the space flapping their little wings.
- 3 The big bird must catch the little birds by tagging them.
- 4 When tagged, a little bird must find another little bird and perform the following actions:
 - Face another person.
 - Bring arms across in front of body, raising them above your head and extending out to the side and down.
 - Turn around and repeat back to back.
 - Join right arms and skip in a full circle in one direction, then join left arms and skip in a circle in the opposite direction.
 - You are then free to be a little bird again.
- 5 Change the big bird several times.

CARDIOVASCULAR ENDURANCE

Aerobic warm-ups can be found online that provide variety and may sometimes focus on warming up specific areas of the body. An ideal way of warming up the body and getting blood flowing to the muscles is to access aerobic workouts and show them on a large screen for everyone to follow.

Zumba is a registered dance fitness program created in the 1990s and has become a popular form of exercise. The accessible music and dance moves combine to create a fun work-out enjoyed by people worldwide.



activity
19•01

A FAST WORK-OUT

This exercise is similar to Zumba in that popular music is used to encourage fast and energetic dance moves. The secret is to lift your energy levels and participate with 100 per cent concentration to gain maximum benefit. If possible, have someone who has read and understood the instructions lead the activity. Alternatively, choose a section each to memorise and lead. Ensure everyone keeps moving, even if it means repeating a section more often than suggested.

Begin by walking in the space in time to the music. Do this for approximately 24 counts. When everyone is in position, have someone count the class in to begin.

SECTION 1

- Step widely to the right on the right foot and bring the left foot together. At the same time, with hands clenched, bend arms at elbow and raise forearms as stepping across; bring arms back to sides as the left foot comes together.

- Repeat to the other side.

- Repeat six times (three more each side).



SECTION 2

- Repeat as before to both sides but as you bring feet together, add a jump.

- Repeat six times (three more each side).



SECTION 3

- Step on right foot and jump, at the same time lift left knee and clap underneath it.

- Repeat to other side.

- Repeat six times (three more each side).

SECTION 4

- Repeat sections one, two and three.

SECTION 5

- Gallop to right side twice, starting on the right foot; arms swing in front of body to either side. Step to the right on right foot, arms straight out to the sides, bend down and place hands either side of the right foot.

- Repeat to the other side.

- Repeat six times (three to each side).

SECTION 6

- Perform 12 star jumps.

SECTION 7

- Bring arms across body to either side as you jump to take legs across the front of your body, jump out again and take arms out to the side.

- Repeat 11 times.





SECTION 8

- Lean back slightly as you place your right foot forward, foot flexed, bend left knee and stretch arms out in front of the body, clapping on each stretch.

- Repeat to the other side.

- Repeat 10 times (five on each side).

SECTION 9

- Run around the room and shake out each of your body parts.

- Begin again.



TAI CHI

Originating in China, tai chi is a form of martial arts that focusses on the subtleties of relaxation, breath and alignment. As a warm-up activity, it can help you work on coordination and balance. As a movement form that concentrates on a person being relaxed, it is an ideal activity for dancers. Relaxation does not mean being without care, but refers to learning ways of moving that are without tension. This requires a focus on the minute detail of body movement. Many people value the mental and physical health benefits of tai chi. When you have completed this exercise and discussed its benefits, you may wish to learn more about tai chi. This can be achieved by inviting a tai chi teacher to your classroom or by accessing classes online.



activity
19•02

PLAYING THE LUTE

This exercise should flow gently and slowly from one movement to the next. Knees should be softly bent. This short exercise is deceptive. While it seems relatively simple, executing it correctly requires a great deal of skill.

- 1 Stand with right foot slightly behind left foot. Stretch right hand out, fingers apart and relaxed, palm flat, facing side left in front of the body. With weight on your left foot, take a half step forward with the right foot. Place right foot back on the floor.

- 2 Bring right hand back, left hand forward and step back on the right foot.

- 3 As you bring your right hand closer to the left elbow, lift the left foot up and rest your heel on the ground. Supporting leg is softly bent.

- 4 Work with a partner to watch each other and suggest ways in which the flow of movement could be improved. Discuss the following questions with your partner:
 - a How did you use your breath in this exercise?

 - b Did you gain any sense of relaxation from performing this exercise?

 - c How was your alignment in this exercise?

 - d How does your alignment inform the way in which you perform the exercise?

activity
19•03

LIMÓN EXERCISES

Limón technique has a flowing quality. It incorporates elements of breath, weight and suspension. It is a form of movement that, when embodied, can provide a dancer with an opportunity to feel what is happening in their body, both physically and emotionally. Roehampton University in the UK developed the Limón Project in 2011, a summer program focussed on Limón technique.

- 1 Search the internet to find the Roehampton Dance Limón Project website. Browse the 'Video' webpage and watch the video *Weight*.
- 2 As a group, decide to learn the movements shown in the section of the video beginning at 23 seconds until 63 seconds into the video. This video is conducted as a class lesson, so instructions are given.
- 3 Replay the section until you have learnt the sequence. Perform as a class.
- 4 Perform again, this time with half of the class observing. Each observer identifies a performer to watch so that everyone performing has someone watching them.
- 5 The observers give feedback regarding how breath, weight and suspension were used in the sequence and how this might be improved.
- 6 The same students perform again. They discuss with the observers any differences they felt in their body or their movement.
- 7 Repeat steps four through six, swapping roles so that the observer becomes the performer and vice versa.
- 8 As a group, discuss how you felt when performing this technique.

activity
19•04

YOGA: SUN SALUTATION

Benefits of yoga include increased physical, emotional and general wellbeing. The sun salutation exercise stretches all the major muscle groups of the body and can be a method of relaxing the mind and deepening your breath. Many people start their day with a sun salutation.

- 1 Begin with feet in parallel, a hip-width apart, hands in prayer position in front of chest. Take a deep breath in.
- 2 As you breathe out, bring arms down and out to either side of body to a position reaching straight up with palms facing each other.
- 3 Breathe in.
- 4 Breathe out and perform a slight back bend with arms remaining held and following the direction of the back bend.
- 5 Breathe in, lean upper body slightly forward and bring arms out and down behind your body.
- 6 Breathe out as you bend forward from the waist and place hands on floor in front of feet. Ensure your head is loose.
- 7 Breathe in and place your right foot back into a straight line, balancing on your toe. Make sure your left knee is over your left ankle.



- 8** Breathe out and take the left foot back so you are in a plank position. Arms are straight, supporting your weight, and your body is straight.
- 9** Bring your knees down and come to lying flat on the ground, elbows bent and hands flat on the ground either side of chest.
- 10** Breathe in and push upper body up with the arms.
- 11** Breathe out into slight back bend.
- 12** Breathe in and move to a position known as downward dog (legs straight with bottom in the air, arms straight, head between arms to make an inverted 'V').
- 13** Breathe out.
- 14** Breathe in.
- 15** Breathe out and bring your left knee forward, arms straight and hands either side of your left leg.
- 16** Breathe in and bring your right foot forward so you are on straight legs hanging forward from your waist, head hanging loosely and arms hanging forward of your body.
- 17** Slowly breathe in and come to standing while bringing your arms up on either side to a position above your head with a slight back bend. Bring arms together above your head.
- 18** Breathe out and bring your arms down the front of your body in a prayer position in front of your chest.

activity
19•05
YOGA RESEARCH

Research the topic 'What does yoga contribute to dance practice?'. Conduct an online search on Google Scholar™, using the key terms 'yoga' and 'dance practice'. Skim read at least 10 articles that relate to your topic, then choose three articles to read in full. Write a 400-word discussion that summarises each of the articles.

STRETCHING

Warming up is essential before any stretching. Effective stretching should relate to your own body and its particular strengths and boundaries. While it is important to always strive to meet your potential, it is equally important to know your own body and its limitations. Flexibility levels are different for each person and are predetermined at birth. It is important however, for all dancers to improve the elasticity of the muscles through stretching; regular stretching will permanently increase muscle length. If muscles are not exercised, they will shrink.

Muscles provide the body with the ability to move. Cells in the brain, spinal cord and nerve centre receive and transmit electrical impulses, which in turn contract and relax the muscles. When an electrical impulse is transmitted to the muscle fibres, the signal stimulates the flow of calcium, which causes thick and thin myofilaments to slide across one another. This causes the sarcomere to shorten, and that in turn generates force and allows the muscles to do their work.

While stretching is used to increase flexibility, it can also assist in physical fitness, reduce muscular soreness and help prevent injuries. Take care not to overstretch as tissue damage may ensue. Too much stretching can weaken the muscles – quite the opposite of what you are trying to achieve. Overstretching to the point of pain will simply make the body part you are stretching more susceptible to injury. Overstretched muscles will underperform.

It is recommended that stretches are not held for longer than 10 seconds, with 15-second rests between stretches. Always stretch both sides of the body to avoid an imbalance. Use of the breath is important when stretching. Take care not to hold your breath. Instead, allow the breath to support your stretch.

Some excellent articles on safe dance practice and stretching can be found on the Ausdance and DANZ websites. These should be read alongside the information in this book. The following activities provide some simple stretches and do not comprehensively stretch every part of the body. You can search the internet to find many different stretches. You may also have stretches you know well that you can share with the class.

CROSS-LEGGED STRETCH

Sit on the floor with legs crossed over. Allow the weight of your head to gently tip forward and allow a sequential move through each of the vertebrae of the spine so that at the extent of the stretch you are leaning forward over your crossed legs with your hands touching the ground out in front of you. Take this stretch and curve as far as you can and then add a hinge from the hips to take you further forward. Hold for 10 seconds, curl up and relax for 15 seconds, then repeat.



SHOULDERS, BACK AND ARM STRETCH

Lift right arm up and place palm of hand on your back, reaching as far down as possible. Bend left elbow and bring left hand up your back to join with right hand. Hold for 10 seconds. Relax for 15 seconds. Repeat to the other side.



HIPS, STOMACH AND LEGS

Lunge forward onto the right foot, knee bent at a 90-degree angle. Allow a straight upper body to drop down to accommodate the stretching out of the left leg so that the left toe is supporting the leg and there is a straight line from the right knee to the left toe. Stretch for 10 seconds and repeat on the other side.



GLUTEUS STRETCH

Sit on the floor with left leg straight out in front of you and the right knee bent, right foot crossed over the left leg and placed on the floor just above the left knee. Ensure that your back is straight and you are evenly balanced on your 'sit bones'. Keep breathing. Grab right knee with both hands and pull across the body to achieve a stretch. Hold for 10 seconds. Relax for 15 seconds. Repeat on other side. Repeat to both sides.



QUADRICEPS STRETCH

Stand against a flat wall, feet a hip-width apart and in parallel. Slowly slide down the wall, dropping your bottom toward the floor as you bend your knees. When it is not possible to go further without moving away from the wall, stay still for 10 seconds. Rise up, wait 15 seconds and repeat.



Design a warm-up for yourself that suits your body. Imagine that this warm-up will be followed by a general contemporary class. In 300 words, write out each activity that will form your warm-up. In a 600-word written discussion, address the following points:

- your awareness of your own body (its strengths and limitations) and what you need to do to prepare your body for a contemporary class
- how each of the warm-up activities you've selected would warm up your body (what would they be focussing on?)
- why these warm-up activities were chosen and how they relate to your body specifically.

revision
activity



20

TECHNIQUE AND PERFORMANCE



123rf/chaoss

TECHNIQUE can refer to a particular choreographic style of dance and also to the way in which an individual moves. For example, you can discuss Cunningham technique. You can also discuss whether a particular dancer has a strong or weak technique. This chapter examines both meanings of dance technique. Performance and technique are best taught through direct communication between dancer and classroom or studio teacher.

activity 20•01

LESTER HORTON TECHNIQUE

American dancer and choreographer Lester Horton was born in 1906 and died at age 47. His technique lives on in dance institutions worldwide. He began by studying anatomy and developed exercises to strengthen and open up the body for performance. His exercises require attention to detail and allow dancers to transition smoothly from floor, to knees, to standing. His technique has an emphasis on pelvic hinges and flat backs, and it contains thrusts of extended arms, legs and torso; lunges; swings; deep second position pliés; leaps; and jumps in space. This activity allows you to experience one of his basic strengthening exercises in flat back and plié.



Shutterstock.com/Nanette rebe

- 1 Choose your own suitable music or listen to Mozart's 'Laudate Dominum' sung by Kiri Te Kanawa.
- 2 Stand in parallel, arms by your side.
- 3 Hinge forward at the hips, arms remain at your side. Create a flat 'tabletop' back. Hold for six counts.
- 4 Slowly rise back to standing.



- 5 Repeat. Once you have reached a flat back position, bring arms from side and around front of body to extend out in a straight line from the flat back position. They should pass your ears as you maintain the line of your body. Hold for six counts.
- 6 Slowly rise to standing with arms remaining extended.
- 7 Bring arms from above head in a circle down either side of body to a position beside your body.
- 8 Repeat your hinge into a flat back position, arms around and forward of body. This time plié by bending knees while in this position. Repeat the plié, then slowly rise to standing, arms above head.
- 9 Repeat step seven.
- 10 Repeat the hinged flat back and bring arms around and in front of body. This time rise up onto your toes in this position and hold for six counts.
- 11 While remaining on your toes, slowly return to standing, arms above head.
- 12 Repeat step seven while remaining on toes.
- 13 Slowly lower heels to the ground.
- 14 Repeat hinged flat back, bringing arms around side of body to a position forward of body. Plié deeply, then take extended arms down to the floor. Straighten legs while in this position. Rise up to standing.
- 15 Continue moving slowly from an upright position into a back bend, arms extended.
- 16 Slowly move to an upright position, arms above head.
- 17 Repeat step seven.
- 18 Discuss how difficult or easy you found this activity. Where could you understand the need for attention to detail?

activity 20•02

VIEWING TECHNIQUE FROM A DIFFERENT PERSPECTIVE

A 'strong technique' has for many years referred to how well a dancer executes particular movements. Very often, it also refers to how well the dancer is able to demonstrate virtuosic movements (32 fouettés, for example). While this is still the case, there is an increasing move in this era towards dance being simple and uncomplicated. As long as the intention is to dance, then anything can be dance. Sometimes this type of dance is known as performance art. It is difficult to define performance art, as it may be almost anything, but it does relate to postmodernist traditions in a Western culture.

- 1 Search online for articles relating to performance art. As you read different articles, take notes on what stands out to you as being of particular interest from the article and what provides you with an idea of a performance art piece you could do yourself.
- 2 Imagine that you have been asked to create a performance art event in your neighbourhood. The local youth centre would like you to draw attention to the drug and alcohol problem that exists in your community. In 400 words, describe your project:
 - a What would you do?
 - b How would you go about it?



'Listening for Disappearing' by Becca Wood. Participants: Christina Houghton and Kate Bartlett.



- c Who would be involved?
- d Would you make it interactive between the audience and performers or would you perhaps ignore the fact that the audience was there? Why?
- 3 Remember that you are challenging your audience to think differently and break down barriers that have long existed about the meaning of 'art'.
- 4 Discuss each person's project, with a particular focus on the following questions:
- a Would the project really speak to an audience? Does it have a clear message?
- b Could you understand the reasoning behind the project?
- c Would it be possible to actually present this project?

activity 20•03

EXAMINING CONVENTIONAL TECHNIQUE

It is not always possible in a classroom situation for you to know exactly what it is about your own personal technique that needs development. You may feel that you are keeping up and that you dance well, so why aren't you achieving the grades you sometimes expect? This activity will assist you in looking at your own technique in order to understand areas that might need improvement.

- Form a pair. One person in the pair should have more experience than their partner. Everyone has something to learn. An inexperienced dancer may not perform as well as their experienced partner, but they know equally well what to look for in analysing a good technique.
- In pairs, complete either of the following tasks:
 - Create one minute of choreography that includes variety in movements, tempo and dynamic qualities.
 - Revise a dance that you have been working on in class.
- Discuss with each other the areas you are finding difficult. Ask your partner to watch the following specific aspects of your technique:

• timing	• expressive qualities as related to the particular work
• precision	• ability to execute a movement correctly
• energy	• mistakes
• posture	• use of space.
- Take turns performing for each other. While one person is performing, the other person takes notes in order to provide valuable feedback for their partner. The feedback should not be personal criticism but should help each other improve.
- When you have both performed and received feedback, repeat the task. Continue to perform and receive feedback until you both feel that an improvement has been made. As a class, discuss what areas you improved in by doing this activity.



activity
20•04

USING FILM TO CAPTURE TECHNIQUE

This activity allows you to examine your own technique and provide yourself feedback in order to improve and grow as a dancer.

- 1 Rehearse a section of a dance that you have been learning in class.
- 2 In pairs, take turns filming each other performing. Watch your performance through with a view to recognising which areas require improvement.
- 3 Copy and complete the following chart.

Aspects of technique that require improvement	What I need to do to improve this area

- 4 Rehearse the dance work again, with reference to making improvements in your performance.
- 5 Write a 200-word report on your performance and how it has improved.

activity
20•05

ANALYSING TECHNIQUE

While it is not difficult to look at a non-professional dancer to discover strengths and weaknesses of technique, it is more difficult to find weaknesses in the technique of a professional dancer. There may be room for improvement in some instances, but this is hard to identify without many years of experience. This activity examines individual strengths within a dance work.

- 1 Search the internet to find and watch a clip of *Hou 2013*, by Atamira Dance Company. Identify two dancers to follow throughout the clip. Watch them carefully. You may need to watch this clip several times.
- 2 In 400 words, discuss the technical strengths of these two dancers. What did they bring to the piece?
- 3 As a class, discuss the following questions:
 - a What strengths did individual dancers bring to this production?
 - b Could you notice individuality in the different performers? Explain where you noticed this and what it was about individual dancers that made their technique different.
 - c Did it matter that they weren't all exactly the same? Should they have been the same?
 - d What did you enjoy about this short clip?



Photo by Lewis Mulatero; Atamira dancers: Mark Bonnington & Bianca Hyslop;
 Programme credit: Hou Choreographic Development Program

activity
20•06

CAN WE TALK ABOUT THIS?

Lloyd Newson is an Australian who studied psychology and social work in Melbourne before turning to dance. He won a Helpmann Award for *Can We Talk About This?*, a work about freedom of speech, censorship and Islam.



DV8 Physical Theatre. Performers: Hannes Langhoff and Kim Jomi Fischer. Photographer: Oliver Manzi.

- 1 Go online to find the video 'World Premiere DV8 Physical Theatre – *Can We Talk About This?*' and watch it through. In the clip, Newson explains the work and talks about challenging his mind as well as his body. Listen carefully to what he says about his work.

- 2 After viewing the video clip, answer the following questions:
 - a What does Lloyd Newson believe about technique?

 - b How did Newson choreograph *Can We Talk About This?*

 - c What was the technique of the dancers in this production? What were they expected to do and how well did they achieve this?

 - d Has the video clip changed your understanding of the word 'technique'? If so, how?

- 3 As a group, discuss your thoughts and feelings regarding *Can We Talk About This?* Think about the following questions in your discussion:
 - a What did you think of the dance work and why?

 - b How important is it to have a message in a dance work?

 - c Could Newson have achieved the same outcome through another genre or style of dance? Justify your opinion.

- 4 If you have enough time, find and watch a clip of Lloyd Newson's *The Cost of Living* online and discuss his work further.

activity
20•07

MINUTE DETAIL

The following activity examines minute detail of the hands and fingers in order to work with a group in unison.

- 1 In groups of three, choreograph 20 seconds of hand and finger gestures. Look at: the exact distance between fingers, the exact point of contact, one finger with another, the timing of the changes, and the level and direction of the hands.

- 2 Rehearse. Continue rehearsing with one person stepping out and watching the other two in order to tighten up the choreography until everyone has observed and provided feedback for the group.

- 3 Perform for the class. In your group, discuss the following questions:
 - a How easy or difficult was it to get every single movement exactly the same?

 - b How did it look when everyone was totally in sync with each other?

 - c What did you notice about dancers' hands and fingers that you had never noticed before?

- 4 In the same groups, rework your choreography to include the whole body and to travel. Perform.

- 5 Discuss how having a strong understanding of the hand movements assisted in developing the choreography for your dance.

activity
20•08

A CUNNINGHAM CLASS

The following activity allows you to experience a Cunningham technique class. The Cunningham technique is designed to promote fluidity of both body and mind. A strong sense of one's spine is an important aspect of this technique. Although there appears to be a balletic quality to some of the movement, Cunningham's methods are completely different to ballet. Changes of direction are evident in class exercises and in Cunningham's dance works. His choreography is known to have a well-developed sense of rhythm, despite the fact that he does not attach his dances to any musical compositions.

- 1 Go online to find the video 'Cunningham Technique © – Elementary Level' from 1984.

- 2 Watch the video on a large screen or follow someone who is able to access the onscreen video. The film moves slowly enough that it would work even if only one person is able to access the video. Follow the exercises throughout the 34-minute video.

- 3 As a class, discuss the following questions:
 - a Which exercises had you done before?

 - b Where did you find similarities with the Lester Horton technique?

 - c How did this technique suit your particular body?

 - d What do you know about Merce Cunningham?

- 4 Search the internet for 'Merce Cunningham dance capsules'. Navigate to the website to gain access to many of Merce Cunningham's choreographies. Choose one to explore. Look at still images, listen to music and, where possible, watch a video of the choreography.

- 5 Write a 300-word discussion that provides the reader with an understanding of the Cunningham technique.

activity
20•09

ISADORA DUNCAN TECHNIQUE

Isadora Duncan's choreography is based on a free-flowing, organic technique that involves walking, running, kneeling, reclining, reaching, skipping, leaping and turning. Although this technique may look simple and easy to perform, it is, in fact, more difficult to execute correctly than it looks. Duncan believed that movement stemmed from the solar plexus and drew her inspiration for movement from nature and Greek and Renaissance art. The foot and calf are important in Isadora Duncan technique as the foot peels naturally away from the earth through a lifting of the knee and leg. Arms are lifted expressively in line with the rest of the body.

- 1 Search the internet to find the video *Who was Isadora Duncan? Isadora Duncan dances and dance technique*. Watch it through and discuss what you noticed about the Isadora Duncan technique.

- 2 Search the internet to find the video *Isadora Duncan Dance Technique and Repertory Screener*. Watch it through. Recreate the first dance by watching and pausing the video.

- 3 Perform this dance work together. Discuss the following questions:
 - a How did it feel to dance this way to this music?

 - b How easy or difficult did you find this dance? Why?

 - c How different was this technique to others you have studied? Provide examples.

activity
20•10

GAGA TECHNIQUE

Gaga is a movement language developed by Ohad Naharin, who has been the Artistic Director of Batsheva Dance Company since 1990. While gaga dance technique develops strength, flexibility, stamina and agility, it is also designed to provide body self-awareness. This technique allows dancers to change movement habits and find new ways of moving beyond the familiar. Sessions are run without pauses, but ongoing instructions lead the dancers to add layers to their movements. It differs from conventional dance training by offering flexibility and personality.

- 1 Go online to find a video clip of Ohad Naharin discussing gaga movement and watch it through. In a short response, describe the main points that you gained from watching and listening to this video clip. Share your information with the class.

- 2 Search the internet to find a video of Ohad Naharin's *Deca Dance*. Watch at least 30 minutes of this work. In 100 words, discuss where you could recognise the influence of gaga movement on the dancers' performance technique. Share your findings with the class.

- 3 As a class, discuss how you might use this technique. Would it be valuable for you?



This chapter has provided a range of different techniques and performances for you to experience and consider. In a 500-word essay, discuss your definition of the word 'technique'. What does technique mean to you? How would you describe your own technique?

revision
activity



21



123rf/chaoss

PRODUCTION

PRODUCTIONS allow dancers a unique experience that raises adrenaline levels and often heightens the quality of a performance, leaving most performers with a feeling of satisfaction and pride. If you are a student who tends to focus on mistakes, remember that an audience may not even notice a mistake. Dance is a wonderful performing arts medium where mistakes can be covered with a little confidence on the part of the performer. Performing allows dancers to improve their confidence and self-esteem. The audience reflects on what they are given, and if you look as though you are enjoying yourself, then they will enjoy the work. If you are totally involved in a role, the audience will feel what you are feeling.

Taking a performance into production requires careful planning and discipline. Areas to consider are costumes, props, lighting, sound, stage management, front-of-house, advertising and budget. Your dance production may have a director and a producer, or even a set designer, depending on its size and scale. Professional dance companies may have their productions managed by a committee or a team of people. If your production is an in-school presentation, your teacher may need extra support and understanding around a production period as they are likely to manage all of the stated roles on their own.

activity 21•01

WHAT IT ALL MEANS

- 1 Copy and complete the following chart.

Role	Duties and responsibilities
Costume designer	
Lighting technician	
Sound technician	
Set designer	



Role	Duties and responsibilities
Stage manager	
Front-of-house manager	
Advertising manager	
Director	
Producer	
Performer	

2 Discuss your understandings of these roles as a class. Fill in any gaps in your chart.

LIGHTING DESIGN

There is a dialogue between lighting and choreography that can be quite poetic. Lighting designers can sometimes become co-creators, working together with the choreographer from the conception of an idea. Theatrical lighting will enhance a performance, creating mood and focus. Lighting can turn an average dance into something special and, in dance, lighting often takes the place of scenery. Sidelights are commonly used in dance as they reveal the form of the dancers. The lighting colours need to be used with consideration to the colours of the costumes as one colour may completely change another.

Lighting for dance must be designed to reveal the sculptural qualities of the moving body. Although collaboration with a lighting designer is very important in a professional production, you may need to design your own lighting plot for a school production, which will depend on what is available. Take care not to focus so hard on the lighting that the actual choreography is lost. The lighting should support and enhance your dance, and you do need to be able to see the dancers.



iStock photo/Amireca_alfa

activity
21.02

LIGHTING DESIGN

1 Answer the following questions about a dance that you have choreographed:

- What is the mood of the dance? Hard and sharp, flowing, soft and fuzzy, mysterious, dramatic, tense, etc.?
- How many dancers are there in this work? Do they all need to be seen at all times?
- What costumes have you designed? How will they need to be lit?
- How can lighting reflect the music you have chosen? Are there accents in the music that require highlighting?

- e Where are the transitions in the work? Should they be accented, blended or is this where the lighting should change?
-
- f Should your lighting play a supporting or a dominant role?
-
- g What colours best support the theme and mood of the dance?
-
- 2 Research types of lighting fixtures and stage lighting for students. Write down the names of different lights and their function.
-
- 3 Plot your lighting design. First, write the basic details:
- your name
 - name of dance
 - music
 - length of dance.
-
- 4 Next, prepare the information for the first cue. Let the lighting technician know exactly when to begin the lighting. Be sure all of the following points are covered:
- Are the lights on before the dancers enter or do they enter in a blackout? Do the dancers begin in a silhouette?
 - What type of lighting do you want?
 - What colour do you want? General wash, full light, dim light, etc.?
 - How do you want your first cue? Slow or average fade in, fast snap on with full lights?
-
- 5 Then, prepare the information for the second cue:
- What is the timing for this change to happen? Connect the timing with the music and, as an extra precaution, describe when the change happens ('when all dancers form a circle', for example).
 - How do you want the lights to change here?
 - What type of lighting do you want?
 - Do you want a colour change?
 - Are there any special effects you require?
 - How do you want the crossover lighting change to happen?
-
- 6 Continue notating all cues until the end of the dance. For your final cue, make it clear when the dance has finished and allow the lighting technician to know whether you want a slow fade or a snap finish and at what point. What will the dancers do to indicate the end of the performance?
-
- 7 Use this plan if your class is planning a production.
-

SOUND DESIGN

Sound design for a dance may mean live music or sound that the dancers make themselves. Most often, in a school situation, sound means prerecorded music. The sound technician will need a high-quality recording of your music ahead of time so that the technician can create a master of all the music in the order in which it will be played.

Sometimes students choose music that is too long for the choreography and attempt to cut it or have the sound technician fade the music. This always leaves the audience with an unfinished



feeling. It is better to choose music that is the length you want and create your work to fit the music. Remember that you can use repetition and other choreographic devices to extend the dance, should you need to. Be careful, though, not to repeat a section for the sake of filling in the music. Every part of your choreography should be meaningful. Take care if you are editing music from several different pieces to fit together. The music must flow seamlessly from one section to another, which is not easy to achieve. Sound can enhance or detract from a performance in the same way as lighting.

activity 21.03

CREATING DANCE TO SUIT THE MOOD OF THE MUSIC

This activity allows you to discover a particular mood in a piece of music and develop your choreography accordingly.

- 1 Search online for 'Smooth Jazz: Endless Summer (10 Hours Jazz Music Session)' by Escape One. Listen to the music, then write down four words that describe the mood of this music.

- 2 Create 30 seconds of movement to complement the music.

- 3 Join with a partner and teach each other your sections. Perform them together.

- 4 Create another 60 seconds of movement together. Repeat the music and choreography from the beginning. Find a way to finish your choreography in the last few seconds of the music.

- 5 Perform for the class. Discuss the following questions:
 - a What type of choreography captured the mood of the music? How?

 - b Did the use of repetition assist in making the mood clearer? Why or why not?

 - c Suggest a piece of music and what style, genre and mood could be created through dance.

STAGE MANAGER

Once a show is in production, the stage manager is in control. All performers follow the directions of the stage manager. The stage manager calls the show, communicating through a headset to the lighting and sound technicians and the backstage crew. The backstage crew is responsible for ensuring a smooth transition of dancers off and on the stage, setting

and recovering props, and changing over sets where necessary. The stage manager will let the technicians know when the dancers have entered the stage in a blackout, for example. If something unexpected happens, the stage manager provides guidance about what to do next.

FRONT-OF-HOUSE MANAGER

The front-of-house manager is responsible for the smooth running of the ticket box and ushering on the production nights. Tickets, which are likely to have been designed by the advertising team, can be sold at the door or in advance, depending on your preference. In a school hall situation, it is best not to number the tickets, allowing audience members to find their own seats. If your school has a designated arts auditorium, then you may need to number the seats accordingly. The front-of-house manager is also responsible for organising ushers to assist people to their seats. Should there be an interval in the performance where refreshments are made available to the audience, the front-of-house manager takes responsibility for this aspect of the production.

ADVERTISING

Advertising for a dance production requires the advertising manager or members of the advertising team to take advantage of all advertising outlets available. This includes preparing a press release for media outlets, using social media to increase awareness of the performance, organising an item for assembly to advertise the production and writing a newsletter item for parents. The advertising team is responsible for designing posters and tickets, and also for distributing the posters.



Photo by Ellis Parrinder for Sydney Dance Company

activity 21•04

DESIGNING A POSTER

- 1 Design an eye-catching poster (A4 size) that makes good use of colour and composition to advertise your production. The poster must include the following production information:

- title
- date and time
- venue
- cost
- ticket sale information.



- 2 The poster can include any other important, relevant information, but do not add any unnecessary information, as your poster needs to grab a person's attention and provide only the details they need to know.
- 3 Create an advertising team of four people. Share your posters within your advertising team. Provide advice as to how each poster could be improved. Choose a design that everyone agrees on, which may mean modifying an existing poster or creating a new poster that incorporates elements from different posters.
- 4 Each member of your advertising team takes on one of the following roles:
- press release
 - assembly advertising
 - newsletter item
 - social media.
- 5 Create a written document for your role that clearly advertises your production.
- a Provide all necessary details.
 - b Provide a context for the production. (Who are you and why are you doing this?)
 - c Highlight something special about the production. (One group is performing a piece that they are later touring to the USA, for example.)
 - d Make the information relevant, dynamic and interesting.
 - e Summarise the key information in the conclusion.
- 6 Create a marketing plan that is exciting and creative. Present your marketing plan to the class. When all plans and posters have been presented, choose one to be used for your school production.

COSTUMES AND PROPS

It is always fun to dress up for a production. Costumes are not just fun, however; they also help to establish role and character when performing. Take care to dress for the art of the choreography and not for yourself personally. It is easy to fall into the trap of designing a beautiful or fun costume for a role that only requires you to wear a leotard, tights and skull cap, for example. If the costume complements the choreography, music, lighting and design, then you will know that it is right for you.



Design ideas for Mangrove Creatures – five selected for the production; Robyn Gordon, designer of costumes and interactive sculptural forms for the set, 1995; 'Please, no more palms' – title of this contemporary dance; Cheryl Stock, director and choreographer; Dance North (North Queensland Ballet and Dance Company), Townsville; Premiered in Canberra 1995 at the National Festival of Australian Theatre.

activity
21.05

DESIGNING COSTUMES

This activity allows you to let the creative juices flow as you design a costume. If you have sewing skills, you may also be able to make the costume. When creating dance costumes, detail is not as important as the overall effect that allows for ease of movement.

- 1 Consider the dance you are designing costumes for. What characters, mood and images do you wish to convey to an audience? Begin sketching some ideas on a piece of paper as a rough draft.

- 2 When you have settled on a design idea, begin creating your ideas on a separate piece of paper. Colour in the costume ideas. Label the front view and back view of the costume. Indicate if the costume is for a male or a female performer. Next to the sketch, provide the following information:
 - type of fabric

 - explanation of detail, for example 'champagne gold mesh top over white crop top'

 - colour and effect, such as 'translucent, shimmering chiffon fabric'

 - any other relevant details, for example 'splits here', with an arrow indicating under the arm.

- 3 Present your ideas to the class. Where the class wishes to use a particular costume idea, discuss how these costumes could be made and who would make them. It may be possible to buy a simple pattern and add to it with your own creative ideas. Have someone cost the fabric and accessories. When everyone agrees on a costume, you have a few options:
 - a Buy the pattern and material and make the costumes yourselves.

 - b Approach the sewing teachers or students and request assistance in making the costumes.

 - c Pay an outside professional to make the costumes. That person may be able to create the costumes to the given design and may source the material for you.

 - d Send a letter home requesting that parents volunteer to assist a group of students in making the costumes.

THE PRODUCER

The producer of a dance production has overall control of every aspect of a production, except the creative vision and direction, which the director is responsible for. The larger the production, the larger the task for the producer.



Costis/Eric Robert/WIP Production

activity
21-06

PLANNING A BUDGET

In this chapter, you have examined different tasks involved in a production. In this activity you will need to use your research skills to gain a sense of the cost involved in staging a school production in a professional venue.

- 1 Choose a venue for your performance. Consider how many dance items you will require to fill the program. Copy and complete the following chart.

Title	Hours or number of items	Cost
Venue hire		
Venue staff (if required; account for rehearsals at venue as well as performances)		
Costumes		
Lighting technician		
Sound technician		
Advertising costs		
Royalty payments for use of music		
Travel (if required)		
Sets and props (if required)		
TOTAL COST (approximate)		

- 2 Discuss the average cost as a class. Consider the following factors:
 - a What will a seat need to cost? How many seats would you need to sell to recover these costs?
 - b What is the seating capacity of the venue? Will it be possible to fill the venue?
 - c What other ways can you set about recovering this cost? If you suggest a cake stall, for example, think about how much you could expect to make. Develop your ideas further so that you have an idea of the income that you could generate.
- 3 Discuss whether or not you had thought about production budgets before. What has it opened up for you in your thinking?

This chapter has provided an overview of various production roles. Imagine that you are a performer. If you were required to take on another role in production, what would it be and why? Discuss in 500 words the following questions:

- What are your expectations of the role?
- What difficulties could you encounter? How would you deal with them?
- What personal strengths would you bring to the role?



revision
activity

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 handles the artistic direction of a company – very often the choreographer

asymmetrical unbalanced proportion in the design of the shape

balance equal distribution of weight

Bauhaus school in Germany that combined craft and fine arts and was famous for its approach to design

binary two-part choreographic structure with an A and a B section

brainstorm to come up with some spontaneous ideas

canon choreographic device to organise movement

cardiovascular system of the body consisting of the heart, blood vessels and blood

choreographic devices ways of organising and altering movement

choreographic process method through which a dance is created

choreographic structure form used in the creation of a dance

contemporary dance related to modern dance and not necessarily in narrative form

context situation and setting in which the dance occurs

continuity way in which a film or dance flows seamlessly from one section to the next

culture values, customs, practices, language, history and conventions shared by a particular group

embellishment choreographic device where detail is added to the original movement sequence

energy level of weight or force applied to a movement

eurythmics concepts of rhythm, structure and musical expression taught through movement

expressionism 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 or body parts, or the direction in which a dancer faces

form way of organising movement

genre specific category of dance – a dance style

historical context when the dance was made or the era the dance is set in

improvisation freedom and creativity in making dance – spontaneous creation

inversion choreographic device where one would execute a movement as though looking in a mirror

kinesiology study of muscles and how they function, mechanics and structures of body parts involved in movement

K-pop Korean pop music characterised by audiovisual elements and dance

levels high, medium or low

literal directly relating to a storyline or idea

locomotor travelling

motif short section of movement

movement quality way in which a movement is performed

narrative choreographic structure or form that follows a storyline

pedestrian movement everyday actions such as walking, running, sitting and standing

phrase short section of movement

plié to bend – a bending of the knees

recitative sung section of an opera linking more important arias

repertoire body of dance works

repetition choreographic device where a movement or motif is repeated

retrograde 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 form with three or more themes, returning to the main theme A B A C A D A

somatic education viewing the body from a first-person perspective

symmetrical balanced, even design – equal on both sides

technique skill in dance

ternary form returning to main theme A B A

DANCE FOR SENIOR STUDENTS

Written by an award-winning author, this second edition of Barbara Snook's *Dance For Senior Students* has been updated with all new content for students in Years 11–12. This 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, *Somatics*, *Modern dance*, *Choreographic devices* and *Creative activities* are included, the latter of which is a bonus chapter exclusively devoted to new activities.