

Part 2: Unpacking the 5 arts subjects

This section of your Reader for EDN227/EDN225 is designed to provide more detailed unpacking of the five arts subjects in the Australian Curriculum: The Arts (ACARA 2014).

The material here must be read in conjunction with the curriculum document (and is not a substitute for the curriculum).

Dance

What is Dance

Dance is expressive movement with purpose and form.

List the different types of dance you know.

Compare different types of dance in different cultures, places and times

List the dance teaching you have seen in schools.

Compare your experiences of dance in schools with what is outlined in the *Australian Curriculum: The Arts*.

What do we teach about dance?

Learning in Dance involves students exploring elements, skills and processes through the integrated practices of choreography, performance and appreciation. The body is the instrument of expression and uses combinations of the elements of dance (space, time, dynamics and relationships) to communicate and express meaning through expressive and purposeful movement.

Making in Dance involves improvising, choreographing, comparing and contrasting, refining, interpreting, practising, rehearsing and performing.

Responding in Dance involves students appreciating their own and others' dance works by viewing, describing, reflecting, analysing, appreciating and evaluating.

Both Making and Responding involve students learning choreographic, performance and appreciating processes to engage with the elements of dance and to use safe dance practices.

<http://www.australiancurriculum.edu.au/thearts/learning-in-dance>

In Dance students build on their Fundamental Movement Skills (FMS) to use:

- ◆ the Elements of Dance
- ◆ Viewpoints*
- ◆ Types of Dance

and develop skills, techniques and process of dance while using the body as the main material of dance.

In Dance we teach students to

- ◆ choreograph
- ◆ perform
- ◆ respond to (appreciate) dance

Choreographing includes students drawing on their developing movement vocabulary as they engage in the creative process of making dance. As they explore and shape their ideas they will be involved in processes such as improvising, exploring, selecting, creating and structuring movement to communicate their intentions.

Performing includes students acquiring skills by practising, rehearsing, refining and applying physical and expressive techniques.

Appreciating includes students describing, explaining, evaluating and critically analysing their own dances and other dances viewed.



Elements of Dance

Building on Fundamental Movement Skills, the Elements of Dance are space, time, dynamics and relationships.

space	where the body moves, including level, dimension, direction, shape, active space, positive space, negative space, planes, pathways, general space, personal space and performance space
time	when dance occurs (how long it takes), including metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness, beat
dynamics	how dance is performed, including weight, force, energy and movement qualities
relationships	relationships are always occurring when the body dances with regard to associations or connections; relationships between body parts (for example, right arm to left arm, hand to face), the body and the floor (for example, close to, away from), the body and objects (for example, a chair, fan, stick, scarf), the body and space (for example, an expansive or limited relationship), the body and others (for example, dance to one other or more dancers)

ViewPoints

In both Making and Responding, students learn that meanings can be generated from different viewpoints and that these shift according to different world encounters. As students make, investigate or critique dances as choreographers, dancers and audiences, they may ask and answer questions to consider the choreographers' and dancers' meanings and the audiences' interpretations. Meanings and interpretations are informed by an understanding of how the elements, materials, skills and processes are used in differing social, cultural and historical contexts. These questions provide the basis for making informed critical judgments about their own dance and the dance they see as audiences

Types of Dance

Learning in Dance involves students engaging in dance experiences which explore different types of dance drawn from a variety of genres and styles including theatrical, traditional, social, ritual and other current dance styles.

Skills

Techniques	Fundamental Movement Skills Technical skills Expressive skills Style specific techniques
------------	---

Materials

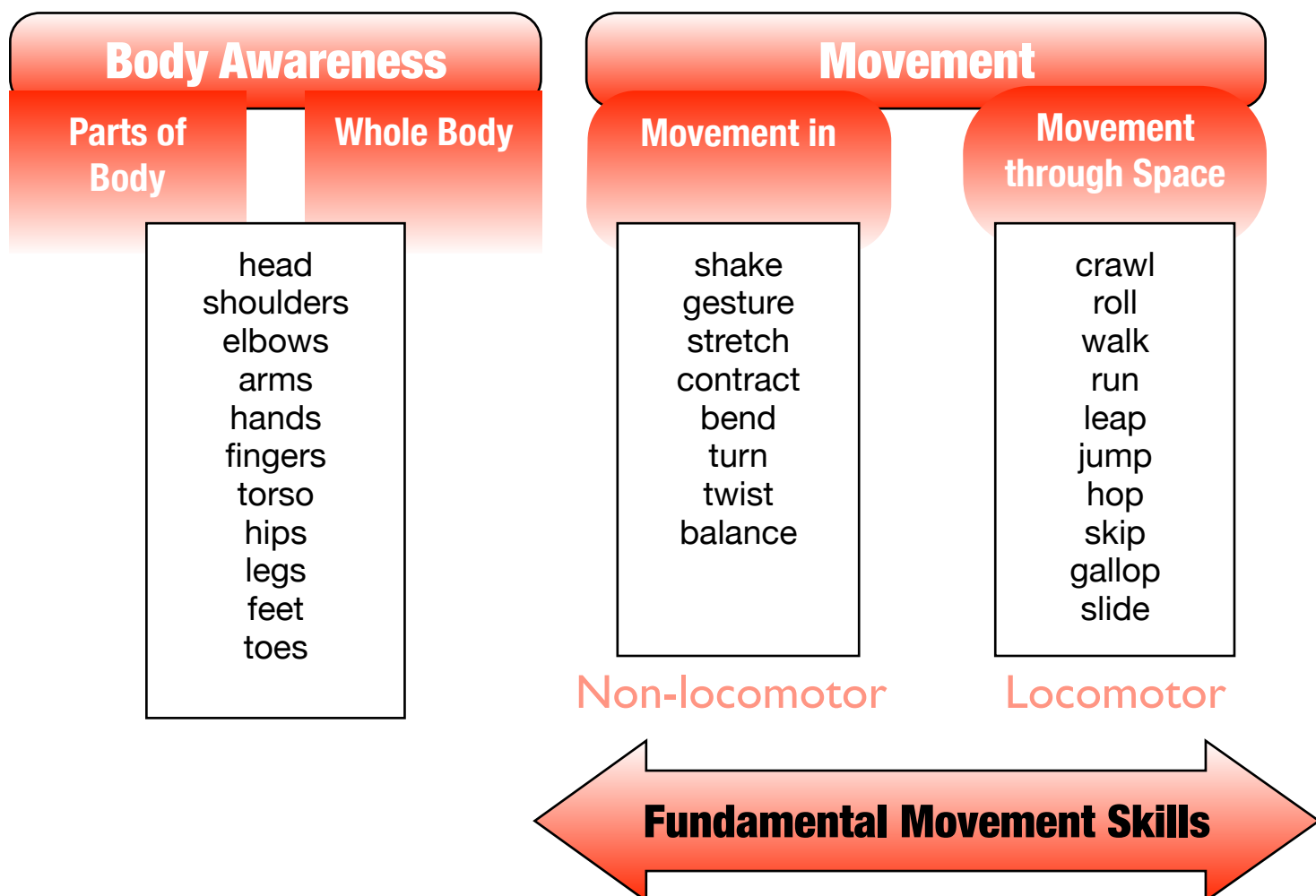
Body	<ul style="list-style-type: none">• body awareness• body bases• body parts• body zones
Movement	<ul style="list-style-type: none">• vocabulary for expressing and giving form to feelings and ideas
Production elements	<ul style="list-style-type: none">• performance spaces, costume, props, lighting, sets, multimedia, sound• dancers (number, gender, role, anatomical structures, abilities or capacities)

Body Awareness and Fundamental Movement Skills

All dance begins with Body Awareness and Fundamental Movement Skills (FMS) the everyday movements we make.

We talk about

- ◆ non-locomotor movement – movement we make without moving from one place to another
- ◆ locomotor movement – movements we make as we move from one place to another



You can't assume that your students will know and be able to show you their parts of the body nor have an understanding of Fundamental Movement Skills.

Connect this learning with Health and Physical Education.

Elements of Movement and Dance

Space

where the body moves, including level, dimension, direction, shape, active space, positive space, negative space, planes, pathways, general space, personal space and performance space

Direct<—>Indirect

In space or through space

Levels
High<Medium>Low

Size
Big <--> Small

Shape
Curved<-->Straight
Circular
Zigzag

Direction
Forward < > Backward
Sideways
Diagonal

Relationships
Near<-->Apart

Time

when dance occurs (how long it takes), including metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness, beat

Fast <—>Slow

Getting faster<—>Slowing down

Natural rhythm <—>regular rhythm

Dynamics

how dance is performed, including weight, force, energy and movement qualities

Weight
Heavy <—>Light

Energy
Strong <—> weak

Quality
Smooth<—>Sharp

Relationships

relationships are always occurring when the body dances with regard to associations or connections; relationships between body parts (for example, right arm to left arm, hand to face), the body and the floor (for example, close to, away from), the body and objects (for example, a chair, fan, stick, scarf), the body and space (for example, an expansive or limited relationship), the body and others (for example, dance to one other or more dancers)

Between body parts

Body and the floor

Body and Objects

Body and space

Body and others

Choreography unpacked

The features of movement and elements of dance are taught so students express and communicate meaning. They do so through shaping their expressive use of movement with the **Principles of Dance Choreography**.

All dances need to begin somewhere, build toward something, and come to a resolution (they need a beginning, middle, and end). They have a structure which puts movement in order, develops ideas, and moves towards a climax and resolution.

Sequencing and development refer to the ordering of movement (sequencing) in a meaningful way (development). When movements are purposefully connected to each other, they gain significance and take on meaning. This is similar to a word gaining significance when it is placed in a phrase or sentence. As the dance unfolds, each movement and choreographic idea should grow logically out of the previous one. This creates continuity, helping the audience follow the intent of the dance.

sequencing and development

One way of building a dance sequence is through accumulation - building a sequence by adding movements one at a time - or canon - repeating a specific movement or sequence of movements in succession.

When a dance builds in intensity and interest and reaches a high point, the high point is called a climax. A climax can be created in many ways. For example, dance phrases can increase in intensity of energy and speed to a high point before decreasing to a lull, or a narrative can build toward a highlight or a turning-point before being resolved.

climax and resolution

The resolution of a climax reveals the importance of what has occurred previously in the composition. Climaxes can be resolved in a variety of ways; for example, the climax could dissolve, be converted into something else, or be replaced by something else.

There are transitions between sections of a dance.

transition

Transitions are needed when movements and dance phrases are connected. Transitions should work toward the intent of the dance composition by connecting the movements and dance phrases in a meaningful way. Transitional movements should promote continuity.

Dances build patterns of repeated movements and sections that introduce new ideas and are therefore contrasting.

repetition

Repetition of movement phrases or parts of phrases is reassuring for an audience. Repetition permits an audience to see the movements in more detail, allowing them to become familiar with the movement vocabulary the choreographer is using. Repetition can also be used to give movements emphasis. When used effectively, repetition can help create unity by relating sections of a dance to each other. It should be noted that some dances use repetition to create a mesmerising effect or a tension.

A repeated pattern is called a motif

contrast

Contrast can be achieved by combining and/or juxtaposing unlike movements. Movements can differ in action, body, dynamic, space, or relationship concepts.

These patterns show variety but also come together to share for an audience a sense of coherence.

variety

Variety within a dance composition can engage and hold an audience's interest. Variety can be incorporated in several ways, as illustrated in the following examples: selecting unlike movements to create variety; varying dance phrases in length and structure; varying spatial, dynamic, body, or relationship aspects when movements or phrases are repeated; or presenting movements in retrograde (doing a movement backwards, similar to playing a film backwards).

unity

When all the parts work together to contribute to the whole dance, there is unity. Every movement, no matter how brief, should work toward the intent of the composition. Unity is achieved when the removal of any portion of the composition damages the whole dance. Most secondary students will only begin to create dance compositions showing unity.

From the simplest dance students make to the most complex, they draw on the elements of dance and apply the principles of choreography to communicate meaning for an audience.

Focus on students **making** and **responding** to dance. As dancers and as audience for dance, students learn to understand and use dance to communicate ideas to other people.

It is our job as teachers of the arts to introduce our students to dance - to help them engage and become literate in dance as part of the arts. There are a number of key factors to focus on in our work.

We must have clear purpose: be able to tell our students (and their parents) why we are doing this and how this is part of the curriculum. We must develop programs that

- ❖ engage students - invite them into dance experiences
- ❖ build trust and confidence - both for individuals and as members of groups
- ❖ build cohesion and focus - be purposeful, hang together [go beyond one-offs]

Effective dance programs in schools don't happen by chance. They happen because you - the teacher - plans, teachers and assesses them.

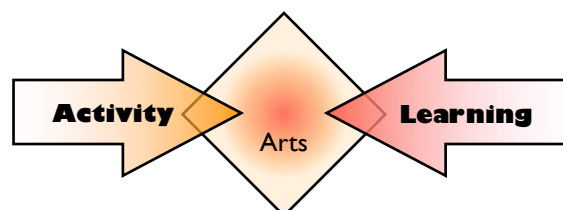
Shape of dance lessons

Dance is physical activity. As with all physical activity you need to start with a warm up.

Warm ups can be physical (work with the muscles and parts of bodies). They can also be cognitive (work with our brains) and social (help us work with other students) and finally emotional (help us connect with our feelings and sense of self).

Activity	Purpose
Warm up	Prepare students physically, cognitively, socially and emotionally for dancing
Dance focus – movement ideas	Introducing the elements of dance
Opportunity to explore movement and dance elements	Student agency and discovery
Shaping ideas for sharing	Working collaboratively to share and shape dance ideas
Sharing and responding to dances of other students	Performing Responding
Cooling down and de-briefing	Cool down while at the same time consolidating learning

In designing your lessons with students you need to clearly identify what you will do (the activity) and the learning you intend.



Activity	What will students learn through these activities?
<p>Students make a dance about the different parts of their body.</p> <p>After a physical warm up, students work in groups of four. Each student has a card that identifies different parts of the body. The groups explore different possible movements that can be made by the four parts of the body. Then they make a short dance sequences that link movements for the four parts of the body (to the theme music of the television show <i>The Adams Family</i>).</p> <p>After practicing their movement sequences, they share them with other members of the class who identify the parts of the body moving and look at the ways that the dance has been shaped.</p> <p><i>This activity is also linked to science (anatomy) and physical education and health.</i></p>	<p>Parts of the body</p> <p>Building short dance sequences using repetition, contrast and development</p> <p>Working collaboratively</p> <p>Responding to the dances of other students</p>