Performing Arts

Teacher Guide

Years 11 and 12

Teacher Guide

PERFORMING ARTS

YEARS 11 AND 12

GOVERNMENT OF SĀMOA
MINISTRY OF EDUCATION, SPORTS AND CULTURE

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Let the fiafia begin!

Olivia Taouma

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Contents

Introduction

This is a Teacher Guide to help you, the teacher, to use the curriculum for the Performing Arts within your classes, school and local community.

This document will help you:

- **develop** your subject content knowledge
- **plan** activities, Units of work and an overview for the year in Performing Arts, for Years 11 and 12
- to **reflect** on your own development as a teacher
- give **support** to the language in the subject and the curriculum to enable clearer understanding
- develop skills in **assessing** learning
- access **resources** for further information, research and help.

Figure 1 Teaching dance

Rationale For The Performing Arts Curriculum

The Performing Arts Curriculum is made up of two areas, **Dance** and **Drama**. Both express and communicate ideas, imagination, feelings and human experiences through movement, sound and visual imagery.

Dance

Dance is body talk. It uses the body to express and communicate. It has meaning, purpose and form. In Dance you learn about yourself and the world. It is personal, creative, artistic, aesthetic, cultural and expressive.

Everyone and anyone can participate in dance through performing and creating. Children dance unselfconsciously and spontaneously with joy when they hear music, whether they are just playing together, or carrying out daily chores. This pure enjoyment of movement is what we want to capture, extend and develop. Some students may find it difficult to express themselves verbally. In dance they may find it easier to communicate through movement.

Movement is a **language**, through which we communicate and express ideas, feelings and experiences. There is no language without a **vocabulary**. Thus we want to build up students' **movement vocabulary** to better express and communicate themselves in dance. Students learn to explore their own movement abilities through **improvisation**, learning the movements of others through a range of different **dance forms**, and develop the ability to clearly and easily express meaning through movement.

Figure 2 Movement is a language

Dance has many contributing elements, there are: the dancers (i.e. **performers**); the creators of the dance piece (i.e. **choreographers**); the props, sound, costume, make-up and film which are used to enhance the dance piece (i.e. **technology**); as well as the meanings, values, themes behind the dance itself (i.e. function and value of dance in **society and culture**). These are the four main areas in which Dance is developed in the curriculum.

The study of Sāmoan traditional and contemporary dance is compulsory throughout the curriculum as it is an integral part of the Sāmoan culture and the society in which we live our everyday lives.

Drama

Drama is a widely used form of expression, from children's play, to traditional cultural rituals, to theatrical stage performances, to film and television. Drama enables us to communicate text, ideas, feelings, imagination and experiences, using **mime, improvisation, role-play**, **speech, movement, sound and visual imagery.**

Drama provides a platform where people can voice their opinions and feelings. It presents ideas, text, opinions, etc. in a shape that is easy for viewers (the individual and the community at large) to interpret. Drama is made through the work of: the actor (i.e. the **performer**); the writer of the drama (i.e. **script writer**); the person who guides the actors (i.e. **director**) and the tools used to enhance the drama (i.e. **technology**). These four areas are the main strands for Drama development in the Performing Arts curriculum.

Figure 3 Backstage during the sequence 'Palapu' in Sina ma le tuna

The Performing Arts curriculum and how it relates to each Year level

Specific Aims

'Each of the strands of Dance and Drama has specific aims. They provide an overview of the expected learning in each strand. With the integrated approach to learning the strands are often interwoven, enabling students to make connections between the different aspects of their study.'

(Performing Arts Curriculum, Sāmoa, 2004)

This means that even though we have placed Performing, Choreography, Technology and Society in separate strands, **they all affect each other and all work together in different Units of work throughout the different year levels**. The learner is moved through all four strands simultaneously from one Year level to the next**.**

Achievement Objectives

'Each of the strands has achievement objectives, which outline the expected knowledge, skills and attitudes to be achieved at each year level. Years 9–10 have been written as semester modules. **Years 11–13 have been written for a whole year option**.'

(Performing Arts Curriculum, Sāmoa, 2004)

Learning development should **progress from one Year level to the next gradually**. Thus we have the progression from general, basic level semester classes to a more **specialised in depth whole year option**.

Below is an example showing how each Year level should progress in 'Dance' knowledge, skills, understanding and ability, developing from group work activities, to pair work, and finally to more individualised work and ability:

Year 9
- Is the **foundation year** of introduction to general basic dance movement, focusing on traditional Sāmoan and one other dance form.
- Introduces working in groups and as a class.
- Introduces 'dance elements' and 'dance safety'.

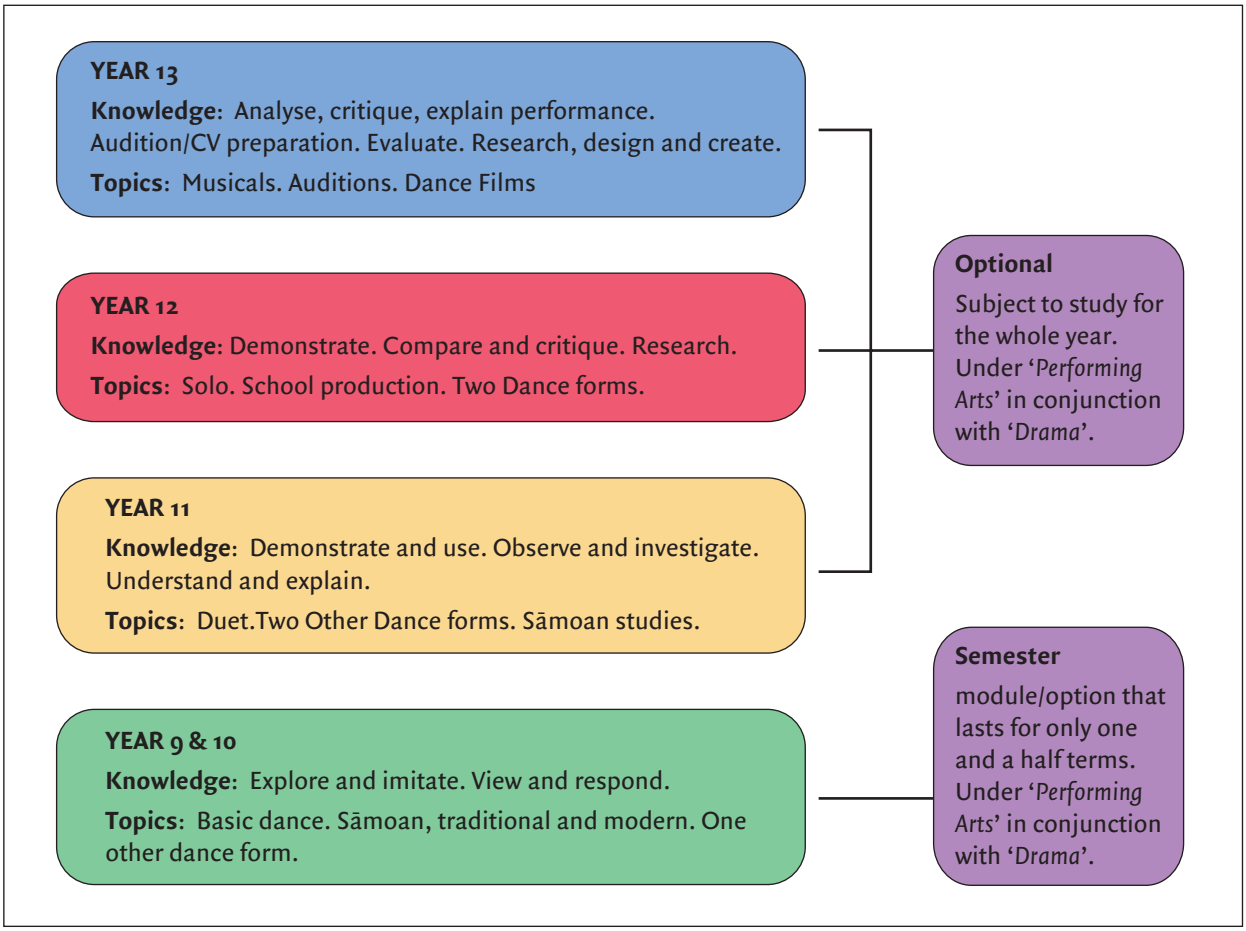
Year 10
- **Develops and builds on Year 9** work with the emphasis still being on traditional Sāmoan and modern-Sāmoan, as well one other dance form from the wider world.
- Emphasises working in small groups.
- Demonstrates and explains 'dance elements' and 'dance safety'.

Year 11
- Has pulled away from group work to pair work – 'duets'.
- 'Sāmoan dance' studies are now at the **individualised level** with a lighter focus, as the emphasis is now on different dance forms of the world, studying 'two other dance forms'.
- Puts 'dance elements' and 'dance safety' into practice.

Year 12
- Is focused on developing the **individual performer**, choreographer and film maker.
- Emphasises the individual and their own pieces of work – the 'Solo'.
- Requires the students to use two 'dance forms' from around the world, which may include Sāmoan.
- The students will work together in a '**production**', putting their years of study into practice.
- Emphasises using 'dance elements' and 'dance safety' in the students' work.

Year 13
- Has an emphasis on the individual and **preparing the student for the outside world**.
- Prepares the students to 'audition' for parts as well as auditioning for Performing Arts schools and courses.
- Focuses on the student developing 'dance for film', creating their own pieces of work.
- A major topic is 'Musicals', bringing their dancing, acting, singing and musical abilities together.

Below is a diagram depicting the above learning progression of the subject **'Dance'** from Year 9 & 10 to Year 13.



In Years 11 and 12 students should be developing into more individual or pair work. They should be more technically proficient in Sāmoan dance and modern Sāmoan dance. Therefore these two years are about trying to develop their individual needs as well as extending and expanding their dance and drama world awareness, vocabulary, knowledge and ability.

Figure 4 Solo dancer preparing for her performance (MADD Gallery)

The Year 11 Dance Programme

Year 11 Dance Objectives:

Performance

Students will be able to:

- Use dance language
- Perform dance to an audience
- Explain and use safe dance practices
- Use some dance techniques
- Perform duet
- Respond to other performances
- Observe, investigate and understand change in Sāmoan dance.

Choreographing

Students will:

- Create a Sāmoan dance piece
- Demonstrate elements of dance in choreography
- Use languages and terms of two dance forms
- Use safe dance practices. Create a duet.

Technology

Students will:

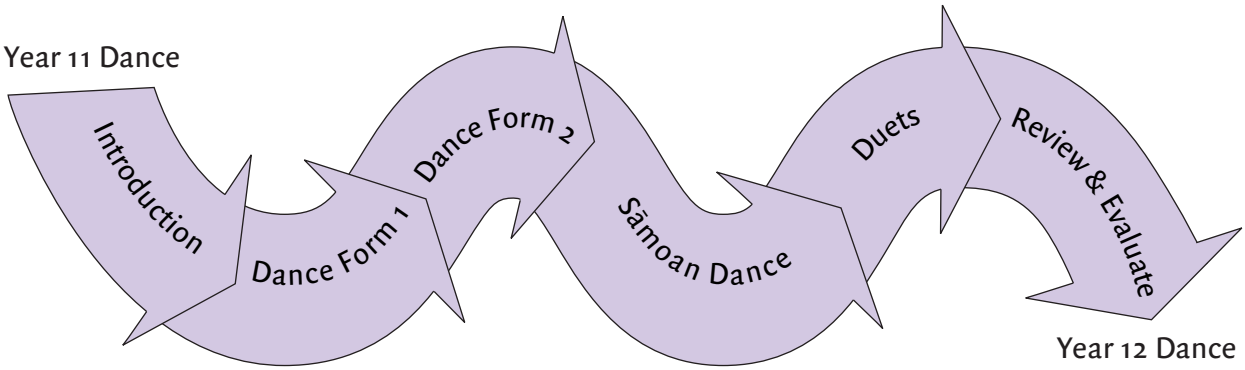
- Create settings, sounds and costume for a performance
- Experiment with lighting
- Explore use of props and video in dance
- Demonstrate knowledge of a camera and camera shots.

Scriptwriting

Students will:

- Explain the similarities/differences between two cultural dances
- Demonstrate and explain how traditional cultural dance can be incorporated into modern dance
- Explore and describe a variety of different ways dance is used in different cultures.

Year 11 Dance Programme Overview



Unit 1: Introduction And Review

1. **Name games / Ice breakers** (to get students to relax and feel comfortable with each other).
2. **Introducing the subject** and the topics for the year, as well as assessment and the requirements to pass.
3. **Basic movements** (reviewing what they can do/know from Years 9 & 10).
4. **Dance forms**, what are they? (see what students know, introducing new dance forms from around the world).

Unit 2: Dance Form 1

1. **Explore and describe** a variety of different ways dance is used in different cultures.
2. **Introduce the history** and cultural context of dance form, showing videoed examples.
3. **Copy basic movement forms:** of the dance form, to build up the students' dance vocabulary.
4. **Create a sequence:** In small groups, create movements lasting for 16 counts which will go in the class dance piece for this dance form. Perform to a small audience. Review and evaluate.

Unit 3: Dance Form 2

1. **Introduce the history** and cultural context of dance form, showing videoed examples.
2. **Copy basic movement forms:** of the dance form, to build up the students' dance vocabulary.
3. **Create a sequence:** In small groups, create movements lasting for 16 counts to go in the class dance piece for this dance form. Perform to a small audience. Review and evaluate.
4. **Explain the similarities/differences** in the two dance forms studied.

> **Safety Points:**
> Each dance form has specific safety points with technically correct movements for both dance forms including correct posture, body alignment and style.

Unit 4: Sāmoan Dance

1. Observe, investigate and understand **change in Sāmoan dance**.
2. **Create** a small Sāmoan dance piece. Perform piece to the class. Class discusses each piece giving feedback to each choreographer.
3. **Demonstrate and explain** how traditional cultural dance can be incorporated in modern dance.
   (see Sāmoan Dance History resource at end of book)

Unit 5: Basic Choreography – The Duet

1. **Review the elements:** Space, Time, Body Awareness, and Energy
2. **Dance around the World**: Explore and describe a variety of different ways dance is used in different cultures around the world (e.g. Indian, Chinese, Jewish, Maori, Cook Island, Brazilian, American, African, etc.)
   - **Watch** a video on different types of duet dancing around the world. (Ballroom, Tango, Taualuga, Ballet, Contemporary, Tap, etc.)
   - **Watch** a contemporary dance video, experiment with and explore some of the techniques used in contact duet work in Contemporary dance**.**
   - **Ideas:** Choosing two cultures, **brainstorm** ideas for a duet based on these two cultures, e.g. 'who am I' clash of cultures.
   - **A Duet:** Workshop, choreograph, rehearse and perform **a duet** based on the ideas/themes chosen, using two or more different dance forms. Use safe dance practices.
   - Demonstrate the **elements of dance** in the choreographic process and work.
   - Use **language and terms** of all the dance forms used.
   - **Props:** Create settings, sounds and costumes for the duet performance. Experiment with lighting for it and write up a basic lighting plan.
   - **Perform**: Your duet to your class, to an invited dance professional and a small audience. Review and evaluate performance of all the duets. Discuss as a class and give feedback to each choreographer. Choreographer writes up final report of choreographic process, feedback from class and invited professional, on any changes they would make, etc.

Building blocks for dance choreography and performance awareness are the elements of dance

An example of how to assess the Year 11 dance programme

Duets:	Practical	=	30%
	Theory	=	15%
	Sub-Total		**45%**
Sāmoan Dance			**15%**
Film & Video			**10%**
Dance form 1			**10%**
Dance Form 2			**10%**
Dance Knowledge (Exam/tests)			**10%**
	TOTAL MARKS		**100%**

Dance Lesson Plan

Topic: . . . . . .

Class: . . . . . .

Lesson number: . . . . . .

Objectives: . . . . . .

. . . . . .

Equipment: . . . . . .

Warm-Up:

Movements/Activities:

Warm-Down & Review:

Reflecting

(What worked? What didn't work? Were the objectives met? What do you need to work on?)

Sample Unit Of Work – Dance Forms 1 & 2

Strands and Achievement Objectives

Performance
Students will be able to:

- Develop and use dance **language and terms for two dance forms**, other than Sāmoan.
- **Imitate and perform movement from two dance forms**, other than Sāmoan, in a dance piece for an audience.
- Use and demonstrate **safe dance practice** before, during and after performing.
- Examine, practise and demonstrate **dance techniques used in two different dance forms,** other than Sāmoan.

Choreography
Students will:

- Explain and use dance language and terms for two dance forms, other than Sāmoan.
- Demonstrate and use safe dance practices while choreographing.

Technology
Students will:

- Explore and experiment with different types of settings and props for dance.

Society
Students will:

- Explain the similarities and differences in two cultural dances.

Figure 5 Warm-up back stretch

Content Knowledge

This Unit of work focuses on different dance forms in the world today. It suggests activities which relate to two specific dance forms chosen by the teacher. It is intended to give teachers ideas for teaching two dance forms other then Sāmoan, to develop and expand the students' dance knowledge, abilities, vocabulary and technique.

Dance Forms – What are they?

Figure 6 Dance can take many forms

Figure 7 Ailao afi dance troupe

Dance has always been a part of human life. People dance as naturally as they play. Moving your feet or body, or both, rhythmically in a pattern of steps, especially to the accompaniment of music, is dance. The body can perform a lot of movements such as swaying, clapping, turning, jumping, bending, curling, stretching, falling, kicking, slapping, rotating, etc. By varying these actions and using different dynamics, human beings can devise an infinite number of ways to move the body. Feelings and ideas can be expressed and communicated through movement. **Around the world**, **each culture emphasises certain movement features in its dance style**. Sāmoan dance has the graceful hands of the Taupou and the fast dynamic slap/hand actions of the male Fa'ataupati.

Dance has many functions

It may be a form of worship, a method of therapy, a part of courtship, a form of socialising, a part of a rite of passage, a part of traditional rituals and cultures. Dance is also an art form in some societies. In some societies dancing can lead to trance or other altered states of consciousness.

What makes up a dance

The parts that make up a dance are called the **elements of dance**. These are:

1. The use of **space** – floor patterns, the shapes of the moving body, and designs in space made by the limbs.
2. The use of **time** – tempo, the length of a dance, rhythmic variations, speed (from taking one's time to making quick stops and starts).
3. The use of the **body's weight** – overcoming gravity to execute light, graceful movements, surrendering to gravity with heavy or limp movements, or exerting the body's weight against gravity with strength.
4. The use of **energy** flow – tense, restrained or bound movements or freely flowing motion.

Figure 8 First position in ballet

What is the difference between one dance form and another?

Dance types are dependent on their function and the culture, society and/or country they come from. Each dance form has its own unique set of steps, patterns and movement forms. They all have different (and sometimes similar) dance terms, i.e. vocabularies. They have different styles, different meanings and different forms of expression. For example, ballet has a lot of terms specific to it like 'Jêtê' (leap or jump), most of it in French. While rock and roll has the 'dip' 'twist' 'jive' movements, the Sāmoans have 'ma'ulu'ulu' and 'Fa'ataupati', all terms for specific movements for that dance form with specific cultural and social references.

Dance Forms And Their Histories

From the beginning of time, dance has existed in all societies. Humankind danced long before there was music. Dance may have been the reason for music in the first place. Early dancers created their own music by stomping on the ground, and later by stretching animal skins across their legs and beating them with their hands or a stick.

Capoeira

History

Capoeira is best described as an Afro-Brazilian martial art that is at the same time dance. It was one of many cultural weapons used to break the chains of enslavement in Brazil. Music was played during capoeira sessions to teach the rhythmic heart of the art and to mask its power. In front of the enslavers it looked like playfulness, acrobatic dancing and joking around. Eventually the enslavers realised its power and outlawed capoeira. Death was the penalty if you were caught during the slavery years. For almost 400 years capoeira was taught and practised in secret. Only in the 1930s did it become legal to teach and practise this martial art.

Dance form

The fluid, dance-like movements are done close to the ground, with shifting rhythmic movements, combined with a look of playfulness or vulnerability as an adversary is brought to defeat. The basic technique through which the capoeira Angola player develops the game is the ginga, a shifting side-to-side movement. At the heart of the art is the music, led by the berimbau, a steel-stringed bow instrument with a gourd resonator. When capoeira Angola is played, the berimbau signals the beginning and end of each game, and governs the style and speed of the play. The berimbau is usually joined by the pandeiro (tambourine), the agogo (African bell), and the atabaque (a conga-like drum).

Locking And Popping (Electric Boogie)

Electric boogie is a style of popping (ticking). Both locking and popping, or ticking, originally came from Los Angeles. Popping was created by a street dance crew called 'Electric Boogaloo'. Locking was created by 'The Lockers'. Both locking and popping existed a long time before breaking was born. During the breaking era, the b-boys started to put popping and locking into their dance. Mr. Wiggles says that, since people in New York twisted popping and made it more funky and something different from original popping, they called it electric boogie instead. Nowadays, so-called 'breakdance' consists of breaking, locking, capoeira and electric boogie or popping. The following article is about the history of locking and electric boogie from a book, *Breaking And The New York City Breakers*, written by Michael Holman in 1985.

History

It was the robots on TV shows in the early '60s like 'Lost in Space' that inspired the black kids in Los Angeles to invent the dance the **Robot**. I don't think mime was as great an influence – after all, how many live shows has Marcel Marceau done in the ghetto?

Obviously mime was inspirational in the development and perfecting of the Robot. The sense of animation and futurism is strong in most poor inner-city kids because it's an escape to a world where everything is perfect, sharp, and in control. The hydraulic movements of the robot, danced to music which was becoming more and more mechanically rhythmic, like James Brown's 'Goodfoot' (1969), was a natural development in Los Angeles, a city of major street dance creations.

In 1969, a young black man by the name of **Don Campbell** (also known as **Don Campbellock**) was becoming known among street dancers in Los Angeles for inventing a dance called the Campbellock (he put out a record called 'Do the Campbellock'). Don Campbell took the hydraulic robotic movements, which were all about total control, and mixed them with wild, out-of-control body movement dances of the tap-flash dance days, plus exact stop-and-start movements, and spiced it all with comic facial expressions and clown-like costumes to develop a whole new dance movement which is still going strong, called 'locking'. The best way to describe the movement of locking would be thus: you know those little-figured toys that are like inside-out puppets on small plastic circular platforms or pedestals, and if you press the bottom of the platform the figure collapses real fast, then when you let your finger up it goes back into shape? Well that's what locking looks like. The body moves out of control then back into control snapping into position, collapsing then snapping back.

(cont.)

By the early '70s Don Campbell had put together a whole crew of lockers called 'The Lockers'. One of the lockers was Shabadoo, the star of 'Breaking', and Penguin, who was the chubby locker named 'Rerun' on the TV show 'What's Happening'. The lockers of the early '70s wore platform shoes, loud striped socks, pegged pants that stopped at the knees, bright colorful satin shirts with big collars, big colorful bow ties, gigantic Apple Boy hats, and white gloves.

Around that time, a well-known TV choreographer named Toni Basil, who was famous for shows like 'Shindig,' and 'Hullaballoo,' discovered Don Campbell and his Lockers and helped bring them to international fame. She was an incredible dancer herself and soon learned to lock. She became a member of The Lockers, helped develop their dance act, and got them on TV shows like 'Saturday Night Live' and commercials such as Schlitz Malt Liquor Beer (the one with the bull).

Also around that time, 'Soul Train' hit the air (1972) and it became an instant media hit by featuring street dancers, especially The Lockers, of Los Angeles. The nightclub Crenshaw Flats and the apartment on Crenshaw Boulevard in Los Angeles was where the 'Soul Train' gang hung out.

At the time breaking was developing in New York, locking and the Robot were getting popular in southern California. During '72 and '73 in Fresno, California, a small city halfway between Los Angeles and San Francisco, a black family of all boys were inventing something new of their own. They called their dance the Electric Boogaloo. Pistol Pete (who also starred in the film 'Breaking' and was involved with Toni Basil and The Lockers and 'Soul Train' in the early days) and his brothers had created The Electric Boogaloo by combining locking, the Robot, and the smoother and more controlled movements of mime. Instead of throwing their bodies in and out of control like locking, or in total hydraulic control like the Robot, they passed energy through their bodies, popping and snapping elbows, wrists, necks, hips and just about all the body joints along the way. Electric Boogaloo was more like mime in the sense that it pantomimed a live wire of electrical current, but it still needed the control of the Robot to give it style. The Electric Boogaloo became big in San Francisco even before it hit Los Angeles, but when it did hit L.A., the TV capital of the world, it was introduced through 'Soul Train' as the new dance form and challenged the popularity of locking. The Electric Boogaloo (or Electric Boogie as it's called now) has since spread to New York, as breaking later hit Los Angeles. It's interesting to see breaking and locking existing in the same sub-cultures. I think it's partly because they complement each other as opposites. The Electric Boogie is in control and tends to imitate the movements of nature like a lightning bolt or a rippling river, whereas breaking is more out of control and anti-nature or anti-gravitational, like a flying saucer. Another reason they're done together by the same kids may also be that they're both competitive dances where dancers battle each other to determine who's best. 'If my breaker can't beat you, my boogie can.' They live in the same competitive atmosphere.

Electric Boogie will go the way of breaking, because they have become inseparable in a cultural dance movement. It will evolve into a competitive thing.

Hip-Hop

It is usually called just 'hip-hop'. Since so-called 'hip-hop' and 'breaking' are both hip-hop, they can be called '**new hip-hop' and 'old hip-hop**'. Alternatively they can be called '**new-school**' and '**old-school**' hip-hop or dance.

New hip-hop dance is a form of hip-hop dance and is different from breaking. Back in the old days, old-school hip-hop had fast beats which matched breaking moves – 'Planet Rock' and 'Just Begun' are good examples. **Hip-hop is always changing.** As the times changed we can see that breaking didn't fit with the many movements of the 'new' hip-hop. That's how new-school dance started out. Around 1986, which is the early days of new hip-hop dance, the moves were very simple. Steps called Wap, Running Man, Roger Rabbit and Robocop were popular in this era. These were exactly what everybody could do. You saw lots of rap featuring dancers during this period. However, new hip-hop dance today is much more evolved and complex. Many dancers twisted popping or electric boogie and put them into their moves. New styles came from everywhere – taking moves from martial arts, reggae, locking, and even '70s Soul Train steps. Since

most rappers don't use dancers these days, it is really hard to see this new form of dance. Some people are still doing Running Man and they think it is new-school.

The party called 'MECCA' held at Tunnel, every Sunday in New York City is where many dancers get together. There are many dance competitions. One old-school dancer may try to put down new-school by saying 'new-school moves are something everybody can do compared to Windmill, 1990, and Headspin'. However, he misses the point as new-school dance is more about flavour.

History

In order to properly report the history of hip-hop dance forms, one must journey both inside and outside of New York City. Although dance forms associated with hip-hop did develop in New York City, half of them (i.e. popping and locking) originated and developed on the West Coast as part of a different cultural movement. Much of the media coverage in the 1980s grouped these dance forms together with New York's native dance forms (**b-boying/girling** and **Brooklyn uprocking**), labeling them all 'break dancing'. As a result, the west coast 'funk' culture and movement were overlooked and under-rated as the public ignorantly credited 'hip-hop' as the father of the funk dance forms. This is just one example of misinformation that undermines the intricacies of each dance form, as well as its origins and structure. The intent behind the following piece is to explore the past, present and future of these dance forms and their contributions to the performing arts worldwide.

In the early 1970s, the unnamed culture known today as '**hip-hop**' was forming in New York City's ghettos. Each element in this culture had its own history and terminology, contributing to the development of a cultural movement. The common pulse which gave life to all these elements is rhythm, clearly demonstrated by the beats the DJs selected, the dancers' movements, the MCs' rhyme patterns and the writer's name or message painted in a flowing, stylised fashion. The culture was identified in the early 1980s when **DJ Afrika Bambaataa** named the dynamic urban movement 'hip-hop'. The words, 'hip-hop' were originally used by MCs as part of a scat style of rhyming, for example: 'Hip-Hop ya'll and ya don't stop, rock on, till the break of dawn'.

At about the same time, certain slang words also became titles of the dance forms, such as **rockin'** and **breakin'**, used generally to describe actions with great intensity. Just as one could rock the mic (microphone) and rock the dance floor, one could rock a basketball game or rock some fly gear (dress impressively). The term 'break' also had more than one use in the '70s. It was often used as a response to an insult or reprimand, for example, '**Why are you breakin' on me?**' Break was also the section on a musical recording where the percussive rhythms were most aggressive and hard-driving. The dancers anticipated and reacted to these breaks with their most impressive steps and moves.

Kool DJ Herc, originally from Jamaica, is credited with extending these breaks by using two turntables, a mixer and two of the same records. As DJs could re-cue these beats from one turntable to the other, finally the dancers were able to enjoy more than just a few seconds of a break! Kool Herc also coined the terms 'b-boy' and 'b-girl' which stood for 'break boys' and 'break girls'. At one of Kool Herc's jams, he might have addressed the dancers just before playing the break beats by saying, 'B-Boys are you ready?! B-Girls are you ready?!' The tension started to mount and the air was thick with anticipation. The b-boys and b-girls knew this was their time to 'go off'!

Some of the earliest dancing by b-boy pioneers was done upright, a form which became known as **top rockin'**. The structure and form of top rockin' has infused dance forms and influences from **Brooklyn uprocking**, **tap**, **lindi hop**, **James Brown's** '**good foot**', salsa, Afro-Cuban and various African and Native American dances. There's even a top rock Charleston step called the '**Charlie Rock**'! Early influences on b-boying/girling also included martial arts films from the 1970s. Certain moves and styles developed from this inspiration.

Capoeira has some movements which are very similar to certain b-boy/girl steps and moves. Unlike the popularity of the martial arts films, capoeira was not seen in the Bronx jams until the 1990s. **Top rockin'** seems to have developed gradually and unintentionally, leaving space for growth and new additions, until it evolved into a codified form.

(cont.)

Although top rockin' has developed an identifiable structure, there is always space for individual creativity, often expressed through the competitive nature of the dance. The same is true of all dance forms associated with hip-hop and west coast funk; as long as a dancer represents the root form of the dance, the rest can be coloured in with his/her own flavors.

As a result of the highly competitive nature of these dances, it wasn't long before top rockers extended their repertoire to the ground with '**footwork**' and '**freezes**'. For instance, one dancer might start top rockin' then drop to the ground, suddenly going into leg shuffles and then a freeze before coming to his feet. His opponent might have to do twice as much floorwork or a better freeze to win the battle. The fancy leg movements done on the ground, supported by the arms, were eventually defined as 'footwork' or **floor rocking'**. In time, an impressive vocabulary of footwork, ground moves and freezes developed, including the dancers' most dynamic steps and moves.

Top rockin' was not replaced with floor rockin'; it was added to the dance and both were key points in the dance's execution. Many times one could tell who had flavor and finesse just by their top rockin' before the drop and floor rock. The transition between top and floor rockin' was also important and became known as the 'drop'. Some of these drops were called: **front swipes**, **back swipes**, **dips** and **corkscrews**. The smoother the drop, the better.

Equally significant was the way dancers moved in and out of a freeze, demonstrating control, power, precision, and at times, humor. Freezes were usually used to end a series of combinations or to mock and humiliate the opponent. Certain freezes were also named, the two most popular being the '**chair freeze**' and the '**baby freeze**'. The chair freeze became the foundation for various moves because of the potential range of motion a dancer had in this position. The dancer's hand, forearm and elbow supported the body while allowing free range of movement with the legs and hips. From the chair freeze came the **floor trac**, **back spin** with the use of arms, continuous back spin (also known as the windmill), and other moves. These moves pushed the dance in a new direction in the early 1980s, the era of so-called '**power moves**'.

The first spins done in b-boying were one-shot head spins originally known as **pencils**; hand spins originally known as **floats**; **knee spins**; and **butt spins**. The first back spin came from a butt spin. Once a dancer gained momentum on his butt he could lie back and spin into a freeze. The next phase of backspin came from a squatting position, tucking the arm and shoulder under the body onto the floor, then rolling onto the back and spinning. This spin developed from the neck move (a move in which the dancer rolls from one shoulder to the other). Finally, the backspin, from the foundation of a chair freeze, was developed.

'**Power moves**' is a debatable term since it is questionable which movement requires more power: footwork and freezes, or spins and gymnastics. One notable point introduced by b-boy **Ken Swift** is that spins are fueled by momentum and balance, which require less muscular strength than footwork and freezes. The laws of physics prove this to be true: spins require speed and speed creates momentum. The advent of 'power moves' brought about a series of spins which became the main focus of the media and the younger generations of dancers. The true essence of the dance was slowly overshadowed by an overabundance of spins and acrobatics which didn't necessarily follow a beat or rhythm. The pioneers didn't separate the 'power moves' from the rest of the dance form. They were b-boys who simply accented their performance with incredible moves to the beat of the music.

In the late 1960s and early '70s, Brooklyn, NY, gave birth to another dance in hip-hop culture, known as '**Brooklyn uprocking**'. Inspired by similar or the same break beats used by b-boys/girls, this dance was more confrontational. Typically, two opponents faced each other and engaged in a '**war dance**' consisting of a series of steps, jerks, and the miming of weapons drawn against each other. There were also the '**Apache Lines**', where one crew stood in a line facing an opposing crew and they challenged each other simultaneously. This structure was different from b-boying/girling since dancers in b-boy/b-girl battles took turns dancing, while Brooklyn uprocking was done with partners. Brooklyn

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uprocking was also done to records played from beginning to end. In Brooklyn, DJs were mixing records and not cutting break beats. This allowed the uprockers to react to the song in its entirety, responding to the lyrics, musical changes and breaks.

Just as power moves became the focus of b-boying/girling, one particular movement known as '**jerking**' became the highlight of Brooklyn uprocking. Jerking is a movement which is used in direct battles, typically repeated throughout the break of the record. Today, Brooklyn uprocking consists almost entirely of jerking; the original form has been all but forgotten by the younger generation.

Brooklyn uprocking also depended on quick wit, humor and finesse as opponents attempted to humiliate each other. Winning meant: displaying the swiftest steps; being receptive to the rhythms and counter rhythms of the music and the opponent; catching the opponent off guard with mimed assaults, humor, and endurance. Brooklyn uprocking consisted of quick arm and leg movements, turns, jumps, drops, and freezes. This dance was similar in spirit to b-boying/girling, yet different in form. Some pioneers believe top rocking's first inspiration was Brooklyn uprocking. The two forms developed simultaneously from similar inspirations yet kept their own identities.

The West Coast was also engaged in a cultural movement throughout the 1970s. This scene was nourished by soul, R&B and funk music at outdoor functions and discotheques.

The '**lock**' (started by Don Campbell) is a specific movement which glues together combinations of steps and moves similar to a freeze or a sudden pause. Combinations can consist of a series of points done by extending the arms and pointing in different directions. Dancers combined fancy step patterns with the legs and moves done in various sequences. The Lockers also jumped into half splits, knee drops, butt drops, and used patterns which would take them down to the ground and back up to their feet. This dance gained much of its popularity through the Lockers' various televised performances which include: the '**Johnny Carson Show**', the '**Dick Van Dyke Show**', the '**Carol Burnett Show**' and '**Saturday Night Live**'.

In 1976, **The Electronic Boogaloo Lockers** was formed in Fresno, California by **Sam 'Boogaloo Sam' Soloman**, **Nate 'Slide' Johnson** and **Joe 'Slim' Thomas**. Since the group's inception, Sam has continued to recruit and help each member master his individual form. Some of Sam's early inspirations were **Chubby Checker**'s '**Twist**'; a **James Brown** dance called '**the Popcorn**'; '**the Jerk**'; cartoon animation, and the idiosyncrasies of everyday people. From these many influences, Sam combined incredible steps and moves, conceiving a dance form which he named '**Boogaloo**'. This form includes isolated sharp angles, hip rotations and the use of every part of the body. Sam's brother, **Timothy 'Poppin' Pete' Soloman**, described Boogaloo as a dance which was done by moving the body continuously in different directions.

He also compared the body to a musical instrument in which the movement was as varied as the notes. Originally, '**popping**' was a term used to describe a sudden muscle contraction executed with the triceps, forearms, neck, chest and legs. These contractions accented the dancer's movement causing a quick, jolting effect. Sam's creation, popping, also became known as the unauthorised umbrella title for various forms within the dance, past and present. Some of these forms include: **boogaloo**, **strut**, **dime stop**, **wave**, **tick**, **twisto-flex** and **slides**. The transitions between steps, forms, and moves were fluid, unpredictable, precise, and delivered with character and finesse. Various forms were clearly showcased throughout the dancer's solos and group routines. Eventually, popping was also misrepresented and lost its purity as younger generations strayed from its original forms.

The titles, '**Electric Boogie**' and '**Boogie**' were given, in ignorance, to the dance in New York after the **Lockers** and **Electric Boogaloos** performed on the television program, 'Soul Train'. Unaware of the dance's history, New Yorkers attempted to name the dance after **The Electric Boogaloos** (derived from the **Electronic Boogaloo Lockers**).

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Dancers in Los Angeles also distorted the name by calling it '**pop-locking**', while in France, it was called '**The Smurf**'. Elements of pantomime were merged with the dance, diluting its original essence. Miming creates illusions of the body without a rhythmic structure, whereas popping and boogaloo create movement synchronised to rhythmic patterns. Most of the time, this fusion was done unsuccessfully, since the dancer would stray from the beat of the music. Other townships in central California are credited with creating original forms of dance as well. Each region was identified by its style: San Jose was known for '**flying tuts**' and '**dime stopping**'; San Francisco had the '**chinese strut**'; '**Filmore strutting**' originated obviously in the Filmore area. Oakland became known for '**Frankenstein hitting**' and '**snake hitting**'. East Palo Alto was also known for '**snake hitting**'. '**Roboting**' and '**bopping**' were popularised in Richmond. Sacramento had its own dances called '**Oak Parking**', '**Bustin'**', and '**Sac'-ing**' (pronounced 'sacking'). Dime stopping, strutting and hitting all predate popping and have their own histories within the west coast funk movement. In summary, all of these dance styles have contributed to the evolution of phenomenal forms of expression!

A connection between the east and west coast movements are certain records which are danced to by b-boys/girls, Brooklyn uprockers, and lockers. One example is '**Scorpio**' by **Dennis Coffey** and the **Detroit Guitar Band**. For the most part, each dance form had a different musical influence, dress code and terminology (all of which were mismatched and misrepresented during the 1980s media coverage of these dance forms).

As relatively new dance forms, b-boying/girling, Brooklyn uprocking, locking and popping are rarely seen in a theatrical setting. They are usually performed in music videos, commercials or films for just a few seconds, revealing very little of their full potential. In many cases, the filming of these dances has been poor: only part of the body is captured, taking away from the full impact of the steps, moves, and illusions. The film editing of these dances also deprives the audience of transitions and composition, since the editors are usually unfamiliar with the structures of the dance forms. Proper consultation with the dancers concerning filming and editing can remedy this recurring problem.

Another challenge related to the commercialisation of the dance forms is the loss of spontaneous performance. In a cipher, a circular dance space which forms naturally once the dancing begins, the dancers can direct their performance in various directions, uninhibited and free from all counts and cues. This freedom is the key to creativity since the dancer is constantly challenged with variations in music, an undefined dance space and potential opponents among the audience. The transition from cipher to stage has had its effects on the dancers and their craft.

What was once improvisational forms of expression with spontaneous vocabularies became choreography in a staged setting. A stage performance creates boundaries and can restrict the free-flowing process of improvisation. The dancers are challenged in a different way. Nailing cues and choreography become the objectives.

Another major difference between the original dance forms and staged versions is **the positioning of the audience**, since most traditional theaters have the audience facing the stage in one direction. Having to entertain an audience in one general location requires the dancer or choreographer to consciously space the performance to allow the best viewing of the dance. In order to preserve the true essence and dynamics of these dance forms, they should exist as a social and cultural reality celebrated in their natural environments, i.e. jams, events, clubs, etc. Theatrical film and video productions can be used as vehicles for their preservation as long as the essence of the form isn't compromised and diluted in the process.

The same concern applies to the storylines and scripts pertaining to the dance's forms and history. The mixing and blending of popping, locking, b-boying/girling, and Brooklyn uprocking into one form destroys their individual structures. Unfortunately the younger generations of dancers either haven't made enough effort to learn each dance form properly, or lack the resources to do so. However the outcome is the same: **hybrid dances with unclear form and structure**.

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In addition, each of the dance forms are performed best with their appropriate musical influences. Intermixing dance forms and their music forms dissolves their structures and ultimately destroys their identities. Dancing on beat is most important. **Riding the rhythm** makes the difference between dance and unstructured movement. The formula is simple: **submission to the music**, allowing it to guide and direct, equals dancing.

Finally, the best way to preserve the dances is by learning from the earliest available sources or a devoted practitioner of the form. The pioneers of these dance forms hold the key to the history and intentions of the movement. They remain the highest authorities regardless of other opinions or assumptions.

Unraveling the history of locking, popping, b-boying/girling and Brooklyn uprocking takes us towards a true understanding of their essence and significance in the world today. Many other genres of dance have borrowed without giving credit to their rightful owners. Hopefully, we will see the day when these dances are clearly distinguished and given their due respect. Every so often, the dance world is introduced to innovations which revolutionise the arts. In summary, the hip-hop and west coast funk movements have succeeded in replenishing the world with new exciting dance forms which entertain and change the lives of many people worldwide.

Note
The facts in this piece were obtained through interviews with and/or public appearances by: Boogaloo Sam, Poppin' Pete, Skeeter Rabbit, Sugar Pop, Don Campbellock, Trac 2, Joe-Joe, King Uprock, Kool DJ Herc, Afrika Bambaataa **and other pioneers. Information was also obtained from various interviews in magazines.**

www.mrwiggleshiphop.net, *www.b-boys.com/hiphoptimeline.html*

Nowadays, b-boy events such as B-BOY SUMMIT and ROCK STEADY ANNIVERSARY are organised every year and many b-boys from all over the world get together and keep the culture alive and even try to take it to the next level.

Ballet

Ballet is a modern art. The history of ballet is but a fragment of the history of dancing. Ballet can be defined today as a theatrical entertainment of group and solo dancing, usually to a musical, vocal or percussion accompaniment, with costumes, scenery, and lighting. CLASSICAL BALLET is a movement based on the traditional technique from the French ballet of the 17th and 18th Centuries, and the Italian school of the 19th Century. Classical ballet was brought to ultimate perfection by such great teachers as Carlo Blasis, C.P. Johansen, Legat and Cecchetti. CLASSICAL STYLE is based on the turn out, the five positions of the feet, pointe work and technique of beats, turns, elevation, and extension. MODERN DANCE originated as a reaction to the rigidity of classical ballet.

The following is a timeline of ballet history from its beginnings through to the formation of the major 20th-century companies.

History
The earliest precursors to ballets were expensive entertainments given in the courts of Renaissance Italy. These elaborate spectacles, which united painting, poetry, music and dancing, took place in large halls that were used also for banquets and balls. A dance performance given in 1489 was actually performed between the courses of a banquet, and the action was closely related to the menu: For instance, the story of Jason and the Golden Fleece preceded the roast lamb. The dancers based their performance on the social dances of the day.

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The Italian court ballets were further developed in France. *Le Ballet Comique de la Reine* (The Queen's Ballet Comedy), the first ballet for which a complete score survives, was performed in Paris in 1581. It was staged by Balthazar de Beaujoyeux, a violinist and dancing master at the court of Queen Catherine de Médici. It was danced by aristocratic amateurs in a hall with the royal family on a dais at one end and spectators in galleries on three sides. Since much of the audience saw the ballet from above, the choreography emphasised the elaborate floor patterns created by lines and groups of dancers. Poetry and songs accompanied the dances.

Most French court ballets consisted of dance scenes linked by a minimum of plot. Because they were designed principally for the entertainment of the aristocracy, rich costumes, scenery, and elaborate stage effects were emphasised. The proscenium stage was first adopted in France in the mid-1600s, and professional dancers made their first appearance, although they were not permitted to dance in the grand ballet that concluded the performance; this was still reserved for the king and courtiers.

The court ballet reached its peak during the reign (1643–1715) of Louis XIV, whose title the Sun King was taken from a role he danced in a ballet. Many of the ballets presented at his court were created by the Italian-French composer Jean Baptiste Lully and the French choreographer Pierre Beauchamp, who is said to have defined the five positions of the feet. Also during this time, the playwright Moliere invented the *comedie-ballet*, in which danced interludes alternated with spoken scenes.

Early Professional Ballet

In 1661 Louis XIV established the Academie Royale de Danse, a professional organisation for dancing masters. He himself stopped dancing in 1670, and his courtiers followed his example. By then the court ballet was already giving way to professional dancing. At first all the dancers were men, and men in masks danced women's roles. The first female dancers to perform professionally in a theater production appeared (1681) in a ballet called *Le Triomphe de l'Amour* (The Triumph of Love).

The dance technique of the period, recorded by the French ballet master Raoul Feuillet in his book *Choregraphie* (1700), included many steps and positions recognisable today. A new theatrical form developed: the opera-ballet, which placed equal emphasis on singing and dancing and generally consisted of a series of dances linked by a common theme. A famous opera-ballet, by the French composer Jean Philippe Rameau, was *Les Indes Galantes* (The Gallant Indies, 1735), which depicted exotic lands and peoples.

Eighteenth-century dancers were encumbered by masks, wigs or large headdresses and heeled shoes. Women wore panniers, hoopskirts draped at the sides for fullness. Men often wore the *tonnelet*, a knee-length hoopskirt. The French dancer Marie Camargo, however, shortened her skirts and adopted heelless slippers to display her sparkling jumps and beats. Her rival, Marie Salle also broke with custom when she discarded her corset and put on Greek robes to dance in her own ballet, *Pygmalion* (1734).

During the second half of the 18th Century the Paris Opera was dominated by male dancers such as the Italian-French virtuoso Gaetan Vestris and his son Auguste Vestris, famed for his jumps and leaps. But women such as the German-born Anne Heinel, the first female dancer to do double pirouettes, also were gaining in technical proficiency.

Despite the brilliance of the French dancers, choreographers working outside Paris achieved more dramatic expression in ballet. In London the English choreographer John Weaver eliminated words and tried to convey dramatic action through dance and pantomime. In Vienna the Austrian choreographer Franz Hilverding and his Italian pupil Gasparo Angiolini experimented with dramatic themes and gestures.

The most famous 18th-century advocate of the dramatic ballet was the Frenchman Jean Georges Noverre, whose *Letters on Dancing and Ballets* (1760) influenced many choreographers, both during and after his lifetime. He advised using movement that was natural and easily understood and emphasised that all the elements of a ballet should work in harmony to express the ballet's theme. Noverre found an outlet for his ideas in Stuttgart, Germany, where he first produced his most famous ballet, *Medea and Jason* (1763).

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Noverre's pupils included the Frenchman Jean Dauberval, whose ballet *La fille Mal Gardee* (The Ill-Guarded Girl, 1789) applied Noverre's ideas to a comic theme. Dauberval's Italian pupil Salvatore Vigan'Ī, who worked at La Scala, a theater in Milan, developed a variety of expressive pantomime performed in strict time to the music. Charles Didelot, a French student of both Noverre and Dauberval, worked mainly in London and Saint Petersburg. In Didelot's ballet *Flore et Zephire* (1796), invisible wires helped the dancers appear to fly.

Toe dancing began to develop at about this time, although the dancers balanced on their toes only for a moment or two. Blocked toe shoes had not yet been invented, and dancers strengthened their light slippers with darning.

The Italian choreographer Carlo Blasis, a pupil of Dauberval and Vigane, recorded the dance technique of the early 19th-century in his *Code of Terpsichore* (1830). He is credited with inventing the attitude, copied from a famous work by the Flemish sculptor Giambologna, a statue of the god Mercury poised lightly on the toes of the left foot.

Romantic Ballet

The ballet *La Sylphide* (better known as *Les Sylphides*), first performed in Paris in 1832, introduced the period of the romantic ballet. Marie Taglioni danced the part of the Sylphide, a supernatural creature who is loved and unintentionally destroyed by a mortal man. The choreography, created by her father, Filippo Taglioni, made the use of toe dancing to emphasise his daughter's supernatural lightness. *La Sylphide* inspired many changes in the ballets of the time – in theme, style, technique, and costume. Its successor, *Giselle* (1841), also contrasted the human and supernatural worlds, and in its second act the ghostly spirits called *wilis* wear the white tutu popularised in *La Sylphide.*

The romantic ballet was not restricted, however, to the subject of supernatural beings. The Austrian dancer Fanny Elssler popularised a more earthy, sensuous character. Her most famous dance, the cachucha (in *Le Diable Boiteux*, 1836), was a Spanish-style solo performed with castanets, and she often performed very stylised versions of national dances.

Women dominated the romantic ballet. Although good male dancers such as the Frenchmen Jules Perrot and Arthur Saint-Leon were performing, they were eclipsed by ballerinas such as Taglioni, Elssler, the Italians Carlotta Grisi and Fanny Cerrito, and others.

Taglioni and Elssler danced in Russia, and Perrot and Saint-Leon created ballets there. Elssler also danced in the United States, which produced two ballerinas of its own: Augusta Maywood and Mary Ann Lee, both from Philadelphia, Pennsylvania.

In Paris itself, however, ballet began to decline. Poetic qualities gave way to displays and spectacle. Male dancing was neglected. Few notable ballets were produced at the Opera during the second half of the 19th Century. An exception was *Coppelia*, choreographed by Saint-Leon in 1870, but even in that the principal male role was danced by a woman.

Denmark, however, maintained the standards of the romantic ballet. The Danish choreographer Bournonville, who had studied in Paris, not only established a system of training but also created a large body of works, including his own version of *La Sylphide.* Many of these ballets are still performed by the Royal Danish Ballet.

Russia also preserved the integrity of the ballet during the late 19th Century. A Frenchman, Marius Petipa, became the chief choreographer of the Imperial Russian Ballet. He perfected the full-length, evening-long story ballet that combined set dances with mimed scenes. His best-known works are *The Sleeping Beauty* (1890) and *Swan Lake* (co-choreographed with the Russian Lev Ivanov), both set to commissioned scores by Peter Ilich Tchaikovsky.

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20th Century

With time, Petipa's choreographic method settled into a formula. There was a call for greater expressiveness and more authenticity in choreography, scenery, and costume. These ideas were realised through the Ballets Russes, a new company organised by the Russian impresario Sergei Diaghilev.

The Ballets Russes opened in Paris in 1909 and won immediate success. The male dancers, among them the Russian dancer Vaslav Nijinsky, were particularly admired because good male dancers had almost disappeared in Paris. The company presented a broad range of works, including Fokine's compactly knit one-act ballets with colorful themes from Russian or Asian folklore: *The Firebird* (1910), *Sheherazade* (1910), and *Petrushka* (1911). The Ballets Russes became known for its novelty and excitement throughout its 20 years of existence.

Although the most famous members of the company were Russian (among them the designers Leon Bakst and Alexandre Benois, and the composer Igor Stravinsky), Diaghilev commissioned many Western European artists and composers, such as Pablo Picasso and Maurice Ravel, to collaborate on the ballets. Diaghilev's choreographers, Fokine, Polish choreographer Branislava Nijinska, Nijinsky, Russian-born Leonide Massine, Russian-born American George Balanchine, and the Russian-born French dancer and choreographer Serge Lifar, experimented with new themes and styles of movement.

The offshoots of the Ballets Russes revitalised ballet all over the world. The Russian ballerina Anna Pavlova, who danced in its early seasons, formed her own company and toured internationally. Fokine worked with many companies, including the future American Ballet Theatre. Massine contributed to the Ballet Russe de Monte Carlo, a company formed after Diaghilev's death. Two former members of the Ballets Russes, the Polish-born British dancer Dame Marie Rambert and the British dancer Dame Ninette de Valois, became the founders of British ballet. Rambert's students included the British choreographers Sir Frederick Ashton, Antony Tudor, and John Cranko. De Valois founded the company that became Britain's Royal Ballet. Balanchine was invited to work in the United States by Lincoln Kirstein, a wealthy American patron of the arts. Lifar worked at the Paris Opera and dominated French ballet for many years.

In the **1920s** and **1930s**, modern dance began to be developed in the United States and Germany. The American dancers Martha Graham and Doris Humphrey, the German dancer Mary Wigman and others broke away from traditional ballet to create their own expressive movement styles and to choreograph dances that were more closely related to actual human life. Ballet also reflected this move toward realism. In **1932** the German choreographer Kurt Jooss created *The Green Table*, an anti-war ballet. Antony Tudor developed the psychological ballet, which revealed the inner being of the characters. Modern dance also eventually extended the movement vocabulary of ballet, particularly in the use of the torso and in movements done lying or sitting on the floor.

Popular dance forms also enriched the ballet. In **1944** the American choreographer Jerome Robbins created *Fancy Free*, a ballet based on the jazz-dance style that had developed in musical comedy.

The idea of pure dance also grew in popularity. In the 1930s Massine invented the symphonic ballet, which aimed to express the musical content of symphonies by the German composers Ludwig Van Beethoven and Johannes Brahms. Balanchine also began to create ballets without stories based primarily on movement to music. His ballet *Jewels* (1967) is considered the first evening-length ballet of this type.

Two great American ballet companies were founded in New York City in the 1940s, American Ballet Theatre and the New York City Ballet. The latter drew many of its dancers from the School of American Ballet established by Balanchine and Kirstein in 1934. Since the mid-20th Century, ballet companies have been founded in many cities throughout the United States and in Canada, among them: the National Ballet of Canada, in Toronto (1951); Les Grands Ballets Canadiens, in Montreal (1952); the Pennsylvania Ballet, in Philadelphia (1963); and the Houston Ballet (1963).

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Beginning in **1956**, Russian ballet companies such as the Bolshoi and Kirov performed in the West for the first time. The intense dramatic feeling and technical skill of the Russians made a great impact. Russian influence on ballet continues today, both through visits from Russian companies and the activities of defecting Soviet dancers such as Rudolf Nureyev, artistic director of the Paris Opera Ballet from 1983 to 1989; Natalia Makarova; and Mikhail Baryshnikov, director of the American Ballet Theatre, New York City, from 1980 to 1989.

Dance in general underwent an enormous increase in popularity, beginning in the mid-1960s. Ballet began to show the influence of a younger audience, in both themes and style. The athleticism of dancing was enjoyed in much the same way as sports, and virtuoso steps were admired for their challenge and daring. Popular music such as rock and roll and jazz was used to accompany many ballets.

Today's ballet repertoire offers great variety. New ballets and reconstructions and restagings of older ballets coexist with new works created by modern-dance choreographers for ballet companies. Choreographers experiment with both new and traditional forms and styles, and dancers constantly seek to extend their technical and dramatic range. The frequent tours of ballet companies allow audiences throughout the world to experience the full spectrum of today's ballet activity.

Hula

The Ancient Art of Hula

Where: Throughout the Hawai'ian islands amongst indigenous communities, centred in Hawai'i

History: Pre-language dance tool to pass on community history, involving sacrifice

What it's about: Grace, beauty, eyes and facial emotion, and swaying hips

Experience: At Merrie Monarch Festival in Hawai'i in April

History

Hula is one of the most famous icons of Hawai'ian culture, yet years of mass tourism have meant that the dance has often become a garish tourist spectacle that does not display its rich and varied history. Few visitors to the Hawai'ian Islands realise this dance is a sacred aspect of Hawai'ian culture.

The Hula was used for centuries as a tool to pass on history before the Hawai'ian language was developed into a written text. Secret locations called Heiaus were used by Hawai'ians to practise Hula, and animal and human sacrifices to their gods preceded these rites. Banned by missionaries in the 19th Century as evil, the resulting destruction of this unique art form began the separation of native Hawai'ians from their way of life. Though many were destroyed by missionaries, ruins of Heiaus can still be found all over the Hawai'ian islands.

Traditional hula ceremonies are off-limits to uninvited guests and the participants must perform certain rituals and chants to cleanse themselves before they begin a performance. Today the cultural revival all over the islands has brought back the Hula to its former place of honour in Hawai'ian culture.

How to Hula

Hula is known as the 'beautiful dance' and it has more in common with Far Eastern dances like Kathakali, in which visual emotion and expression is favoured over the rhythms and set moves of Western dances. Swaying hips, arms, fingers, but most importantly the eyes and face, are the key movers in Hula. It is practised barefoot, and the simple left to right feet movements are of secondary importance. No plastic hoops or thrusting hips are involved in the authentic hula!

How to see authentic Hula

In April of each year the weeklong Merrie Monarch Festival is held in Hilo on the island of Hawai'i. Contestants travel from all over the Hawai'ian islands to compete on the Big Island and troupes as well as individuals perform in front of the crowds. The competition is broadcast on local TV stations and spectators are welcome to view the performances.

For more information research:

Merrie Monarch Festival – info on Hawai'i's premier Hula festival

Alau Hula Ka No'eau, Hula Dance Academy – A Hawai'ian dance academy

The Hula of Hawai'i – Step by step instruction on how to hula

In the following sections (excerpted from the companion book to *Holo Mai Pele*), **Pualani Kanaka'ole Kanahele** speaks with authority on the tradition and meaning of chants, the training and discipline required to master it, and the creation of the groundbreaking performance of *Holo Mai Pele*.

Pualani Kanaka'ole Kanahele and her sister Nalani Kanaka'ole, who together created and choreographed *Holo Mai Pele*, trace their lineage to the very beginnings of hula, the Pele clan itself. Their stature in the community, as well as their *mana* (spiritual power), reside in the fact that their family has maintained the cultural grounding that many Hawai'ians today seek to recover. Today both sisters are *Kumu Hula* (teachers) at Halau o Kekuhi, the Kanaka'ole family dance and chant organisation.

Indeed, the ground is both figuratively and literally the source of their inspiration. Stylistically, Halau o Kekuhi is celebrated for its mastery of the *'aiha'a* style of hula, a low-postured, vigorous style that pays tribute to the eruptive personae of Pele and Hi'iaka. We hardly leave the ground, explains Pualani Kanaka'ole Kanahele. We get our energy from the earth. Angular, dynamic and primal, Halau o Kekuhi's dances counter the stereotypes of hula popularised in Hollywood movies and on commercial television.

The Meaning of Hula

Our family is from that area where the caldera [of Kilauea] is, what we call Ka'u and the Puna area on the Island of Hawai'i, which forms the southernmost and easternmost boundaries of this island. Those people that come from that particular place are very much connected to that crater. Different families take care of different aspects of that particular deity. Our family's connection to that deity has to do with the songs and the dances, and retelling some of the stories that the eruption puts forth. So when there is an eruption, it is our responsibility then to make a song about it, so that particular eruption will be kept and will be remembered and will be sung in honor years from now.

We have inherited a rich tradition of *hula* (dances) and *mele oli* (chants), full of stories of gods and goddesses, ceremonies, prayers, protocol, imagery, wisdom and intelligence. This tradition teaches how to respect family, appreciate natural phenomena, memorise lengthy chants, love the land, understand hierarchy, recognise life and death cycles, and acknowledge and honor the presence of life. This gift is matrilineal; however, by adding to it our childhood experiences and paternal influences, we have gained a broader understanding of space and time in connection with cultural history and practices and their evolution.

As my grandson – who is four years old – said, hula is the tree, hula is the ocean. And he is totally correct. Hula is a reflection of life. Hula is a way of retelling history. Hula is a way of making what is thought and what is seen into a movement, and accepting all of these as a way of keeping our history, of retelling stories, of remembering births. Hula is many depths of things. It goes from the action of what's going on, to the person who is actually seeing what is going on, and thinking it through, putting it into words. And to the person who comes along, takes the words, and choreographs it so the story is remembered, and puts it into movement. And then there is the dancer, who listens to what the choreographer says, who is listening to the story and listening to the words, and reliving the image of

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what originally happened. And so hula takes many, many steps before it's actually done. It's a way of remembering and sometimes it's a very esoteric, way of talking about history. It's an art piece about how you express a birth, without actually looking at the literal birth. And so it's a very esoteric form of history.

Hula has gone through many different stages. It went through a stage where we were not allowed to dance it. And where there was a lot of misunderstanding about what hula portrays. It is at this point being more accepted into the social behaviour of people, because what hula does is transport us from this world into another. It is that vehicle that makes us feel and think and be very Hawai'ian. I don't know of any other vehicle that does that, except hula, so more and more people are being very accepting of this particular form. We've always done it because it was a gift to us. And we've always accepted it because that's all we know. And we could not just put away this form that people didn't understand. It was our ancestor, and so we continued it. And for many other people, it's not, and they take it on as a new tradition.

Hula was performed before the Europeans came. It was a fun thing to do. It was also a very sacred thing to do. So certain hulas were looked at as being very sacred and you only did it at a certain time, for a certain deity, on certain moons, at certain ceremonies. Other hulas were done at the birth of a child – a song was composed and the hula was done for that particular event.

Chants and Instruments

Mele refers to sung poetry, and *oli* to the voice techniques used to deliver the *mele*. This art form is more sophisticated and esoteric than *mo'olelo* (prose narrative). *Mele* are chanted in a rhythmic manner for dancing and at other times in a non-rhythmic manner. They are sometimes composed to mark an event of immense magnitude, such as an earthquake, volcanic eruption, storm, or tidal wave. Compositions also recall events such as the birth of a high chief or a death in the family, experiences like lovemaking or war, and feelings such as nostalgia for a person or place. The composition process may be quite straightforward or very complex, depending on the composer's mood and training, and other factors, such as the need to veil the identity of the hero or heroine. *Mele* are delivered in diverse voice styles in which performers convey the character and sounds of the natural world, such as the wind, ocean, birds, and volcanic eruptions. One word paints many pictures, blending the mundane with the sacred and referencing gods, rituals, laws, family affairs, love, war, animals, natural phenomena, and voyages.

One of the most traditional instruments used for hula is the sharkskin drum called *pahu*. The *pahu* stands two to three feet high and is made from the trunk of the coconut or breadfruit tree. A small knee drum called *puniu* accompanies the *pahu*. The *puniu* is made from the skin of the *kala* fish, stretched over half a coconut shell. Another drum we often use is the double-gourd drum known as *ipu heke*.

Continuing the Tradition

Halau o Kekuhi is rooted in a tradition dating back at least seven generations and is the acknowledged guardian of a treasury of Pele chants and dances. In 1993, Halau o Kekuhi received the National Heritage Fellowship Award from the National Endowment for the Arts, the most prestigious award granted in the country for the traditional arts.

The halau is a school. And it can be a school of paddling canoes, a school of carving. For our family, it's a school of dance, a school of hula. Another word for dance and hula is *ha'a*. And so all of this, our hula halau, or dance school, is what we have been given as a gift. And this is where people come in and learn our particular tradition. We have halaus all over the island. But in our particular halau, we do the dance of Pele, and the dances of the eruptive phases of this island and how things are born out of this land. And it can be the birth of a tree, the birth of a flower, the birth of an *ali'i* or a king or a chief. All of this comes out of this land, and this land is the responsibility of Pele. But that's a halau.

Halau is where you teach people things. And then there is a protocol in the halau. A very formal protocol before you enter anybody's halau, you need to give a chant and ask permission to enter. And we will

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listen to you if it is at our halau, and see if you're very sincere about this. If we find that you're not sincere in your first chant, we allow you to chant again and chant again until we hear that there is an urgency in your voice to come in and to learn these things, and to complete a particular task. And then we chant back to you and allow you to come in to the school. We have these kinds of chants for almost anything. When we go to the crater, to the caldera of Kilauea, we have a chant. And when we go up to the forest, we have a chant to ask permission to go in the forest and gather different things to make our leis or gather medicine. And all of this is just a sense of asking permission, knowing that there is something there that guards and protects and takes care of these different things. And it's the same thing with the halau.

Our particular halau takes a lot of energy to belong to, and a lot of discipline. There are certain ceremonies that you need to do, certain chants that you need to know, and this becomes all part of the halau. We have just taken a group of dancers from the beginning of their dancing career for six months. And at this time, we graduate them to another step. And we all come in and we watch them dance, and we tell you whether we like your dancing, whether you have learned anything or whether you have learned nothing, and it's better for you to just go home and work in the garden, or come back again to halau.

Creating Holo Mai Pele

Native Hawai'ians place such importance on genealogy that traditionally only the most astute minds of trusted friends, relatives, priests, and priestesses were entrusted with recording lineages. The phrase 'the Pele family' indicates the gods' capabilities as lovers who have offspring and siblings. As elemental forms, Hawai'ian gods are genealogically, spiritually, and physically inter-related. In *Holo Mai Pele*, both the human family aspect of the story and the relationship of elemental forms are recognised. Our ancestors understood this phenomenon instinctively because they had a very intimate relationship with their world.

At the core of *Holo Mai Pele* is a basic yet sophisticated understanding of the primary functions and powers of women and the female Earth. The story involves numerous facets of plot, human entanglements, chaos of the creative forces, godly duties, and family responsibilities. *Holo Mai Pele* is an ancient myth that continues to evolve today. Kilauea volcano continues to erupt, extending land and creating new islands. This mythical epic is not about volcano gods existing only in the past. It is about the volcano gods who have prolonged their lives from the past, to the present, to the future. Like other Hawai'ian myths, this one was composed over lifetimes by keepers of tradition: wise men and women and prophets, who interjected their wisdom into these myths. The creation of myth must continue as long as Kilauea continues to erupt. The songs and stories of the volcano will continue to affect and profoundly enrich the lives of future generations.

Holo Mai Pele was created to remind us, the native Hawai'ians, of our gifts from the past. The deities that we're talking about, and all of those other people related to them, all have to do with different parts of nature, and how these different parts of nature interact with each other. In order for us to understand that particular deity and all other things that interact, we are given different manifestations of these deities. And so Pelehonuamea, is responsible for the eruption. But not only the eruption, the thing that comes out of the earth, but she's responsible for everything else around it – for instance, the earthquake that the eruption causes, the rosy colors in the sky after the eruptions, the steam that comes out of the earth. All of this is part of Pele. And very often when we have an intense eruption, it interacts with the atmosphere above, and we have a big storm.

The dances that we do in the performance are dances that have been passed down to us for many generations. Some of the dances are dances that we choreographed – my sister, my daughters, and myself. The chants, however, are traditional, very old chants. And they've never been put together in this chronological order before, and this is one of the reasons we wanted to do this epic piece. We usually perform just this piece here this time, and this piece here this time, so it's never been put together quite the way it's been put together now.

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A few years ago we put together this three-hour production on stage about Pele and Hi'iaka. The Hi'iaka part of this particular epic talks about who she is, how she goes about finding those god qualities inside of her, and how she needs to bring them out eventually. And so she is sent on a journey. And it's much like all of us who go on our life journey, and we find out different things about ourselves from experiences. And she does find out about who she is, and the fact that she needs to bring this land back to life, and she also finds out that she can bring different people back to life. So this becomes Hi'iaka. And at the end of the story, she finds that she is as great a deity, as great a goddess as her sister Pele, who makes land, and they're able to match each other's skill and each other's god-like qualities.

In the one chant that we're doing [in *Holo Mai Pele*], Kulia Ka Uli, the teacher that Hi'iaka goes off with is, responsible for teaching her how to pray to her gods. And this one chant that she does, she's praying to the deities of the atmosphere – she calls them *'Ilio'ula*. And *'Ilio* in our language means dog. But *'Ilio'ula* is also the long, very dark colored, red colored clouds in the sky. These are stormy clouds. And we have all different kinds of clouds that are responsible for different things. So it's this interaction between the atmosphere and the things of the earth that continues. The sky doesn't stand alone and the earth doesn't stand alone. There is always something going on between the two. And so she teaches Hi'iaka how to call out to the different kinds of clouds. Whether the clouds are stormy or whether the clouds have lightning in them, or whether the clouds are heavy rain clouds, these are the ones that she's asking her to call out to. And these can be very destructive clouds. You need to know what cloud is related to an eruption, or what cloud is related to the farmer, or what cloud is related to just kind of rolling in the sky during the summer. And so poetry takes on all of that. So when we talk about a halau, halau is some place where you go to learn. These are some of the things that you learn. Especially when you're doing chants.

Pelehonuamea, or Pele, is not a dancer. She is the land. And so we don't see her in this portion of the story, because this portion of the story does not have to do with the eruptive phase. It has to do with the revegetation of land, so it has to do with Hi'iaka. It's only after Hi'iaka finishes this journey and comes back, and then there is a battle between the two sisters. But Pele then comes up as the form of an eruption. And not as a human form that we're used to looking at, and she doesn't do any of the dances.

At the end of each of the dances that we do, we give the name of the person that the dance is dedicated to. So it's *He inoa no Hi'iakaikapoliopele*. It's a name song for Hi'iaka. Or *He inoa no Pele*, a name song for Pele. So there is a sense of who this song goes back to. The dance steps that you see are what we call traditional dance steps, they've always been done. And they represent different movements in nature, whether it has to do with the wind in a circular movement or the currents of the ocean in a circular movement. Whether it has to do with the tide moving back and forth, and we have those kinds of movements. So all of the movements that we do are movements of nature. And in one of the dances that you see very early in this particular performance is the dance of when [Hi'iaka] is in the *hala* forest and she is doing this dance by herself. This is the very first dance that is done. But this is also the dance that tells you about the movement of nature.

The Kanaka'ole Family: Creators of Holo Mai Pele

Pualani Kanaka'ole Kanahele is an instructor and assistant professor of Hawai'ian Studies at Hawai'i Community College, having previously taught at Maui Community College and University of Hawai'i, Hilo. Ms. Kanahele is President of the Edith Kanaka'ole Foundation, a Hawai'ian and western educational organisation. Recently she co-chaired the World Indigenous Peoples' Conference on Education, and served as a cultural workshop organiser for the DOE and Bishop Museum. Ms. Kanahele also serves on the UNESCO Advisory Committee on Native Cultures.

Nalani Kanaka'ole is a choreographer of Hawai'ian dance and consultant/educator of Hawai'ian cultural experiences, Co-ordinator/Director at the Native Hawai'ian Art School, and Artistic Director at the Edith Kanaka'ole Foundation. Ms. Kanaka'ole also co-ordinated the Native Hawai'ian Art Exhibit at the Wailoa Art Center.

Together, the two sisters co-directed *Holo Mai Pele* and Kamehameha Pai'ea (a dance/drama about the Warrior Chief Kamehameha), and co-founded both Hika'alani, a Hawai'ian Cultural Protocol Group, and Puana, a native Hawai'ian organisation established for script writers of stage, film and video.

Tap Dance

Tap dance was born in the 19th Century. It is most developed in the **United States** but is popular all around the world. It is so called because the dancer wears shoes that make a tapping noise when they touch a hard floor; therefore the performer in tap dancing is both dancer and **percussive** musician.

Its evolutionary grandparents may well have been:

1. Spanish **flamenco**, where nails are hammered into the front part of the dancers' shoes so that the rhythm of their steps can be heard
2. **Step dancing** (Irish, Scottish, English)
3. **Clog dancing**, for example from Lancashire, where there may well be no accompanying music, just the noise of the shoes
4. African **welly boot dance**
5. African dance to drum rhythms.

History
Tap dance began in the 1830s in the **Five Points** neighborhood of New York City as a fusion of the African **Shuffle** and Irish, Scottish, and English step dances, most of all the Irish **jig**. Dancers from different immigrant groups would get together to compete and show off their best moves. As the dances fused, a new American style emerged.

Tap flourished in the US from 1900 to 1955, when it was the main performance dance of **Vaudeville** and **Broadway**. Vaudeville was a popular form of entertainment before television and it employed large numbers of skilled tap dancers. Many big bands employed tap dancers as part of their show. Every city in the US had amateur street tap performers. At the time, *tap dance* was also called *jazz dance*, because jazz was the music that tap dancers performed with.

In the **1930s**, **1940s**, and **1950s**, the best tap dancers moved from vaudeville to the movies and television.

In the 1950s, the style of entertainment changed. Jazz music and tap dance declined, while rock and roll music and the new jazz dance emerged. What is now called *jazz dance* evolved out of *tap dance*, so many of the moves are the same. But jazz evolved to become a new form.

(cont.)

Famous tap dancers:

- Master Juba of Five Points
- Ann Miller
- Bill Robinson (aka Bojangles)
- Eleanor Powell
- Fred Astaire
- Gene Kelly
- Gregory Hines (he acted in the movie *Tap* in 1989)
- Nicolas Brothers
- Ruby Keeler
- Sammy Davis, Jr.
- Vera Ellen.

(From Wikipedia, the free encyclopedia, http://en.wikipedia.org)

Rock And Roll

History

In 1949 RCA Victor introduced the 45 rpm vinyl record and by 1951 the first 45 rpm record jukebox was introduced to the public. Also, DJ Alan Freed is given credit for coining the term 'Rock and Roll' in 1951, however, it was already in use by the black community before 1948.

During the 1950s, Swing dancing (Lindy and Jitterbug) was unsuccessfully to be renamed 'Rock and Roll'. This renaming of the dance shows that even the early dancers were aware that the dance could hold its own and was not music-dependent. It could be and was, done to other styles of music, not just 'Big Band', but the name of the dance didn't need to change – except through marketing.

The 1956 Harvest Moon Ball even had a Rock and Roll division in which the Swing dancers danced. Dance education books were written describing this 'new dance' which was nothing more than Swing. However, the dance steps were often described as what we would call today West Coast Swing. Dance studios (including Arthur Murray) were calling it 'Rock and Roll' dancing, in an attempt to create revenue from a dance already existing.

Movies such as *Rock around the Clock* and *Don't Knock the Rock*, *Untamed Youth*, *Carnival Rock* would refer to it as the Jitterbug. However, the overtone of the movie was 'Rock and Roll' while the dancing was West Coast Swing, with the movie *Rock, Rock, Rock* doing East Coast Swing. Many people today use the term rock and roll to mean 'Freestyle Dancing', while the Europeans use it for a particular style of Swing (Ceroc, Leroc, or German Rock and Roll)

This is really interesting, as most historians agree that the first use of the word rock for music or dancing was in the late forties.

Other Related Dances of the time:

- Bop, European Rock and Roll, Mambo, The Stroll
- Boogie-Woogie, Flying Lindy, Mashed Potato, Square Dance
- Bunny Hop, Hand Jive, Rock-a-Billy, Tennessee Wig Walk
- Cha-Cha, Jitterbug, Rumba, West Coast Swing
- Creep, The Jive, Tap Dance, Western Swing
- East Coast Swing, Lindy, The Slop.

Dancers, Choreographers, etc:

- Dean Collins, Jewel McGowen
- Freida, Angela Wyckoff, Joe Lanza
- George Christopherson, John Archer
- Gil and Niki Brady, Kay Wheeler
- Hal Takier, Lou Southern
- Jack & Lorraine Carey, Maxie Dorf
- Jean Veloz, Pinky Lee (clown).

Books, Magazine Articles on the dance:

- *Arthur Murray Dance Book*, Murray, Arthur 1954
- *Teen Magazine*, Staff writers 2/1958.

Musicians/ Bands Singers Writers:

- Bill Haley and the Comets, Carl Perkins, Jerry Leiber and Mike Stoller
- Bo Diddley, Connie Francis
- Buddy Holly, Everly Brothers
- Chuck Berry, Frankie Lymon
- Danny & The Junior's, Jackie Wilson
- Elvis Presley, Little Richard, Links
- Fats Domino, Richie Valens, Rock and Roll Library
- Gene Vincent, Rock Hall of Fame
- Ink Spots
- Jerry Lee Lewis
- The Platters.

Clothing of the era:

- Argyle Socks, Levi's Pants, Pony Tails/Duck Tails, T-shirts (casual)
- Bowling Shirts, Peddle Pusher Pants, Poodle Skirts, Wing Tip Shoes
- Leather Jacket, Penny Loafers, Single Breasted Suits, Zoot Suits.

Definition of Dance Styles

Slow Swing – The basic action for this section must include either Triple Step, 4-Step or West Coast Swing. Rotary chases are not the fundamental basics. The dance style relies on compression with a ball flat action, rather than a bounce with a high knee action. To characterise the dance, it should be a slow and easy relaxed action. Open and shadow work helps to characterise the dance.

Swing Jive – The basic action is a light compression, with quick release of foot pressure and a nice frame (not too stiff). Flicks, kicks, side by side and quick close in work, e.g. Rope, Bunny Hugs, etc. characterise the dance.

Jitterbug & Lindy Hop – The basic action in this section must include 4, 6 and 8-count constructed dance steps to characterise the: Swing Out, Lindy Circle and Charleston are basic requirements.

50s Mixed Styles Rock 'n' Roll – Any style under the Rock 'n' Roll umbrella may be danced, e.g. 50s Rock 'n' Roll, Jitterbug, Rockabilly. There are no restrictions on footwork or variations. Characterisation of the era is of paramount importance, and of Continental or Jitterbug footwork, etc.

Teacher Activities

1. **Explore and describe** a variety of different ways dance is used in different cultures. You can pin up the histories of some of the different dance forms with pictures, enlarged perhaps, around the room.
2. **Choose two dance forms** for students to study.
   - **Introduce history** and cultural context of the 'Dance forms', showing video taped examples.
   - **Copying basic movement forms:** Teach it yourself, if you feel confident and have the experience, or have a dance teacher of that specific dance form come in and teach it to the students. Students will learn specific warm-up techniques used for that dance form, the specific way to move their body or isolated body parts, the style and the expression or emotions of the dance form. They will also learn warm-down methods for that dance form. Throughout this time students should also be learning the terms and language of the dance form to build up the students' dance vocabulary.

> **Note**
> Don't forget to leave space in the class dance piece for students to add in their own movements.

Figure 9 Beginners hip-hop

- **Create a sequence:** Split students up into small groups (i.e. three or four). Using movements from the dance form, create between 16–24 counts of dance movements. Teach the class the movements, which will be added into the class dance piece.
- **Performance:** Organise another dance class to view the performance by the class of their two dance pieces. Get the students to fill in a questionnaire evaluating what they thought of the dance piece. Ask the teachers to watch the performances and give feedback to the class and to specific students about the performance of the dance forms. Video the performance for students to view it themselves.
- **Evaluation:** Students are to watch and review their performance in the dance pieces, how well they executed the movements, style and expression of the dance forms, as well as evaluating the dance pieces as a whole.

Student Activities

1. **Brainstorm** as many different dance forms as you can think of.
2. **Discuss** and make a class list of dance forms from around the world.
3. What makes a **dance form**? What is the difference between a specific dance form and just dancing for fun or pleasure? **Class to discuss.**
4. **Introduce 'Technique'** and **'Style'** and explain what these two words mean for dance forms.
5. **Watch a video** of some different dance form examples from around the world. Fill in the dance form sheet as you watch.

Figure 10 Practising a hip-hop move

6. From the pinned-up information around the room, fill out a **questionnaire** on: 'The History of some different dance forms from around the World'.
7. **Research** the **history** of the specific dance form chosen by the teacher. You can use timelines, pictures and diagrams depicting how this dance form was created, how it developed over the years and where it is at today. You may present your findings as an information poster, a power point presentation, video presentation or as an information brochure.

8 **Copy and imitate** the dance form movements in class. Try to focus on technique and style. Practise the warm-up drills and warm-down practices. Learn the dance sequence taught.

9 In small groups **create movements** from the dance form learnt for 32 counts, to go in the class dance piece for this dance form.

10 Learn and rehearse the **class dance piece**, for this dance form. Perform to a small audience (e.g. another dance class). Review, from video footage, and evaluate your performance in the dance piece as well as the dance pieces overall.

11 Explain the **similarities and differences** in the two dance forms studied. Write a 500 word essay on the topic. You can use diagrams and pictures to help convey your points.

Safety Points
Each dance form has specific safety points, i.e. how to move in a technically correct way for both dance forms, with correct posture, body alignment and style.

Figure 11 Rock and roll moves

Sample Unit Of Work – Duet

Strands And Achievement Objectives

Performance
Students will be able to:

- Use and demonstrate safe dance practice before, during and after performing
- Rehearse, perform, respond to and evaluate dance for another student's choreographed duet work.

Choreography
Students will:

- Use and demonstrate the elements of dance in their own dance work and choreography
- Demonstrate and use safe dance practices while choreographing
- Explore, demonstrate, workshop and choreograph a range of movements, using a range of dance techniques, for a duet dance piece using the dance elements and some choreographic methods.

Technology
Students will:

- Explore and experiment with different types of settings and props for dance
- Create settings, lighting, sounds and costumes for a performance.

Society
Students will:

- Explore and describe a variety of different ways dance is used in different cultures.

Content Knowledge

What are the elements of dance?
We all occupy **space**, are present in **time**, and have an **awareness of our bodies** and those of other people, as well as a certain **quality** of **energy** at any given moment. These characteristics of our movements are often used in describing and learning the art of dance. They are called the '**elements of Dance**'. These are:

- Space
- Time
- Body awareness
- Energy.

1. The use of **SPACE** – The parts of the body can be used to create shapes at many **different levels**, usually divided into *low, medium, and high*. The levels are relative, though medium usually refers to the height of the body as we walk normally.

   The body can also **move through space**, creating *directions, paths, and floor patterns.* All of these aspects of space involve **dimension**: the movements may occur in a *line, along a flat plane, or curve through space*

2. The use of **TIME** – All movement takes place in time, and has duration. **Repetition** of movement can create **rhythms.**

   The most essential repetition that underlies a rhythm is its **pulse or beat**. The **speed** of a beat determines the **tempo.**

   To stress a beat creates an **accent.** A single rhythmic pattern can be composed of many of these aspects of time.

   Also includes: the **length** of a dance, **rhythmic variations**, **speed** – from taking one's time to making quick stops and starts, canon effect and synchronisation.

3 The use of the **BODY'S AWARENESS** – How the **body moves**, which includes: **Body parts** (e.g. head, torso, arms, legs, hips), **motion of the joints** (e.g. flexion, extension, adduction, abduction), **body shapes, body base, travelling (locomotor** – walk, run, hop, jump, leap, skip, gallop and slide) **and anchored movement (non-locomotor).**

It also includes **weight**, overcoming gravity to execute light, graceful movements, surrendering to gravity with heavy or limp movements, or exerting the body's weight against gravity with strength.

4 The use of **ENERGY** flow – Energy refers to **the quality with which a movement is performed** – the 'how' of the movement.

Energy can be looked at in a variety of ways: the **emotional** (e.g., angry, ecstatic, pensive, afraid), the **muscular** (e.g., bound, flowing, contractive, relaxed), the **initiation** (e.g. from the center, or peripherally, i.e. from the ends of the limbs, or starting at the top of the body and moving down).

It is the force with which the body moves – sharp/sudden, strong/light. The **ENERGY** flow could be tense and restrained, or bound, or freely flowing.

Words used frequently to describe qualities of motion include **swing, suspend, percussive, sustained, collapse, extend, contract and rebound**.

How do they make dance better?

By using the elements of dance, as shown above and below, you can turn a basic dance routine into a more entertaining, more dynamic and more expressive dance piece.

In the descriptions above, aspects of dance are depicted individually, but when one is dancing, one is engaged in many or **all of these elements at once**.

Look at a dance piece. Did they:

- use the **space** well?
- use **levels** and different **directions**?
- use different **pathways**?
- use different **speeds, rhythms, tempos**?
- use different qualities of **energy**?
- use **expression** and **feeling** in their movements?
- stand out to you?

Figure 12 Expressive duet

Different Dance Examples Around The World

Classical Indian Dance

Kathak originates from the word Kathakar, meaning 'storyteller'. These storytellers in ancient India would relate the **mythological tales of Gods** using mime, dance and music.

The dancers were traditionally men and women who performed within the vicinity of the temples. With the invasion of the Moguls (Muslim rulers) in the 1400s and onwards, the dance was brought into the courts of the rulers. Thus the traditional instruments, such as the pakhawaj (drum) were replaced by the tabla, and the traditional Hindu ghaagra-choli-odhini dress was ousted in favour of the churidar-pyjama-angharka costume.

Classical Chinese Dance

Just like the Chinese language, Chinese dance has its own unique vocabulary, semantics, and syntactic structure that enable a dancer on stage to fully express thoughts and feelings with ease and grace.

The art of Chinese dance traces its origins back to even before the appearance of the first written Chinese characters. Ceramic pots have been unearthed in the Sun Chia Chai excavation site in Ta-tung County of the Western Chinese province of Chinghai that show colourful dancing figures. A study of these archaeological artifacts shows that people of the Neolithic Yang-shao culture of around the fourth millennium B.C. already had choreographed group dances in which the participants locked arms and stamped their feet while singing to instrumental accompaniment.

Chinese dance was divided into two types, civilian and military, during the Shang and Chou periods of the first millennium B.C. In civilian dance, dancers held feather banners in their hands, symbolising the distribution of the fruits of the day's hunting or fishing. This gradually developed into the dance used in the emperor's periodic sacrificial rituals held outside the city, and other religious rituals.

In the large group military dance, on the other hand, the dancers carried weapons in their hands, and moved forward and backward in co-ordinated group motion. This later evolved into the movements used in military exercises. The Chinese used **choreographic movements of the hands and feet** to express their veneration of the spirits of heaven and earth, to act out aspects of their everyday life, and to give expression to shared feelings of joy and delight. Dance was a performing art that brought pleasure to both the performers and the audience.

After the establishment of a Music Bureau in the Han Dynasty (206 b.c.–220 A.D.), an active effort was made to collect folk songs and dances. By the third century A.D., northern China was conquered by the Hsiungnu, Sienpi, and Western Chiang peoples. In this way, folk dance forms of the various peoples of Central Asia were introduced into China, and combined with the original dances of the Han people. This pattern continued well into the T'ang Dynasty (618–907 A.D.). Due to the more stable political situation during the T'ang Dynasty, dance in China entered into a period of unprecedented brilliance. The T'ang Dynasty imperial court founded the Pear Garden Academy, the Imperial Academy, and the T'ai-ch'ang Temple, gathering the top dancing talent of the country to perform the magnificent, stately and incomparably lavish 'Ten Movement Music' dance. This dance incorporated **elements from dance forms** of the peoples of China, Korea, Sinkiang, India, Persia, and Central Asia into one enormous dance. It featured intricate body movement **techniques**, and made full use of colourful gala stage **costumes** and **props** to set off the refined dance movements. Poetry, songs, a dramatic plot and background music were incorporated to create a comprehensive multimedia production rich in content and fanfare. This was a predecessor of modern **Chinese opera**.

Each minority people or aboriginal group in China has its own **folk dance forms**. The Miao (also known as Hmong) people of southwestern China, for example, developed a lively form of antiphonal singing and competitive dance; the aboriginal people of Taiwan, influenced by their island life and environment, created hand-holding line dances as part of a harvest ritual. Folk dances directly reflect the lifestyles and customs of a people, and in addition to their artistic value as dances, they are a precious part of China's cultural heritage.

Traditional Cook Island Dance

Cook Island traditional dance is considered the most sensual in the South Pacific. The women are renowned for their swaying hips and the men for their thumping movements. The dances are based on stories of old passed down through the generations. What really makes these performances though is the accompanying rhythmic upbeat drumming, which the Cook Islanders excel at.

To the despair of many educated Cook Islanders, the expression 'culture' in the popular mind refers only to traditional festivals, singing and dancing. There is some justification for this, since the art of dance is taken very seriously in the Cooks. Each island has its own special dances and these are practised assiduously from early childhood. There are numerous competitions throughout the year on each island.

The **Cook Islands culture** lives on in the vibrant performance of song and dance. Cook Islanders are considered among the finest Polynesian singers and dancers and awards come frequently in international contests. Unlike most Western dancers, Polynesians tell a story with their bodies that matches the words of the song. Cook Islands dancing is fast, frenzied and erotic, with hip swinging and suggestive gestures.

Examples Of Some Duet Dance Forms

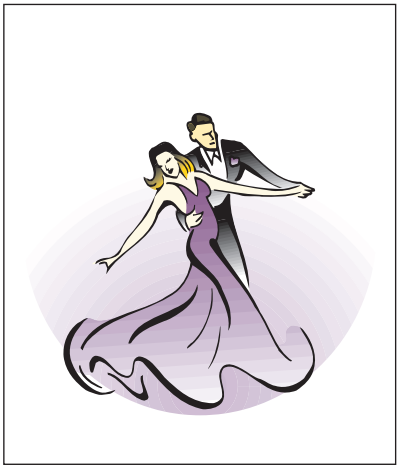


Figure 13 Tap – e.g. Fred Astaire and Ginger Rogers

Figure 14 Ballet

Figure 15 Tango

Contemporary dance

Figure 16 Contemporary Sāmoan movements (MADD Gallery)

Figure 17 Contemporary Sāmoan duet (MADD Gallery)

Basic Choreography – The Duet – Activities

1. **Review the elements:** Space, Time, Body Awareness, and Energy.
2. **Dance around the World**: Explore and describe a variety of different ways dance is used in different cultures around the world (e.g. Indian, Chinese, Jewish, Maori, Cook Island, Brazilian, American, African, etc).
3. **What is a Duet?** Brainstorm and discuss as a class. Come up with as many examples as possible of dance duets or famous duet dancers (e.g. Fred Astaire and Ginger Rogers).
4. **Watch** a video on different types of duet dancing around the world. (Ballroom, Tango, Taualuga, Ballet, Contemporary, Tap, etc.) Evaluate the different ways they dance together, different techniques and methods, styles and expression, etc.
5. **Examine the 'Waltz' and 'Mambo'**, on video, and compare the similarities and differences. Look at the techniques and style of these duets. How do the dancers perform cohesively together?
6. **Watch** a video, experiment and explore some of the techniques used in *contact duet work in* contemporary dance**.**

Safety Points
Techniques of lifting, being lifted and landing.

7 **Explore**, **develop** and **practise** duet techniques and methods in 'rock and roll' and the tango.

8 **Ideas**: Choose two cultures and **brainstorm** ideas for a duet based on these two cultures (e.g. could be about 'identity', cross-culture, old traditions versus the new, etc.).

9 **A Duet:** Workshop, choreograph, rehearse and perform a **duet** based on the ideas/themes chosen, using two or more different dance forms. Use the elements of dance and choreographic methods, the dance form terms and dance vocabularies. Use safe dance practices throughout the process.

10 **Props:** Create settings, sounds and costumes for the duet performance. Experiment with lighting for it and write up a basic lighting plan.

11 **Perform**: your duet for your class, for an invited dance professional and a small audience. Review and evaluate performance of all the duets. Discuss as a class and give feedback to each choreographer. The choreographer writes up a final report of the choreographic process, feedback from class and invited professional on any changes they would make, etc.

12 **Respond and evaluate** another student's choreographed duet. Give them a written evaluation of their duet from your perspective.

The Building blocks for dance choreography and performance awareness are the elements of dance.

Student Contact Activities

1 Trust contact falls

- In pairs number yourselves 1 and 2.
- Number 1 stands in the middle while 2 stands right behind her/him.
- Number 1 closes their eyes and stiffens their body like a wooden board.
- When number 2 says 'Go', number 1 slowly tips backwards, straight like a board, while number 2 holds number 1's back and slowly lowers number 1 close to the ground and then brings them back up to standing position.
- Then number 2 goes to the front and does the same thing, but tipping forwards not back, then trying both sides.
- Swap over.
  (Change)
- Number 2 goes back to being behind number 1 but takes one step away. This means there is more of a gap between number 1 tipping back, and number 2 catching them and then lowering down and then back up again. Try the front and sides again.
- Swap over.
- Discuss how scary it was or how much you trusted the other person to catch you. If done well the first time, get the students to stand a little further away and speed up the fall.

Remember
Safety must come first. If students are not doing very well, i.e. playing around and causing injuries, then do not continue the exercise.

2 Touch contact falls

Students are to pair up.

- Number themselves 1 and 2.
- Stand back to back. Hook arms around each other and slowly, without moving away from each other, lower themselves, still connected back to back, down to the ground and then back up again.
- Holding hands, follow the teacher's demonstrations and practise the paired movements up and down the room with hands always held, e.g. stand face-to-face and holding hands, criss-cross the feet down the room and back. Holding hands, side step together up and down the room. Turn around, while holding hands, go up and down the room. Holding hands, side-to-side do the 'box' and 'grapevine', etc.
- Sit on the ground back to back. Music will be played. Slowly number 1 will move with the music, leading the two of you to a certain point in the room. You must always have one part of your body in contact with the other person throughout the whole activity. You must always be moving and must change the type of movement every 4–6 counts.
- Change over and have number 2 lead you back to where you came from and back to the back to back position on the floor.

This exercise is used in a lot of duet dance choreography to create familiarity, trust, comfort and new contact movements in duets or in different parts of a dance piece. Students can use this technique to help them with their choreography.

Figure 18 Students linking arms in a duet dance contact movement

3 Lifts

Remember
Safety must come first. Lifts must be explained, demonstrated slowly and making sure students slowly do the lift in separate parts. They should not try the lift in one movement as they will cause themselves injury!

a Using arms to lift:

- Number 1 stands in front of number 2. Number 1 is going to be lifted around to face the other way, like moving a mannequin doll. Number 1 stands straight, ready to jump and help the lifter, with hands together in front.
- Number 2 stands parallel with knees bent ready to take number 1's weight. Number 2 places their hands around number 1. Number 2's hands should be under number 1's hands and lifts number 1 up against their chest. Taking one step to the left, they then turn around to face the other way placing number 1 down. Swap over.
- Try stepping out further and turning all the way around (i.e. 360°).

b Using your hip and arms to lift:

- Number 1 stands in front ready to jump up to help lifter. Number 2 stands behind and steps with their right foot to the front side of number 1's left leg, so that number 2 is facing the side wall with the back of their right hip against number 1's left hip.
- Number 2 hooks their arms under number 1's and using their hip swings number 1 over their hip and turns around once with them. Number 1 makes sure they lift their body up with the lift so it is easier on the lifter. Swap over.

c Exploring lifting:

- Explore other ways to slowly and safely lift your partner, either in a turn or from one place to another.
- Explore using the lifts from different levels, e.g. from a sitting, kneeling, or lying down position.
- Explore using props to lift partner from, e.g. chairs – sitting or standing.

d Copying lifts:

- Look at photos and pictures of different types of dance form lifts. Explore and try to work out the lifts with your partner. Ask for a 'spotter' to help if you are unsure of the safety aspects.

Remember
Do not rush it. Take it slowly and safely so no one will get hurt.

The Year 11 Drama Programme

Year 11 Drama Objectives

Performance

Students will be able to:

- Analyse and report on a play.
- Perform a scene from a Shakespearean play, and from a Pacific Island play including the use of masks
- Perform in a Sāmoan drama, and in video presentation
- Explore drama of other cultures.

Directing

Students will:

- Examine the transforming of script into performance
- Direct a scene from an international play
- Demonstrate knowledge of camera shots
- Direct a short video presentation.

Technology

Students will:

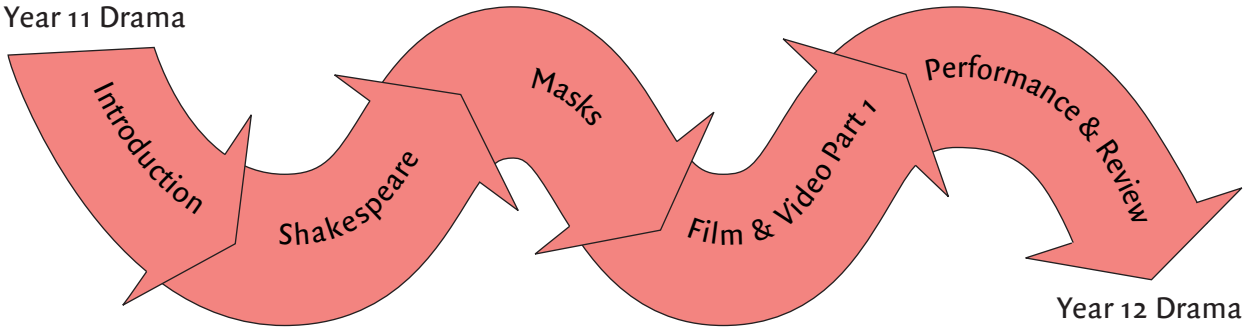
- Create and use tools in duo or solo pieces
- Investigate drama tools in English drama
- Explore the history of masks and create a mask
- Demonstrate knowledge of a camera and camera shots
- Develop and film a short video piece.

Scriptwriting

Students will:

- Create and evaluate a short play
- Develop skills in scriptwriting for film
- Examine works and history of Shakespeare
- Transform the storyline of a Shakespearean play into a Sāmoan play.

Year 11 Drama Programme Overview



Unit 1: Introduction And Review

- **Games** to get to know one another (to get students to relax with each other and you).
- **Review** general drama knowledge games (to see what students can remember from last year).
- **Mime and improvisation** games (see what students' abilities are like).
- **Outline** of this year's programme (what they will be doing).
- **Role playing** scenarios and characters (to see how much acting students can do).

Unit 2: Shakespeare

- **History**: Who was Shakespeare? Explore his life story. What did he do that was so great? Explore his works. Students create posters summarising Shakespeare's life.
- **English Drama**: What were acting and performance like in England in the 1500s and 1600s. Explore and create an English set from that period.
- **Analyse and report on a play**. Perform a scene from a Shakespearean play.
- Examine **transforming script** for performance. Direct a scene from a Shakespearean play.
- Investigate **drama tools** in English drama.
- **Examine works and history of Shakespeare**. Transform the storyline of a Shakespearean play's storyline into a Sāmoan play.

Unit 3: Masks

- Explore the drama of other cultures.
- Explore the history of masks and create a mask.
- Perform a scene from a Pacific Island play using masks.
- Create and use tools in duo or solo pieces.
- Create and evaluate a short play.
- Sina and the Eel – Examine the story. Practise using different types of masks, storytelling and mime methods, as well as different drama tools. Perform for the class. Review and discuss performances.

Unit 4: Film And Video – Part 1

- Perform in a video presentation.
- Demonstrate knowledge of camera shots. Direct a short video presentation.
- Demonstrate knowledge of a camera and camera shots. Develop and film a short video piece.
- Develop skills in scriptwriting for film.

Unit 5: Performance And Review

- Split the year up into two halves and have the video presentations at a mid-year presentation to appropriate invited guests and a small audience *(i.e. another Performing Arts Year level or class)*. Have the more major performance at the end of the year – the 'Sāmoan Shakespeare' class play.
- Get the students to talk about and explain their ideas and concepts, the creative process, give an overall picture of their video presentations as well as the Shakespeare piece. Get the audience to ask them questions.
- Video the presentations and the 'Sāmoan Shakespeare' piece. Give out evaluation forms to people in the audience to fill out at the end to give valuable feedback for the students about the effect of their work.
- Students take in the feedback sheets. Discuss with appropriate group members and the class. Watch and review the presentations and performance and evaluate them themselves.
- Students write up a report at the end. Describing the initial ideas and concepts through to the creative building process, rehearsals, practices and any problems or difficulties they encountered, right up to the feedback given and their own evaluation of the finished product or performance.

An Example Of How To Assess Year 11 Drama

Shakespeare	Practical	=	30%
	Theory	=	15%
	Total		45%
Masks			25%
Film & Video			20%
Performance			10%
	TOTAL MARKS		100%

Drama is in our everyday lives. It is evident in children's play, in the oratory and rituals of religious observance, in production and performance theatre and in a variety of forms of popular entertainment; it is in television, in newspapers and movies and video formats.

Drama Lesson Plan

Topic: . . . . . .

Class: . . . . . .

Lesson number: . . . . . .

Objectives: . . . . . .

. . . . . .

Equipment: . . . . . .

Warm-Up:

Movements/Activities:

Warm-Down & Review:

Reflecting

(What worked? What didn't work? Were the objectives met? What do you need to work on?)

A Play By William Shakespeare – Romeo And Juliet

Strands And Achievement Objectives

Performance

- Explore, rehearse, and perform in a Shakespearean play.
- Evaluate a dramatic scene from the play.
- Analyse and report on a performance of the play.

Directing

- Direct and present a scene from an international play with guidance.
- Explore and examine a play, focusing on how to transform the script for a live performance.

Technology

- Investigate the use of different drama tools in English drama through different historical periods.

Scriptwriting

- Explore the works and personal history of William Shakespeare.
- Transform a Shakespearean play into a Sāmoan play.

Content Knowledge

SHAKESPEARE – his background history

William Shakespeare, England's greatest poet and playwright, was born at Stratford-on-Avon on 23rd April 1564. His father was a prosperous glover who later became alderman of the town, while his mother was the daughter of a distinguished Catholic family.

Shakespeare was educated at the Stratford Grammar School, where he studied classics. However, his education was not completed due to his father's declining fortunes.

Shakespeare married Anne Hathaway in 1582, and they had a daughter Susan six months later. Twin girls were born in 1596, but one of them – Hamnet – died, leaving her sister Judith.

In 1594 Shakespeare joined the newly formed Lord Chamberlain's New Company of Players, who later moved to the famous Globe Theatre on the south bank of the Thames in London. Here Shakespeare enjoyed 20 years of devotion to his art, during which time he wrote plays, sonnets and poems, which still inspire people today.

In 1616, Shakespeare was buried at the Church of the Holy Trinity, having died on his 52nd birthday. This epitaph is on his gravestone.

> 'Good friend, for Jesus' sake forbear / To dig the dust enclosed here / Blest be the man that spares these stones, / And curst be he that moves my bones.'

Shakespeare wrote a lot of plays and sonnets, some sad, some funny, and some about historical events. Although the plays are set in other countries far from Sāmoa, their emotional content is very human and universal and we can relate it to our feelings and emotions as well. That is why Shakespeare's plays can be performed anywhere.

Romeo And Juliet

Romeo and Juliet is a tragedy (i.e. a sad play) set in Verona, Italy. It is about two well-to-do families that have been involved in an ongoing feud. The families were the Capulets and the Montagues. From these families came the hero and heroine of the story. Romeo was the son and heir of the House of Montague, while Juliet was the only daughter of the House of Capulet. They fell in love, but the feud between their two families affected their relationship. It was only with their deaths that the two families resolved their differences.

This story is very similar to some situations here in Sāmoa.

What is a Shakespearean Play Today?

A Shakespearean play today – for example, Romeo and Juliet – will be just as exciting and appealing as it was long ago. However, a few changes will be needed to accommodate the contemporary settings and actors.

Before performing a play like Romeo and Juliet, we look at the script to see if we want to change the language from 16th-century English to contemporary English.

We then have auditions for the parts actors need to be skilled in their characterisations in order to portray the essence of the play well.

Then we look at directing, choosing someone who is capable and is able to examine and evaluate performance. S/he will be able to assess the skills of the actors, assisting them in their roles so that the characters they are portraying will be fully rounded. S/he will also look at the skills of costume designers, stage hands, set designers and lighting technicians. The director will also take into account the period in which Romeo and Juliet was first performed, and organise the costumes and the setting accordingly. Or s/he might decide to have a contemporary setting for the play.

If the decision is to set the play as it was originally performed, then we need to investigate the use of different drama tools such as backdrops and costumes, as they did in English drama and the different historical periods. We will also look at contextualising the theme of Romeo and Juliet to suit a Sāmoan background.

What Makes a Good Shakespearean Play?

- The characters must be convincing in their portrayal of the type of play in which they are acting, whether it is a tragedy or a comedy.
- The characters must be believable and suited to their parts.
- The language and actions of each character must be suited to what their character is representing.
- The actors must understand their individual roles and their relationship to the other characters in the story, and the relationship of their roles to the meaning of the play as a whole.
- Costumes and lighting must be of excellent quality to enhance the performances of the actors.
- The stage setting and props must be satisfying and suited to the theme of the play.

Creating Your Own Shakespearean Play (Romeo and Juliet)

- Investigate the background of the play and its significance as a universal love story.
- Experiment with different settings and backgrounds.
- Experiment with different costumes, background sounds and backdrops.
- Use natural light such as candlelight, juxtapositions of shadows and beamed light, moonlight, and torchlight or car lights.
- Speak some lines in Sāmoan.
- Use music for interludes.

Learning Activities

- Look at and explore different Shakespearean play settings in Sāmoa and elsewhere, like the Robert Louis Stevenson's School production of Romeo and Juliet in 2001, and the Sāmoa College production of Macbeth.
- Explore role playing – 'Who am I?' 'What am I doing?'
- View a drama performance, or a film of a Shakespearean play such as 'Romeo and Juliet'.
- Perform a Sāmoan version of Romeo and Juliet.
- Direct a scene from Romeo and Juliet and present it to the class for evaluation.
- Explore how to act Romeo and Juliet in front of a camera.
- Explore different types of props, lighting and suitable backdrops for a play.
- Explore the kinds of drama tools that were used in Shakespeare's day as compared to today, for example the use of males to play female parts. Do a play using male actors to act female parts.
- Experiment with a one person acting a scene from a Shakespearean play.

Looking at skills required

- Look at the play, the theme and the content.
- Look at the characters and their differences.
- Look at the style of the settings – traditional or contemporary.
- Look at the costumes and the lighting – whether or not they are well prepared.
- Look at the impact on the audience – whether or not the play is captivating and creating atmosphere.
- Look at the people behind the scenes – whether or not they are ready to do their part.

Skills

Skills are developed through:

- Exploring and creating basic drama tools for the play.
- Viewing and responding to the performance.
- Investigating the use of traditional and contemporary drama tools in Sāmoa.
- Examining and directing a scene from Romeo and Juliet, evaluating it from the Sāmoan point of view.
- Exploring and developing basic directing skills for video.
- Developing good teamwork and people skills in directing.
- Exploring and understanding the use of different costumes for different scenes.
- Exploring and analysing basic role playing skills.

Use of Traditional Tools

- Stage usually in the open, or in a fale with audience sitting on the ground.
- Sheets for curtains.
- Lights – usually one light bulb, kerosene lamps, or torches.

New Tools

- Modern stage with proper curtains.
- Modern lights and projections.
- Modern props, costumes and makeup.
- Use of CD music and sound effects.

Resources:

Books on plays, Shakespeare's works, films, videos, photos and related archival works.

Sample Unit Of Work – Film And Video – Part 1

Strands And Achievement Objectives

Performance

- Explore, rehearse, perform in and evaluate a role in a short video presentation.

Directing

- Explore, develop and direct a short video presentation.

Technology

- Develop and film a short drama video piece.
- Demonstrate knowledge of a camera and camera shots.

Scriptwriting

- Explore and develop skills in scriptwriting for film and video.
- Explore, examine and report on the history of one Pacific Island playwright.

Film And Video – Part 1 – Student Activities

Short films do not have to be elaborate, e.g. doors slamming, kitchen scenes – these do not need any fancy special effects or any special cameras, etc. Short films can be done very simply and still tell a story effectively. The objective is for students to be as free and as creative as they want, while also not having their abilities restricted by dependence on resources. Students will be able to:

1. Demonstrate knowledge of a camera and camera shots.
2. Develop and film a short video piece.
3. Direct a short video presentation.
4. Perform in a video presentation.
5. Develop skills in scriptwriting for film.

Video – how do you start?

You can make a video about anything. Whether the video is about something real or not, it still has to tell a story. If the video is not constructed like a story then the audience will get confused and bored. A video therefore must have a **beginning**, **middle** and an **end**. A Video called 'Cooking Taro in coconut cream', for example, could begin by describing the ingredients needed and where you can get these ingredients in Sāmoa, then show us what to do with the ingredients, and end with a dish of steaming hot 'Fa'alifu Talo'! Even commercials are structured to have a **beginning**, **middle** and an **end**. They often tell little stories that the audience can relate to.

One way to make a video is to take a strongly written story and convert it into a video story. When you are reading a story, think about the way that the writer has used words to create interesting pictures and sounds (which is great for film). For instance, can you see the characters in action, can you hear the noises they make or that are in the background?

When you make your video story you'll use a camera and a microphone to produce these pictures and sounds.

> Visually a **video story** is very much like a **comic book**. It consists of a series of shots arranged in a particular order, and each picture in a comic book is basically the same as a video shot. The main difference is that the **video shot** is a **'moving' picture** – it has movement happening in it. Taking a shot with a camera is called '**Shooting**'.
>
> Shots differ in various ways, for example, in size, in camera angle, in framing, or in camera movement.

Video/film 'shots':

Size of Image:

1. In a comic book an object can often be drawn from afar, showing the surroundings. This is called a 'Long shot'. Sometimes the object is drawn to fill the whole picture: this is called a 'Close-up'.
2. You can shoot close-ups and long shots of anything. **Long shots** are often good for people to get an idea of the **setting of the story**. Close-ups are good for capturing **facial reactions** and **expression**, as well as showing the written words on a note, etc.
3. A **close-up** for a person is usually a shot of their **face**, an **extreme close-up** is that of their eyes or a **specific part** of their face or body, while a **mid-shot** means down to about the waist and a **long shot** is of the whole person.
4. When you don't want to emphasise any object in particular, you can use a 'wide shot'.

Camera angles:

The camera angle can be up or down or straight ahead.

Figure 19 Angle of shot looking upwards

Figure 20 Shot looking straight ahead

Framing:
The edge of the picture is called the 'Frame' and you can frame your shot in various ways to achieve various results.

Figure 21 Framing helps keep the audience's mind on what the person is facing

Figure 22 This framing helps to keep the audience's mind on what is behind the person

Fading:
You can use fading to indicate to the audience that **time is passing** between one part of the story and the next. At the end of one shot, you reduce the 'exposure' so that the picture becomes black (i.e. called '**fade out**'). At the beginning of the next shot, you start with black and increase the 'exposure' until the picture is clear (i.e. '**fade in**').

Camera Movement:
There are several ways you can choose to move the camera while taking a shot. For example:

- **Pan:** Mean to turn the camera from left to right or vice versa (horizontally) while shooting (recording).
- **Zoom in**: means to use the zoom lens to change from a l**ong shot to a close-up** while shooting.
- **Tilt**: Means to tip the camera up or down (vertically) while shooting.
- **Zoom out**: means the opposite of zoom in. Changing from a **close-up to a long shot** while shooting.

  Not all cameras have a zoom lens, but you can get a similar effect by moving the camera closer to or further away from whatever you are shooting (adjusting the focus at the same time).

Note
If you walk with the camera in your hands while shooting, then the shot will usually be a bit shaky. If you sit in a supermarket trolley with the camera and someone pushes it gently, you may get a **steadier shot**.

The sort of shots you take and the way in which they are arranged tell your story.

What does the following sequence of shots tell the audience is going to happen?

Figure 23 Step one

Figure 24 Step two

Figure 25 Step three

Figure 26 Step four

Sound:
Sounds can be just about as important as pictures in a video. (For example, simply hearing the sound of a door slamming can be as effective as seeing a door slam.) Sounds help to tell the story and to make the audience feel happy or sad about what they are watching. Usually we want the audience to hear what people are saying to each other. This is called d**ialogue**.

Other sounds may also be important, e.g. a noisy engine, the meaow of a cat, the buzz of a bee, or the sound of dripping water (e.g. 'kitchen sink').

Think carefully about the way to use sound most effectively in your video work. For example, what effect would it have to hear the noise of a car going by when the story is set in the 1700s before cars were invented!

Watch A Commercial / News Footage / Short Film:
Look at the types of shots used and the order in which they have been placed. Also notice how the sound has been used. Try not to get 'caught up' in the video story but concentrate on thinking about **how it was made**.

Preparing And Planning

A lot needs to be done before shooting begins, and a whole team of people is needed. It is only by **team effort** that this can be accomplished. If you work well together, the result on the screen is good. **Planning and preparation** are vitally important.

1. **Scheduling:** This is one of the most important aspects of planning and preparation. It means planning the order in which you are going to carry out all the activities. It also means planning when you are going to start each activity and when you are going to have it finished by.
2. **Scriptwriting:** A script is the dialogue for the video story that is going to be made. If more than one person is involved in scriptwriting, it must be organised so that the script has a consistent style all the way through.
3. **Props:** The props are all the objects that are in the scenes being shot, e.g. a bed, an umbrella, a car or a coconut. You may have to make some of the props and collect others ('props' is short for 'properties').
4. **Set Building:** In making a video you can shoot on 'location', e.g. in a bedroom, on the beach, at the market, or on a 'set' (a place made up to look like somewhere else).

   If you are going to use a set, someone has to make it. You must try to make it as similar as possible to the real thing, e.g. a bedroom has more in it than just the bed.
5. **Costume design:** Costumes can be collected or made. They can be real or deliberately fake. If you are aiming for reality in the story then everything must be real – sets, props, costumes, etc.
6. **Graphic Art:** Graphics are words or pictures drawn so that they can be shot as part of the video, e.g. the title, credits, 'The End', different place settings and dates, etc.
7. **Equipment:** Someone needs to be in charge of this area. Any gear has to be booked (on loan or hire), collected, looked after and then returned.
8. **Shot List:** If a 'Shot List' is necessary someone will have to prepare one.
9. **Production Management:** Someone will have to prepare a schedule and let the group know if they're falling behind schedule. This is the job of the production manager. Some groups, instead of having only one person as a manager, appoint two or three people to handle this job as a committee.

Figure 27 Make sure all the students practise using the camera

Practice

Camera operator (with the director): Know how to handle the camera. Understand the different terms for each shot, and know how to shoot them. Check the results to make sure it was correctly shot.

Sound operator (if separate from the camera): Know how to handle the microphones and recording devices. Understand and know how to record the different sounds for each shot. Check the results to make sure it was correctly recorded.

Actors (with the director): Need to rehearse their lines, their actions, where they come in and go out, etc.

The Script

Shooting a story without a script is like building a house without drawing a plan first.

Student Activities

1. Watch a range of commercials looking at how they were made, the camera shots and sound effects used. Write down any ideas that may help you with your group's piece.
2. Visit the local TV station or a private film company, such as **Sky Lite productions**, **S.B.C.**, etc.
3. Listen to the camera person talk about the camera and the way it should be used. Watch the way they handle the camera, prepare shots and edit the film and sound. Take notes.
4. **YOUR VIDEO PRESENTATION** *(Groups of 4–5)*
   Brainstorm some ideas about products for your **commercial** OR gather some news clippings and look at a **news item** you could do a short video presentation on.
5. **The Script:** Draw up two columns. One is for describing what the audience will see (e.g. headed '**Vision**') and the other column is for describing what they hear (e.g. '**Sound**'). The sample script (1.1) given, it is for a 'Mortein spray commercial'.

Example Script 1.1:

'Mortein Spray' Commercial example		
VISION		**SOUND**
Close-up:	of a man reading the paper.	A mosquito buzzing around close by.
Mid-shot:	of the man sitting at the table trying to read the paper swatting around his head trying to get the mosquito.	Mosquito buzzing even more.
Wide shot:	of the man taking his shoe off and looking around for the mosquito.	Mosquito buzzing even more loudly
Close-up:	of the man looking up and smiling then hitting the top of his head with the shoe.	Mosquito buzzing more loudly still. Bang of shoe against head. 'Owwwwwww'.

6 Write up the **story line** of the video presentation, i.e. the BEGINNING, MIDDLE and END. When this has been finalised, fill in your two columns, vision and sound, with the camera shots and sound for the video presentations.

7 **Group organisation: – Who is going to do what?**

Split the commercial up so each of you can get a chance to shoot (i.e. film) one part of it. You need:

- **Actors** (someone or several people to be your stars).
- **Props**/set people (to find the place you will film or make up/build the set for filming).
- **Sound** person (who records and/or checks to make sure the sound is good and clear, without too much background noise).
- **Lighting** person (if you need special lighting to make it look like night time or early morning, etc.).
- **Director** (who tells actors what to do, when and from where to move, etc.).
- **Camera** operator (to film the shots).
- Production **manager** (who is in charge of the overall thing happening, making sure everyone is doing their share and that they are running to schedule and time).

8 **Schedule:** As a group, write up the schedule: when things will be shot, where, at what time, who needs to be there, what is needed. The **manager** is the person who has to enforce the schedule and make sure everyone knows what they are doing and when.

Example Of Schedule for 'Mortein Spray' commercial:

'Getting rid of the Pesky Mosquito' (Title)

DATE	ACTIVITY	WHO	PLACE / TIME
Mon (31/8/06)	Book Camera/Rooms/Sound gear	(Manager)	
Fri (4/9/06)	Planning meeting	(Everyone)	Room 1/ 1–3pm
Mon (5/9/06)	Shoot 1	(Everyone)	Staff kitchen/ 1–3pm
Tues (6/9/06)	Shoot 2	(Everyone)	Staff kitchen/ 1–3pm
Thrs (8/9/06)	View footage/Sound	(Everyone)	Room 1/ 1–2pm
Fri (9/9/06)	Any re-shoots	(Everyone)	Staff Kitchen/ 1–3pm
Mon (12/9/06)	Edit	(Everyone)	Room 1/ 1–3pm
Thrs (15/9 06)	Edit (final) Organise presentation.	(Everyone)	Room 1/ 1–3pm
Fri(16/9/06)	PRESENT TO CLASS AND HAND IN!		

9 Book your equipment and locations/rooms, etc.

10 Create as a group your day-to-day **shooting schedule**, as below.

Example of Day-to-Day Schedule

'Getting rid of the Pesky Mosquito' (Title)

Tuesday 6th September 2006 - SHOOT DAY 2

Manager:	*Gavin Tomasi*
Director:	*Aaron Taneolivau*
Camera Op:	*Kelly Johnson (shot 5 and 6 then swap with Junior)*
Sound:	*Sina Meredith (shot 7 and 8)*
Actor:	*Junior Rasmussen*
Location:	*Staff kitchen at school*
Time:	*1:00 p.m.-3 p.m.*
Props/Equipment:	*Newspaper, outfit and shoes from yesterday, same table and chair from yesterday, Mortein spray can.*
Shooting shots :	*5-8.*

Notes
If wet we will pospone for Thursday September 8th. Gavin will let everyone know by 12 p.m. If any problems let Gavin know before 12 p.m.!

11 **Editing:** Watch the demonstration by the teacher. Everyone has a practice using the camera, video machines and TV set up in the class room. When you have finished all your shooting, and re-shots, bring to the class and edit your film under the teacher's supervision.

12 Create your **title and credits** and add on to your edited film.

13 Create the stick-on **title** for the cassette tape and a **cover** for the cassette box.

14 Prepare for the **presentation,** who is going to do or say what.

15 **Make a presentation to the class**, talking about your creative process from beginning to end, how you did everything, who did what, any difficulties, etc. Have question and answer time at the end.

16 Students fill out **evaluation** sheets on each other's video presentations.

17 Students collect feedback and write up a **report** on the overall project to hand in with their videos.

18 TEST / EXAM

Sit a test on your film and camera general knowledge. It is based on the whole Unit of work.

Film and Video – Part 1 – EXAM

TOPICS:

- **The Camera** – What is it? How do you use it? Label the parts.
- **Camera shots** – Label the shots given. Fill in examples of the shots stated.
- **Crew** – Name the different crew members and explain what they do on a shoot.
- **Script** – What is it for? How different is it compared to a normal story.
  Write out a script example for a film shoot.
- **Schedule** – Write out an example of a day-to-day shooting schedule.

The Year 12 Dance Programme

Year 12 Dance Objectives

Performance

Students will be able to:

- Demonstrate knowledge of the body in dance
- Compare two dance forms
- Perform dance in a large production
- Perform a solo dance of own creation
- Evaluate self and others in performance.

Choreographing

Students will:

- Demonstrate dance language
- Create a solo dance piece
- Choreograph a dance piece for a production
- Critique a well-known choreographed dance piece.

Technology

Students will:

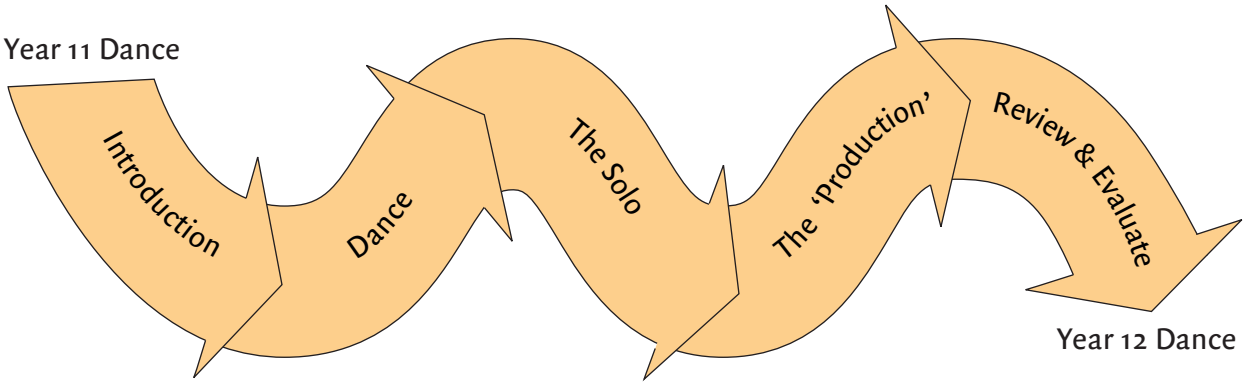
- Create settings, costumes, sounds and props for a stage performance
- Plan, edit, present and evaluate a music video.

Society

Students will:

- Research one dance form, and its historical significance to the society and culture it came from
- Critique recent performances and use of traditional cultural forms
- Describe the cultural value of dance in society.

Year 12 Dance Programme Overview



Unit 1: Introduction And Review

- **Name games / Ice breakers** (to get students to relax and feel comfortable with each other).
- **Introducing the subject** and the topics for the year, as well as assessment and requirements to pass.
- **Basic movements** (reviewing what they can do / know from year 11).
- '**Dance forms**, what are they?' (See what students know.)

Unit 2: Dance

- **Review Dance knowledge** and the different cultural contexts of dance around the world. Compare two dance forms from around the world.
- **The 'Body'**: Anatomy and biomechanics review. Demonstrate knowledge of the body in dance, i.e. of proper dance technique and safety points. Demonstrate knowledge and understanding of the physiology of the body, and use this in the context of safe dance practices.
- **Technique development:** What is technique? Build up dance techniques in two dance forms. Extend their movements, their body's abilities. Review 'style', looking at videos focusing on the dancers' technique and style. Practise Yoga and different types of stretching. Extend their dance vocabulary.
- **Create a sequence:** In pairs create a phase of movements (i.e. with a beginning, middle and an end) for two to three minutes, which clearly displays your dance technique, ability and style.

Safety Points
Take care of your bodies, physically and nutritionally, in and out of school. Use proper technique and methods, e.g. in posture, body alignment, jumping and landing, as well as proper warm-up and warm-down techniques to help prevent injuries.

Unit 3: The Solo

- **Review the elements:** Space, Time, Body Awareness and Energy.
- **Solo:** What does a Solo mean? View videos of dance Solos from different dance forms around the world. Analyse the technique, style and performance qualities used to captivate an audience to watch and respond to the Solo.
- **Brainstorm**: Different dance forms and their cultural contexts in the world. Describe the cultural value of dance in any society.
- **Choose** one or two dance forms to use in a Solo dance.
- **Research:** Your dance form(s) and its particular history and significance to the society and culture it came from, e.g. Siva o le Mau. Create a report and presentation to the class based on your findings.

- **Dancing for 'Me'**: Explore, demonstrate, workshop and choreograph a range of movements, using a range of dance techniques, for a solo dance piece using choreographic methods and the elements of dance. Demonstrate appropriate dance language and terms while choreographing. Create and evaluate settings, costumes, sounds and props for your 'Solo' performance. Rehearse, perform and evaluate your solo dance piece to a small audience.
- **Critiquing**: Look at different dance critiques. Focus on the style they are written in, what they talk about, how they are written and what makes a performance good or bad. What can a performer or choreographer gain from a critique? Write your own critique of another student's 'Solo' work (name given by the teacher).

Unit 4: The 'Production'

- **Review:** What is a production? View some video examples of big 'world theatre' productions (e.g. Grease, Cats), small stage dance productions (e.g. Alaga'upu), outside professional dance productions (e.g. MAU), small school productions (e.g. Romeo and Juliet).
- **Dance in a production:** Dance must fit the storyline and be appropriate for the setting of the story (e.g. if set in the 60s they would be using Rock 'n' Roll movements more than today's hip-hop movements. If set at a high school in the eighties, students danced a lot of break dancing and lock and pop movements). Music and dance must be a smooth part of the production, not something that sticks out as its own show**.** Critique one of the well-known choreographed dance pieces in a production. Present your critique as a report to the teacher.
- **'Production' mission:** Every student is given a different mission statement. The mission statement has an overview of a production with the storyline summarised and the dance requirements for one dance piece in the production. Students have to explore, demonstrate, workshop and choreograph a dance piece that is appropriate for that particular large production. Create and evaluate settings, costumes, sounds, props for their dance piece. Demonstrate the dance to the class with costume examples, a mini set built, sound mixed and any props prepared, plus a written description with pictures.
- **School Production**: Rehearse, perform and evaluate being a dancer for the school production.

Unit 5: Review And Evaluate

- The two major performances for the year will be the Solo and the School Production. The Solo should be presented at **mid-year** and the School Production at **the end**.
- Each Unit of work must be **evaluated** at the end of the unit with a report, feedback (if any) pictures and overall self-grading.
- Each Unit will also have all the students evaluating and grading each other's work at the end of the Unit with either presentations or performances. This is to supply feedback and help develop their critiquing skills.
- At the end of the year, the students are to write up an overall report evaluating the course, their development, learning, topics taught, methods of teaching, presentations and performances, etc.

  This will help the teacher to get feedback on the course as well as her teaching, on how well the course went, or any problems the students had, or things that need to be changed, or added for the future.

Sample Unit Of Work – Solo

Strands And Achievement Objectives

Performance

- Rehearse, perform and evaluate a solo dance choreographed by themselves.
- Research and report on the background of a dance form.

Choreography

- Demonstrate the use of appropriate dance language and terms while choreographing.
- Explore, demonstrate, workshop and choreograph a range of movements, using a range of dance techniques, for a solo dance piece using choreographic methods and the elements of dance.

Technology

- Create and evaluate settings, costumes, sounds, props for a stage performance.

Society

- Research one dance form and its particular history and significance to the society and culture it came from, e.g. Siva o le Mau.

The Solo

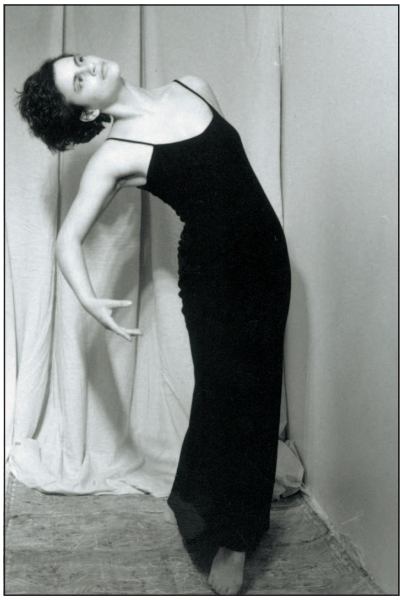
- **Review the elements:** Space, Time, Body Awareness, and Energy.
- **Solo:** What does a Solo mean. View videos of dance Solos from different dance forms around the world. Analyse the 'technique', 'style' and performance 'qualities' used to captivate an audience to watch and respond to the Solo.
- **Brainstorm:** different dance forms and their cultural contexts around the world. Describe the cultural value of dance in any society.
- **Choose one or two dance forms** to use in a Solo dance.
- **Research:** your dance form(s) and its particular history and significance to the society and culture it came from, e.g. Siva o le Mau. Create a report and presentation to the class based on your findings.
- **'Identity today':** Explore, brainstorm and gather information on ideas, concepts to do with 'identity'. Write out a concept for your Solo dance.

Figure 28 Alaga'upu productions

- **'The piece'**:
  - Explore, workshop and choreograph a range of movements, using a range of dance techniques, for a solo dance piece using choreographic methods and the elements of dance.
  - The dance piece must be **at least 4–5 minutes long**.
  - Demonstrate appropriate **Dance language** and terms while choreographing.
  - Create and evaluate settings, costumes, sounds and **props** for your Solo performance.
  - Rehearse, perform and **evaluate** your solo dance piece to a small audience and invited guests.
- **Critiquing**: Look at different dance critiques. Focus on the style they are written in, what they talk about, how they are written and what makes a performance good or bad, and what a performer or choreographer can gain from a critique. Write your own critique of another student's Solo work (name given by the teacher).

Content Knowledge

The Solo



Solo dance is **danced** by an individual alone, as opposed to **couples** dancing together but independently of others, and as opposed to **groups of people** dancing simultaneously in a co-ordinated manner.

Dance moves, also called **dance patterns** or **dance steps**, are the building blocks of many dances. Dance moves are usually isolated and defined and organised so that beginning dancers can learn and use them independently of each other. Dance moves tend to emphasise **leading** and **following** and **connection** (transitions). Dance moves by themselves ignore **musicality**, which is the appropriateness of a move to the music.

The names of moves are somewhat arbitrary and vary from person to person and city to city. Different people call the same move by different names. For example, circles can be called circles, rhythm circles, and reverses.

Dance moves do blur into each other. For example, a *swing out from close* can also be thought of as a *groucho to open*.

Each dance form emphasises its own moves. Often moves are shared by several dances.

This is a list of **dance forms**. These categories are not mutually exclusive, i.e. a particular dance may belong to several categories:

- Ballet, also known as classical dance
- Barn dance
- Ceremonial dance
- Clogging
- Contemporary or modern dance
- Country dance
- Western promenade dances
- Disco dance
- Ethnic dance
- Folk dance
- Group dance
- Medieval dance
- Baroque dance
- Regency dance
- Hip-hop dance
- Jazz dance
- Line dance
- Modern dance
- Novelty dance
- Participation dance
- Punk dance
- Round dance (couples)
- Salon dance
- Solo dance
- Traditional square dance
- Street dance
- Tap dance
- Ballroom dance
- Breakdancing
- Cheerleading
- Competitive dance
- Contradance
- Country/western dance
- DanceSport
- Erotic dance
- Fad dance
- Formation dance
- Historical dance
- Renaissance dance
- 18th-century dance
- Vintage dance
- Hula dance
- Latin dances
- Masque
- Nightclub dance
- Partner dance
- Performance dance
- Round dance (circular chain)
- Sequence dance
- Social dance
- Square dance
- Western square dance
- Swing
- Traditional dance, e.g. Sāmoan dance

Choreography

Choreography is the art of devising ballets or other dances. The result of this planning (i.e. the written representation of the dance) is also called choreography.

Some goals of choreography can be to:

- entertain the audience
- make the dance fit the music
- show skills of the dancers
- express something – a message, theme, story or emotion.

For example, fight scenes such as in martial arts films are essentially complex pantomimes in which participants simulate hand-to-hand combat and need careful choreography to avoid injury.

A choreographer must take into account the four points above. They must also come up with movement that is interesting to watch, i.e. dynamic or new. This will usually mean creating variety within all of the following areas, i.e. using the element of dance:

- use of high and low level movement
- use of different dynamics

- usage of different body parts within the prescribed technique
- use of the stage area – directions of travel, focus on different sections of the stage
- use of the focus of the performer
- interaction, or lack of it, between performers and also between the performers and the audience
- complementing, or going against, the music and/or rhythm
- communication of emotion or meaning through the movement, while achieving all of the above!

Some choreographers experiment in private with all the above factors, and come to rehearsal **already prepared** to teach movement to the dancer(s). Some arrive at rehearsal with no ideas whatsoever, and they develop movements by '**playing**', **workshopping and experimenting** with the dancers. Every choreographer has their own approach. Choreography is a difficult and obscure art and there are few masters of it, and even fewer who become famous or rich. Much of it depends upon instinct, and so it is difficult to teach. One can teach students ways to experiment and find new movement, e.g. through dance improvisation. But putting it all together to create a dance masterpiece is another thing altogether.

Here is some practical advice and insight into the process of creating a piece of dance choreography:

What and Why
For choreographing a dance that will take place in front of a live audience, the choreographer must ask themselves, 'What am I trying to communicate?' knowing this is crucial.

Whatever your answer to this question is, it should inform and shape every single step of the creation process. If you do something in this process that does not either:

1. fulfil your basic reason, or
2. contribute to effective communication, then you are not only wasting time and energy but undermining the integrity of your final product.

   (Sometimes you do need to do things that will not contribute to your communication, but they are necessary either for an organisation's internal politics, or because of the project's basic reason. Don't throw a prima donna fit. This is when you say, 'C'est la vie' and you do what you have to do. Learn from your experiences. This is what is called being 'professional'. Expect upsets and difficulties. As long as you remain calm and focused, adapting to changing situations should be easy.)

So once you know **WHAT** you're trying to achieve and **WHY**, you can get going with the creative process. Here is one method which is fairly straightforward and tried and tested. This is **not the only way to** do things and you can alter this method to suit your own personality or inclinations.

1. **First of all choose your music**.
   - **a** Music choice can be crucial. You might be told what music to use; if so, it's out of your hands. If you can choose, the easiest and most straightforward way to do it is to choose a song with words that **reflect the theme** you are working with. Once your creative thought process matures, you can get more creative with what music you use.
   - **b** Listen to it over and over again and become intimately familiar with it. Make a tape of it repeated ad infinitum and play it in your car.
   - **c** **Make notes on the structure of the music**. For example, how many bars of introductory music are there? How many verses, how many choruses? If your music is not a vocal piece it will still have a structure, and it will still (unless it is Debussy or something similar) have defined sections, no matter how loose, that you can separate in your head and in your notes to help you break the music down. Having smaller chunks of music to tackle separately will make your choreography task much easier; it is less intimidating and it gives structure to the dance.

(cont.)

2 How many weeks do you have to rehearse? When **planning your rehearsals** (yes, rehearsals should be planned!), first of all delete the final 20% of time. This is because you will need to set aside that time to polish and refine the dance piece. It should be completely finished by then. Now, look at how many rehearsals you have left, and divide up the music into sections allocated to each rehearsal. Stick to this plan, otherwise you will regret it! There are few worse things than having to come up with a new movement the morning of the performance, or having a team that is not pulling together and performing in a polished manner, all because you did not write up, and stick to, a **schedule.**

3 **Costumes**. Start planning **dance costumes** immediately. Do not leave it until the last minute. You may need help in this area! Find a person, maybe one of the dancers, who is visual or has a good sense of clothing, and is passionate in this area and willing to help you. A dressmaker is always helpful to have in your team! Make sure you rehearse in your costumes well before the performance in case of necessary alterations, or sometimes it is even necessary to make major changes. In this case, a dress rehearsal the day before the performance is too late to make those kinds of discoveries! I suggest you have your costumes ready two weeks in advance, at the latest.

4 Think about the **emotion** of each section of music. Does the music have the same feeling maintained throughout, or are there changes that you need to be aware of, so that you can reflect them in your choreography? Steps should not be there just for the sake of filling time, they should contribute to the meaning of the piece, so you must make decisions about the emotional direction you want the movements to go in.

5 Look at the amount of **space** you have to perform in. This is crucial to planning what your group is going to do. There is no use in planning a nice, compact dance when you have a whole stage to work with – or vice versa. The 'footpath' of your dance is called the floor pattern and it's important to think about what areas of the stage your dance is going to cover. It's more engaging for an audience to watch a dance piece that uses all the available space at various moments in the dance – develop an interesting floor pattern. Also consider the directions the dancer(s) may face. Don't just have them in a formation facing to the front. Turn them to the side, let them move along diagonals: consider, and use, all the options.

6 Develop the actual **dance steps/movement**s you will use in the piece. This is perhaps the scariest part for some people.

   a One recommendation is that you go to some classes, and/or find some videos of the kind of movement you want to use. Don't rip off whole phrases of movement from other people's choreography, as that would be a breach of copyright; however, you can lift a couple of movements here and there and use them. And you can get loads of inspiration from other people's work.

   b Another approach is to think about the creative people in your group. Talk to them about your ideas; they can be a great sounding board and often come up with great moves that you wouldn't have thought of. This can take a little more courage because it means you often front up to rehearsal with nothing prepared. Whichever way you choose to work will depend upon how much time you have to prepare beforehand, and how much time you have to rehearse overall. If you don't have many rehearsals, you will need to show up with movement material all ready to teach.

7 **Rehearse** at the venue as much as possible and as early as possible. It is important for your dancer(s) to feel comfortable in the stage space. They need to have an awareness of how close their audience will be, how much room they have to move, and how they may need to adjust their spacing or their breadth of movement to accommodate the performance area.

(cont.)

8 Who asked you to do this dance piece? Or, who are you doing it for? Invite them to a rehearsal a week or a few days before you show the piece to the audience. Be ready **to explain what you have done and why you have made the choices you have.**

9 **Perform** your dance piece to a small audience and invited guests. Introduce the piece and take questions at the end. Gather as much feedback from it as you can.

10 **Review** and evaluate. Watch your dance piece on video. Review your choreography, performance and feedback from invited guests and audience members. Write it up as a report.

Some Dance Ideas / Topics / Concepts About 'Identity'

A dance idea can come from a gesture, a rhythm, a word, a phrase, a piece of music, a prop, a personal experience, a colour, a cloud, a dream or almost anything. The starting point must be a source of inspiration to the person, or persons, creating the dance (i.e. the choreographer).

Identity, what is it?

In cognition, identity is discussed in terms of whether or not an individual is self-reflective (i.e. whether they are aware of their own identity). For example, in 2002, some papers indicated that dolphins possess the ability to **identify themselves in mirrors**.

The psychological idea of identity in humans is tied up with self-image, one's view or model of oneself. Psychologists and counsellors interest themselves in psychological identity: 'an individual person's sense of self.'

In sociological and political terms, identity is individuals' labelling of themselves as members of particular groups – such as Nation, Social class, Subculture, Ethnicity, Gender, Employment, and so forth. It is in this sense that sociologists and historians speak of a *national identity* of a particular country, and feminist and queer theorists speak of *gender identity*.

Many people feel pride in their Identity groups, which furthers a sense of Community and Belonging. Often they will attempt to add to their identity by behaving in certain ways that have only a superficial connection. Often the behaviour isn't established within the group, but through the Stereotypes of Oppressors. It should not be thought that all people who identify a certain way attempt to add to that. Identity has been a central element of pride movements such as gay pride or black consciousness, which seek to strengthen Politically oppressed groups by improving members' sense of identity. However, many consider the sense of national or ethnic identity as a cultural background for demagogy, ethnic and religious conflicts, and the like.

From Wikipedia, the free encyclopedia, http://en.wikipedia.org

Recognition of acquaintances

Close-up, a human individual is mainly recognised by his or her face. Other differences in appearance are less useful for recognition:

- usually most of the body is covered with clothing, which varies from day to day
- body parts, other than the face, that are uncovered, like **hands**, do not so easily help us to tell each other apart
- the arrangement of the hair also helps us to recognise people, but, like clothing, this may be varied, and it may also be covered by headgear.

People can also generally be recognised by voice. The combination of visual and auditive recognition is even more effective and often removes any doubts.

From further away, people can be recognised by their body size and shape, and their gait.

Ethnic identity

Ethnicity is about the cultural characteristics that connect people with a particular group or groups to each other.

While ethnicity and race are related concepts, the concept of ethnicity is rooted in the idea of societal groups, marked especially by shared nationality, tribal affiliation, religious faith, shared language, or cultural or traditional origins and backgrounds. Race is rooted in the idea of biological classification of homo sapiens into subspecies according to physical features such as skin colour or facial characteristics. 'Ethnicity' is sometimes used as a euphemism for 'race', or as a synonym for minority group.

It is a term also used to justify real or imagined historic ties as well. Ethnicity goes far beyond the modern ties of a person to a particular nation (e.g. citizenship), and focuses more upon the connection to a perceived shared past and culture.

The 19th Century saw the development of the political ideology of ethnic nationalism, when the concept of race was tied to nationalism, first by German theorists including Johann Gottfried von Herder. Instances of societies focusing on ethnic ties to the exclusion of history or historical context have arguably resulted in almost fanatical, self-justifying nationalist and/or imperialist goals. Two periods frequently cited as examples of this are the 19th-century consolidation and expansion of the German Empire, and in the 20th Century, the Third Reich, each promoted on the theory that those governments were only repossessing lands that had 'always' been ethnically German. Also, the history of the Balkans is particularly riddled with inter-ethnic conflicts.

The term 'ethnicity' may also be used to refer to a particular ethnic group, i.e. 'People of various ethnicities'.

Some topics to do with identity:

- New Zealand born Sāmoans, and Sāmoan born Sāmoans
- 'Half-caste' children, mixed races
- Traditional vs the new
- Being a male or female: what does this mean in our culture today?
- Who am I? What do I like and dislike?
- The future: genetic manipulation / hand codes / cloning, etc.
- Ancestral identity and roots
- Religious identity.

Ruth St. Denis (1879–1968) Dancer/Choreographer

One of the first famous contemporary solo dancers and choreographers to use a lot of cultural dance forms in her choreography and performances was:

Ruth Dennis. She was born in 1879 on a New Jersey farm and was the daughter of a strong-willed and highly educated woman (Ruth Emma Dennis was a physician by training), Ruth Dennis was encouraged to study dance from an early age. Her early training included Delsarte technique, ballet lessons with the Italian ballerina Maria Bonfante, social dance forms and skirt dancing. Ruth began her professional career in New York City in 1892, where she worked as a skirt dancer in a dime museum and in vaudeville houses. Dime museums featured 'leg dancers' (female dancers whose legs were visible under their short skirts) in brief dance routines. St. Denis was probably required to perform her routine as many as eleven times a day.

Ruth St. Denis and Belasco's 'Zaza'
In 1898, the young vaudeville dancer was noticed by **David Belasco**, a well-known and highly successful Broadway producer and director. He hired her to perform with his large company as a featured dancer, and was also responsible for giving her the stage name 'St. Denis'. Under Belasco's influence, Ruthie Dennis became Ruth St. Denis, toured with his production of 'Zaza' around the United States and in Europe, and was exposed to the work of several important European artists, including the Japanese dancer Sado Yacco and the great English actress, **Sarah Bernhardt**.

Egyptian Inspiration
St. Denis' artistic imagination was fired by these artists. She became very interested in the dance/drama of Eastern cultures, including those of Japan, India and Egypt. She was also influenced by Bernhardt's melodramatic acting style, in which the tragic fate of her characters took center stage. After 1900, St. Denis began developing her own theory of dance/drama based on the dance and drama techniques of her early training, her readings into philosophy, scientology and the history of ancient cultures, and the work of artists like Yacco and Bernhardt. In 1904, during one of her tours with Belasco, she saw a poster of the goddess Isis in an advertisement for Egyptian Deities cigarettes. The image of the goddess sparked her imagination and she began reading about Egypt, and then India.

'Radha'
By 1905, St. Denis left Belasco's company to begin a career as a solo artist. She had designed an elaborate and exotic costume and a series of steps telling the story of a mortal maid who was loved by the god Krishna. Entitled 'Radha', this solo dance (with three extras) was first performed in Proctor's Vaudeville House in New York City. 'Radha' was an attempt to translate St. Denis' understanding of Indian culture and mythology to the American dance stage. As this publicity photograph illustrates, St. Denis surrounded her Indian maiden with the symbols for the five senses: bells for hearing; flowers for smelling; wine for tasting; jewels for seeing; and kisses of the palm for touching. The men sitting around her are Indian immigrants living in the then-flourishing Coney Island Hindi community.

(cont.)

St. Denis' Society Notice
As a solo artist, St. Denis was quickly discovered by a society socialite, Mrs. Orlando Rouland. With the aid of her wealthy patron, she began performing 'Radha' at private matinees in respectable Broadway theatres. The following description appeared in The New York Times on 25 March 1906 after a performance at the Hudson Theatre: 'Society has discovered something new under the limelight. Out of the jaws of vaudeville a group of New York women, who still keep a wary eye out for up-to-date novelties, have snatched a turn which they hope to make more or less an artistic sensation.'

St. Denis in Europe
Like Loie Fuller and Isadora Duncan before her, St. Denis felt that Europe might have more to offer her. She left with her mother for London in 1906, and traveled the continent performing her 'translations' until 1909, when she returned to give a series of well-received concerts in New York City and on tour in the United States. During the next five years she continued to tour, building her reputation as an exotic dancer with an artistic bent, a 'classic dancer' in the same category as Isadora Duncan. These two artists were, however, inherently different in their approach to the solo dance. According to St. Denis' biographer Suzanne Shelton, Duncan sought 'the Self in the Universe', and St. Denis sought 'the Universe in the Self'. For St. Denis, the exotic worlds she intended to interpret could be seen from the vantage point of her body.

Ruth St. Denis and Ted Shawn
After 1911, the vogue for solo dancers on the professional stage died down. To support herself, St. Denis often gave private lessons to society women, including Gertrude Vanderbilt Whitney. In 1912, St. Denis' major patron, Henry Harris, died on the Titanic. In serious financial trouble, St. Denis went back to the studio and came up with a new exotic dance, this time on a Japanese theme. 'O-Mika' was more culturally authentic than her other 'translations' but it was not a success. Around 1913, St. Denis began adding other performers to her touring productions. In 1914 she hired **Ted Shawn**, a stage dancer with strong Delsartean leanings, and his partner, Hilda Beyer, to perform ballroom numbers. St. Denis continued to perform her solo 'translations' while Shawn brought a range of popular dance forms, from ragtime to tangos, into the act. Soon after, St. Denis and Shawn became dance partners and lovers, and St. Denis' career as a solo artist was over.

Ruth St. Denis' Innovations:

1. Ruth St. Denis was the first American dancer to incorporate the traditions and practices of the vaudeville stage into the world of serious concert dance.
2. Her solo 'translations' were unique combinations of dramatic mise en scene and contemporary dance steps that successfully combined theatrical and concert dance traditions.

Dr. Lynne Conner and Mrs. Susan Gillis-Kruman research findings.1996,
http://www.pitt.edu/~gillis/dance/ruth.html

Critiquing

A written or broadcast assessment of something, usually a creative work, with comments on its good and bad qualities.

A critic (derived from the ancient Greek word *krites* meaning a judge) is a person who offers a value judgement or an interpretation.

The term is used in particular for a professional who regularly judges or interprets performances or other works of people such as artists, scientists, musicians or actors and publishes these judgements or interpretations in a periodical (often a newspaper, magazine, or academic journal). Critics often specialise in one field and are usually well educated in that field. Professional critics are numerous in the fields of art, music, film, theatre, restaurants and scientific publications.

Dancing In A Production

Strands And Achievement Objectives

Performance

- Demonstrate knowledge and understanding of the physiology of the body and use this in the context of safe dance practices.
- Rehearse, perform and evaluate being a dancer for a large production.

Choreography

- Explore, demonstrate, workshop and choreograph a dance piece that is appropriate for a large production.
- Critique a well-known choreographed dance piece.

Technology

- Creating and evaluating settings, costumes, sounds, props for a stage performance.

Figure 29 Dance production (MADD Gallery)

The 'Production'

- **Review:** What is a production? View some video examples of big 'World Theatre' productions (e.g. Grease, Cats), small stage dance productions (e.g. Alaga'upu), outside professional dance productions (e.g. MAU), small school productions (e.g. Romeo and Juliet).
  - Critique one of the well-known choreographed dance pieces in a production.
  - Present your critique as a report to the teacher.

- **Production mission:**
  - Every student is given a different mission statement. The Mission Statement has an overview of a production, with the storyline summarised and the dance requirements for one dance piece in the production.
  - Students have to explore, demonstrate, workshop and choreograph a dance piece that is appropriate for that production.
  - Students must create and evaluate settings, costumes, sounds, props for their dance piece.
  - Dance must fit the storyline and be appropriate for the setting of the story (e.g. if set in the 60s they would be using more Rock 'n' Roll movements than today's hip-hop movements. If set in a high school in the 80s they should reflect the fact that students danced a lot of break dancing and lock and pop movements.)
  - Music in dance must be a smooth part of the production, not something that sticks out as its own show.
  - Students to demonstrate dance to the class with costume examples, a mini set built, sound mixed and any props, plus a written description with pictures to hand in.
- **School Production:**
  - Students to participate in either the Year 12 play or the Year 13 school musical.
  - Rehearse, perform and evaluate being a dancer for the school production.
  - Follow the production and professional protocols.
  - Record when and what you do for the whole rehearsal process and performance, as well as for your own private training and practice.
  - Watch the video of the performance and evaluate how well you did as a performer, things you need to work on, what could have been done better, any problems, etc.
  - Get feedback from either the director (of the Year 12 play) or the head choreographer (Year 13 student) about your performance and anything you may need to work on in the future, i.e. technique, style, expression, attitude and behaviour during rehearsals and performances, etc.
  - Write up a report, 800–1000 words, of the overall process from beginning to end: how you felt it went, what you learnt and gained from the experience and what you would do differently the next time, etc.

The Professional Performer

What each dancer must ask themselves are the five W's – who, where, when, what, and why of that particular dance piece.

- **Who** – depends on whether they are playing a role in the production or whether they are a part of the chorus. Depending on the music or the lyrics of the song, a dancer must react as a character, even if they haven't been given a role.
- **Where** – the setting of the production, what era or place it is set in. Do your movements blend in with the style or dance form of that culture or place, e.g. American 60s or traditional Tongan? Where does the dance piece come into the production. Look at the whole production to get a clear idea of where the dance piece fits in and what it is trying to express or communicate. Is there a certain place in which the music must occur? If so, how do the dancers reveal this?
- **When** – the setting of the production, i.e. time period. Do your movements blend in with that style or era of dance movement, e.g. the 60s or 80s. Is it a historical piece and does that affect the dance and its emotions that you need to express?
- **What** – what is the story the dance portrays? What is it trying to say/express?
- **Why** – why is it important for the dancers to portray this particular song at this particular time? What is the choreographer's reason for expressing these emotions in dance?

Production Protocols

1. Turn up to all meetings, rehearsals, fittings, dress rehearsals and performances:
   - on **time**
   - in appropriate **clothing** and shoes
   - with **food**, drinks and snacks prepared for yourself
   - with **transport** to and from places organised beforehand
   - having **practised** and prepare at home so that you are ready to go straight into each day's work or performances.
2. A **good**, **positive attitude** and **behaviour** during the rehearsals and performances towards the work and the people working in it is needed. This includes on the stage. Do not bring your problems with you. Leave them at the door, focus on your performance and the show. Productions are huge affairs that depend on **teamwork** so everyone must pull together and work towards putting on a good show and **doing their best** in whatever area of the production. **Respect** and treat all others as you would like to be treated. Always do what you are told and asked quickly and without complaint. Understand that you are a dancer, not the director, writer, or producer, etc.
3. Look after your **health**, physical body and mental state. Take vitamins and always properly **warm up** and **down** to help prevent injury. Keep yourself fit and eat well. Wear appropriate supports for any injuries. **Tell** someone immediately of any **injuries** before and during the whole process.

Production Dance Pieces Examples

Every student is given a different mission statement, which has an overview of a production with the storyline summarised and the dance requirements for one dance piece in the production. For example:

1. Create a dance piece that is appropriate for the 'Grease' dance piece 'Summer loving', using the original music.
2. Create a dance piece that is appropriate for the 'Grease' dance piece 'Jive hands', using the original music.
3. Create a dance piece appropriate for the scene where Romeo first meets Juliet in 'Romeo and Juliet', using appropriate music for that time period.
4. Create a dance piece that is appropriate for the scene in 'Sina and the Eel', when the coconut tree grows, providing Sina with all her daily needs for survival, using appropriate music that reflects that time, and is Sāmoan.
5. Create a dance piece for the scene, in 'The Lion King' when the animals are celebrating the birth of Simba, using the original music.

MISSION (example)

Production:	'Grease'
Story outline:	Teenage love story. Boy meets girl during the summer break, when they fall in love but think it is only a summer fling. The girl ends up at his school, where he has a 'cool' reputation to uphold, and she is sweet and naïve and is hurt by his rejection. He soon realises his mistake and tries to get her back. They go through some ups and downs, but finally end up together at the end of the school year.
Dance requirements:	Group dance piece for the 'Jive hands' scene at the prom. About 15–20 dancers and actors depicting everyone having fun and getting into the dance. Using the whole of the original music, from beginning to end, about 4 mins.
Props/Costumes:	Create an appropriate costume and some props to show how you would choreograph this piece.
Present:	Present this dance piece to the class either with a small group of students, live or recorded, or on your own. Explain why you chose to use certain movements, and how you created your dance piece, etc.
Evaluate:	Your dance piece and the feedback given by the audience and teacher. What things would you change next time, what would you add or what was good about your choreography, etc?

The Year 12 Drama Programme

Year 12 Drama Objectives

Performance

Students will be able to:

- Perform a play by students
- Research and analyse western influences on Sāmoan drama
- Perform in a film presentation.

Directing

Students will:

- Workshop, direct and evaluate a play, with guidance
- Workshop, direct and evaluate a full-length video presentation.

Technology

Students will:

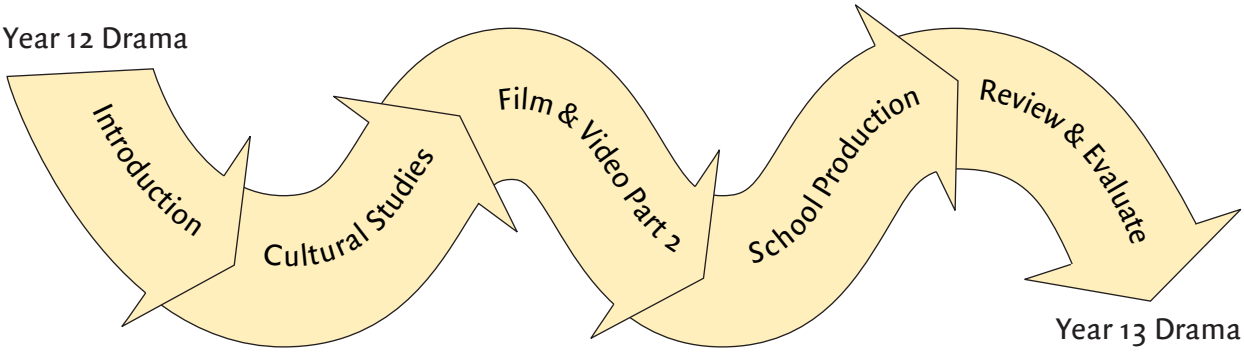
- Create and use tools for a large production
- View and critique different cultural use of tools
- Research how modern technology can help cultural dramas
- Film a video piece.

Sriptwriting

Students will:

- Create and evaluate a script for a large production
- Compare two plays by two different playwrights
- Create and evaluate a script for a video.

Year 12 Drama Programme Overview



Unit 1: Introduction And Review

- **Games** to get to know one another and so students learn to relax with each other and you.
- **Review** general drama knowledge games to see what students can remember from last year.
- **Mime and improvisation** games to see what students' abilities are like.
- **Outline** of this years program – what they will be doing.
- **Role playing** and **Theatre Sports** – scenarios and characters to see how much acting students can do, especially improvisation.

Unit 2: Cultural Studies

- Research and analyse western influences on Sāmoan drama.
- View and critique different cultural use of tools.
- Research how modern technology can help cultural dramas.

Unit 3: Film And Video – Part 2

- Review of student knowledge of film, camera operation and shots, scriptwriting and story boarding.
- Brainstorm ideas for a short film script.
- Create and evaluate a script for a short film presentation, that is five to ten minutes and incorporate either Sāmoa's culture or history.
- Workshop and direct the short film.
- Film the short film.
- Perform in a short film presentation.
- Present and evaluate the film and the whole creative process.

Unit 4: School Production

- Compare two plays by two different playwrights.
- Explore, develop, create and evaluate a script for a large live production, in a group.
- Explore, rehearse, perform in and evaluate a play written by the students.
- Explore, develop, direct and evaluate a play for performance, with guidance.
- Create and evaluate settings, costumes, sounds, props for a stage performance.

Unit 5: Review And Evaluate

- The **two major performances** this year will be the 'Short Film' presentation and the 'School Production'. The 'Short Film' should be presented at **mid-year** and the 'School Production' at the **end**.
- Each Unit of work must be evaluated at the end with a report, feedback (if any), pictures and overall self-grading.
- Each Unit will also have all the students evaluating and grading each other's work at the end of the Unit with either presentations or performances to supply feedback and help develop their critiquing skills.
- At the end of the year the students are to write up an overall report evaluating the course, their development, learning, topics taught, methods of teaching, presentations and performances, etc.

  This will help the teacher to get feedback on the course as well as her teaching, on how well the course went, or any problems the students had, or things that need to be changed and added for the future.

Sample Unit Of Work – Film & Video – Part 2

Strands And Achievement Objectives

Performance

- Explore, rehearse, perform in and evaluate a role in a film presentation.

Directing

- Explore, develop, direct and evaluate a video presentation.

Technology

- Create and evaluate settings, props, costumes, sounds and lighting for a drama video.
- Film and edit a video piece.

Scriptwriting

- Explore, develop and create a script for video.

Film And Video – Part 2

Student Activities

1. **Review of student knowledge, camera operation and shots, scriptwriting and story boarding.**
   - The teacher can trust students individually or in pairs or to a small group activity where they brainstorm, have group discussions and give group examples of the different areas.
2. Look at the **history of Sāmoa and Sāmoan culture**.
3. **What is a short film**? Discuss as a class. Look at different definitions and come up with a class one. **View and respond** to a range of short films.
   - For example, 'The Kitchen Sink' (NZ), 'Doors Slamming' (NZ/Sāmoan), 'O Tamaiti' (NZ/Sāmoan) etc.
4. **Brainstorm** ideas for a short film script.
   - Base it around a historical Sāmoan event or something that is a part of Sāmoan culture.
5. **Create and evaluate** a script and story board for a short film. It has to be five to ten minutes long and it must incorporate either Sāmoa's culture or history.
6. **Workshop, perform, direct and film** the short film.
   - You may work in small groups and help each other, e.g. by filming for someone who is acting and directing and vice versa, also by helping with each other's work by giving advice, opinions, helping with costumes, props, lighting, etc.
7. **Present your short film** to the class explaining how you developed your ideas into the short film. Answer questions at the end.
8. **View and respond** to the other students' short films in the class and fill out their feedback sheets for them, evaluating what you thought of the overall film, acting, filming and storyline, etc.
9. **Evaluate** the film and the whole creative process in a final report of at least 1500 words with diagrams and picture examples, as well as with your script and storyboard.

Content Knowledge

The Actor

Acting is the work of an **actor**, a person in **theatre**, **film**, or any other storytelling medium who tells the story by portraying a character and, usually, speaking or singing a written text. From the **Latin** word *agere* meaning 'to do', this is precisely what acting is. It is the doing or acting out of something, but rather than doing so as himself, the **actor** places himself aside and assumes the **role** of another, commonly called a **character**. In acting, one places aside part of oneself to portray another, usually for the benefit of an **audience**, but also because it can bring the actor a sense of artistic satisfaction.

Actors are generally expected to possess a number of skills, including good vocal projection, clarity of speech, physical expressiveness, the ability to analyse and understand dramatic text, and the ability to reproduce or produce emotional and physical conditions.

Well-rounded actors are often also skilled in: singing, dancing, imitating dialects and accents, improvisation, observation and copying, mime, stage combat, and performing classical texts such as Shakespeare.

Many actors train for many years in special programs or colleges to, which have a wide range of different artistic philosophies and processes.

Modern pioneers in the area of acting have included **Konstantin Stanislavski**, **Lee Straussberg**, **Uta Hagen**, **Stella Adler** and **Sanford Meisner**.

Acting in film:

Acting in film is very different from acting on stage. In film you may be required to say certain lines, do certain actions and perform certain scenes more than once, maybe fifty times, until the director is happy with what s/he sees on the screen. It could mean more emotion or more action from the actor is needed.

Film acting also means large amounts of time waiting between scenes for the crew to set up the set, scene and equipment (cameras, sound, lighting, props, etc.). Actors may also be required to wear a lot of make-up or costumes, so you may need to be there earlier and later than filming time to allow time to put on and take off the costumes and make-up.

It may mean only filming three or four scenes a day depending on how big and how extensive the scenes are. For example, a huge battle scene may take two or three days all on its own, while a marriage ceremony scene may only take a few hours.

> Good acting on film is the ability to capture audience imagination.

Using Storyboards

Thinking Through Visual Storytelling

A storyboard is simply a planning device used to visually 'sketch out' the actions of a story that will be told in a visual medium like animation, multimedia, a web page or video.

Storyboards are linear because they tell a story that follows a straight line from beginning to end. When you are telling complicated or multistep stories, however, it can be helpful to begin with **graphic organising techniques**, using organisation programs like **Inspiration** or the outlining functions in presentation programs like **PowerPoint** or **HyperStudio**.

Some storyboards are very simple; for example, a **simple animation project**, such as a flip book of a dot moving across a page, can actually be the storyboard for later creating an animated GIF image on the computer. At the other extreme, storyboards for a video need to include not just the action of characters in a scene but placement of lights and camera as well. Long before you get to those sophisticated storyboards, however, you should introduce the basic storytelling concept with an activity like the one below.

Storyboarding Activity

In this project, you will lead a discussion that helps students explore the aspects of a story that they may not have noticed immediately, such as: how it develops, what's missing, the use of language, how words and pictures work together, and what the story means to them.

1. **Create a panel book** from a text that uses large pictures to tell its story, such as *Where the Wild Things Are* by Maurice Sendak. Keep each sheet of the panel book separate and tape them to the wall in sequence, or tape them together in accordion fashion so that you can hide certain pages when showing others to the class. Either system works, but the latter can be good if you want to spend time looking at individual pages before showing what happens next.
2. **Read the story** aloud to the class from a third copy of the book. Everyone should know or have heard the story before moving on to discuss the panel book. You should have prepared yourself for the discussion by putting together a few questions in advance
3. Now, go through the **panel book** reading aloud, page by page. When finished, ask the students what questions they have about the text, in any order, interweaving your own questions about the book, pictures and story. Remember, as discussion leader you must **be a facilitator only**. Be careful not to ask leading questions or to insert your own opinions or interpretations. This is a discussion-building exercise intended to help guide the students' insights by using interpretive questions based on information in the story, rather than factual or evaluative questions.
4. Now ask the students to take a piece of **blank paper and drawing tools**. Ask them to **draw one picture** from the story that they think nobody else will draw. Emphasise that qualification: *something that nobody else will draw.* Stress also that they are **not allowed to talk** while they are doing it, and for a little while longer after. Give them several minutes to draw the pictures.
5. Now, gather the students and have them join you on the floor or in some other large, open area – still without them talking. **As a group**, you are going to put the pictures into the proper sequence silently, just by pointing.
6. Talk again and ask questions about the sequence.

You've now created your first class storyboard.

Other Resources

Sample Lesson Plan – 'The Biggest Pumpkin Ever'

http://askeric.org/cgi-bin/printlessons.cgi/Virtual/Lessons/Language_Arts/Story_Telling/STT0003.html

Creator: Irene Psaras, Saint Joseph College, West Hartford, Connecticut, USA.

Notes: This Halloween lesson plan for second and third graders, based on the book *The Biggest Pumpkin Ever*, is a great step-by-step example of how to use storyboarding with young people.

Storyboarding tips

http://www.capcollege.bc.ca/magic/cmns/storyboarding.html

Creator: Capilano College, British Columbia, Canada.

Notes: These tips show how to use storyboarding to advance a story and can be used with kids when they are writing their own stories.

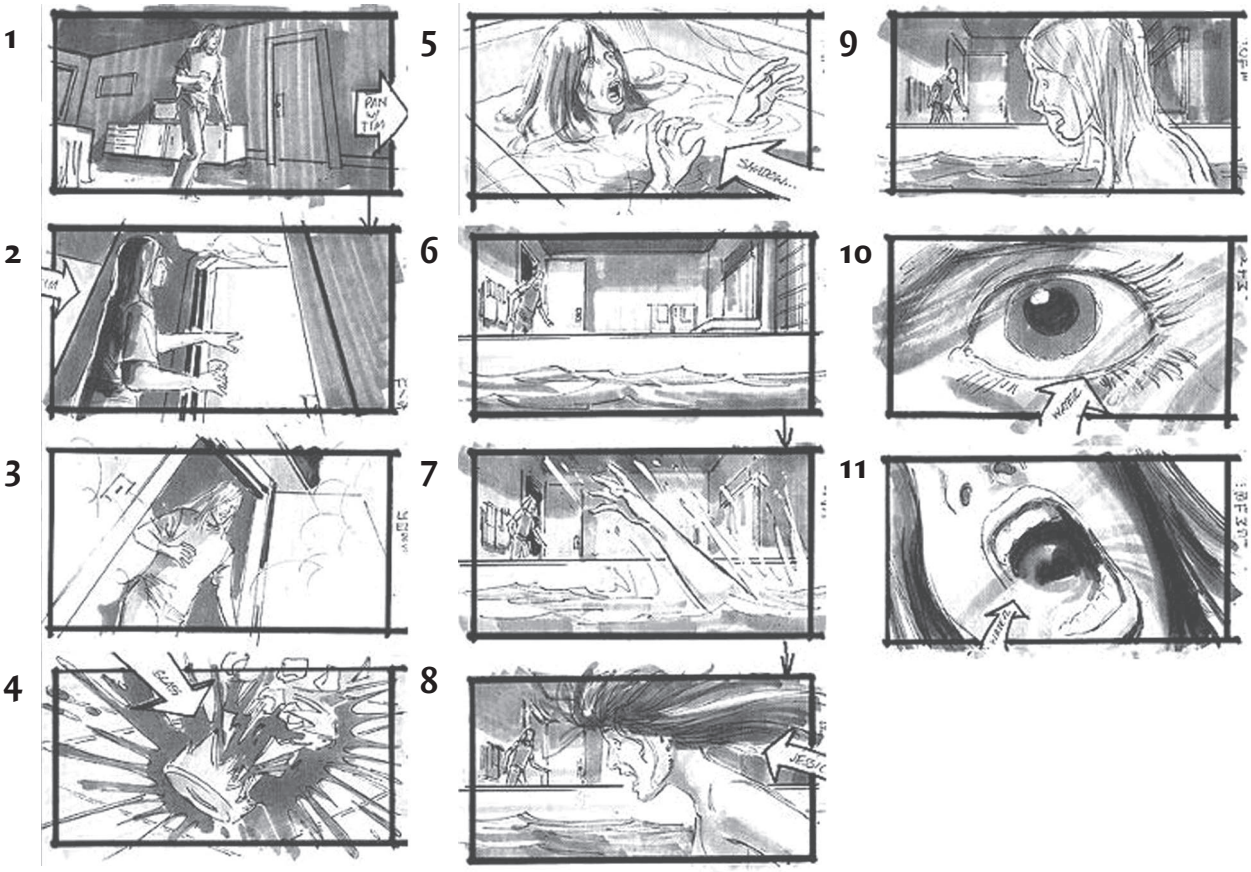
Storyboarding Activity

http://pblmm.k12.ca.us/TechHelp/Storyboarding.html

Creator: Challenge 2000 Multimedia Project.

Notes: This is a great step-by-step guide to the storyboarding process, complete with drawings for clarification.

Storyboard Examples:



Storyboard Activities

1 **Locating pictures** – In groups locate pictures in magazines depicting a variety of camera effects and shots. Selecting one shot from each category, explain the emotions the picture conveys to the audience.

2 **Using a camera** – As a class, model how to use a digital camera and/or video camera. Explain and demonstrate how to create different camera angles and shots to a Year 10 class.

In a small group students use either a digital camera or video camera to film a variety of camera shots

> **Note**
> Organisation: Divide the class into four groups. Two groups complete activity 2 while the other two groups complete activity 3. They then change activities. Activity 2 is quite independent, so the teacher can spend time helping with activity 3.

Activities to help students understand the language of film:

3 **Viewing a video** – Watch a short clip, 30 seconds to one minute, from a video to show a variety of camera shots. Analyse using film language. Watch again, focusing on sound (including music). Discuss effects created by the sounds. Students, in pairs, analyse the 30-second clip again.

4 **Viewing video frames** – Watch a short clip from a video (four to six frames) without the sound. Model /demonstrate writing a script for the students. In small groups the students continue to write the script for another two to four frames.

5 **Listening to a video** – Listen to a short clip without the picture. In small groups describe the characters, settings, and action. Replay with the picture. Discuss what can be learnt from body language, the setting and action. Record student responses on a chart.

6 **Filming** – In a small group students use either a digital camera or video camera to film a variety of effects created by body language. Suggest the type of sounds that could accompany the shot. Discuss the effect created for the actor and for the audience.

7 **Storyboard** – Show a short clip from a film. Model the planning and writing of a **storyboard**, including film features. In pairs, students plan and write a storyboard for a short clip. Share with another pair. Once each group has completed their storyboard conference with the teacher for feedback.

8 **Planning for Filming – Before you shoot checklist**. Follow the guidelines for **shooting in the field** and **shot setup and composition**.

9 **Nursery Rhyme** – Whole class. Select and model planning and writing a storyboard for a nursery rhyme. In pairs, students select another nursery rhyme, plan and write a storyboard for the rhyme.

10 **Expert Knowledge** – Brainstorm and prepare appropriate questions to ask people who work in the film industry. Invite a cameraperson from a local television studio to the classroom to answer questions, or email questions to a local television studio.

Assessment

Storyboard and Video

In small groups select a short poem from the School Journals. Plan and write a storyboard (maximum 6 frames) for the poem. Students are to organise props, costumes and sound effects. Produce a video based on the storyboard.

The aim will be to use information learnt from viewing videos, including the combination of visual and verbal features, to convey meaning.

Use a **booking system** for each group to use the camera. Allow **time** for the group to practise different shots and moving from one frame to the next frame. To save editing time complete each shot in order, doing all editing on the camera.

The **self assessment checklist** will be shared with students prior to their planning and filming. Students will complete the self assessment checklist and attach to their storyboard.

Resources

- Video player, video recorder, tapes, tripod, digital camera.
- Magazines.
- Quin, Rod; McMahon, Barrie and Quin, Robyn. *Picture This: Reading Visual Language*. Carlton, Victoria : Curriculum Corporation, 1997.
- De Bono, Edward, *Edward de Bono's CoRT thinking: Teacher's notes*, Des Moines, Iowa. Advanced Practical Thinking Training, 1986.
- De Bono, Edward, *Six thinking hats for schools : teacher resource books 1,2,3,4*, Cheltenham, Vic. : Hawker Browlow Education, 1992.
- URL: http://www.learner.org/exhibits/cinema/ – *Cinema: How are Hollywood films made?*
- URL: http://www.exposure.co.uk/eejit/index.html – *The Complete Eejit's Guide to Film Making*
- Presentation tools.

Follow Up

The videos the students have produced can be dubbed and sent home with the storyboard as part of a sample file of the children's work.

Students showing a keen interest in making videos may want to explore videos with animation and editing beyond the camera.

Figure 30 Storyboard for a movie

School Play

Strands And Achievement Objectives

Performance

- Explore, rehearse, perform in and evaluate a play written by the students themselves, for example 'O Le Isumu ma le Fe'e'.

Directing

- Explore, develop, direct and evaluate a play for performers with guidance.

Technology

- Create and evaluate settings, costumes, sounds, props, for a stage performance.

Scriptwriting

- Compare two plays by two different playwrights.
- Explore, develop, create and evaluate a script for a large live production, in a group.

Content Knowledge

The Play

Drama dates back to the ancient Greeks – 400 B.C. or beyond. Even plays that were performed then are still enjoyed today. However, they change to suit the times and this keeps them alive.

Many countries preserve traditional dramatic forms as part of their national heritage. For example, in Japan the dramatic art forms of 'No' drama and 'Kabuki' plays are regularly performed in their original form, but with a contemporary approach to character interpretation.

In Sāmoa, plays were an extension of the 'Fagogo' – legendary stories or fantasies similar to fairy tales. These are usually narrated, intertwined with songs and actions.

The technological advances of the last century made many new developments in drama possible. The use of lights and electronic sound equipment have taken drama to a different level. The combinations of film, video, electronic backdrops and music have added new dimensions to the use of the stage and have opened up new areas of artistic expression.

A play contains:

- A Plot (what happens during the action of the drama).
- A Theme, or Themes (the underlying meaning of the play, whether it's about love lost, or greed, or jealousy, etc.).
- The Characters (the people involved in the play).
- The Setting and the Style (where the play takes place, and the period of time it is set in).

In making any critical approach to a play all these things need to be considered.

What is The Play Today?

Drama encourages performance, develops confidence in the performers, and instils a love of performing arts in both the participants and the audience.

To perform a school play like 'le Isumu ma le Fe'e', for example, we can look at scripts written by the students to find one that is suitable and captures the essence of the story, which is a comedy.

We can look at choosing appropriate actors to express the roles of the Isumu and Fe'e with skill.

We can look at the setting to see whether it is in harmony with the play itself, then at the costumes to see if they are suitable and effective as they will also add to the humour and feeling of the play. (The costumes for the octopus and the rat must be quite realistic. The use of masks can also be a solution.)

We need to look at the stage and see if there is a good balance of colour on stage. If lights are used, we can look at employing someone with skills with this tool.

We need to find a good director from the class, one that will observe all the important aspects of the play such as the skills of the actors, the playwright and the producer. S/he will also look at the skills of costume designers, technicians and lighting designers, stage hands and set designers.

What Makes a Good Play?

- Are the characters accurately portraying the type of play it is trying to be? (comedy or tragedy, etc.)
- Are the characters believable, and are they suited to what the play is trying to say or do?
- Are the languages and actions of each character suited to what their character is supposed to represent?
- Do the actors seem to understand their individual roles and their relationship to the other characters in the story, and the relationship of their roles to the meaning of the play as a whole?
- Is there enough light or too much light?
- Are the costumes effective?
- Is the stage setting satisfying? Does it portray the background for the play adequately?

Creating Your Own Play

- Investigate the script, plot, theme, characters and setting.
- Look at the type of background suitable for the play.
- Experiment with different settings, backdrops, lighting, costumes.
- Choose appropriate actors.
- Experiment with the dialogue and the kinds of accents.
- Make the characters believable – choose actors with appropriate skills.
- Look at the technical setting on stage – the actors need to face the audience and project their voices.

Learning Activities

1. Explore different plays and settings by other contemporary playwrights from the Pacific, for example, Vilisoni Hereniko, Albert Wendt, Lemi Ponifasio.
2. Explore role playing in films.
3. View a drama performance and write a mock review for the paper, look at the story line, the actors' performances and the overall performance.
4. Perform an English version of 'Le Isumu ma le Fe'e'.
5. Direct others in a scene from another play, perhaps from another country.
6. Look at a contemporary setting for a traditional play like 'Romeo and Juliet'.
7. Look at being a good audience.
8. Keep quiet so that the cast can get on with the performance.
9. Applaud only at the right places, laughter at the appropriate places.
10. Try to understand what the dramatist is saying. Don't condemn a play because you do not understand it. Ask someone who is more experienced for their opinion.

Demonstrate Skills needed for a Play

- Look at the play, the theme, and the content.
- Look at the characters and their differences.
- Look at the setting and whether it is suitable for the type of play.
- Look at the audience and whether they are a skilled audience that can appreciate the play in full.
- Look at the costumes, the lighting and the backdrops and whether they are well prepared.
- Look at the technical people involved – stage hands, set designers, costume designers, prompts, etc., and see if they are ready.

Skills

Skills are developed through:

- exploring and creating basic drama tools for the play
- viewing and responding to the performance
- investigating the use of contemporary drama tools both in other countries and Sāmoa
- examining and directing a scene from a favourite play
- exploring and developing basic directing skills
- developing good team work and people skills
- understanding the change of costumes and backdrops for each scene
- understanding basic role playing skills.

Use of Traditional and New Tools

Traditional Tools:

- The stage is usually out in the open, or a 'make do' one in the side of an open house or fale, with sheets for curtains.
- A selection of musical instruments such as ukulele, guitar, and a bass made out of a kerosene drum and string. Music is played during interludes, and also to keep the audience focused.
- Lights are usually kerosene lanterns, torches, or bare light bulbs.
- The narrator or storyteller may also be the director as well as a spare actor.

New Tools:

- Proper Western stage
- Proper curtains
- Proper lighting
- Proper costumes
- CD music for effect
- Microphones on stage
- Proper director, costume designer, light technician, prop designer, stage manager and prompt.

Resources

Plays by other playwrights; videos of plays; film interpretations of plays by playwrights like Albert Wendt, Tennessee Williams and Shakespeare; village plays; and Lotu a Tamaiti plays.

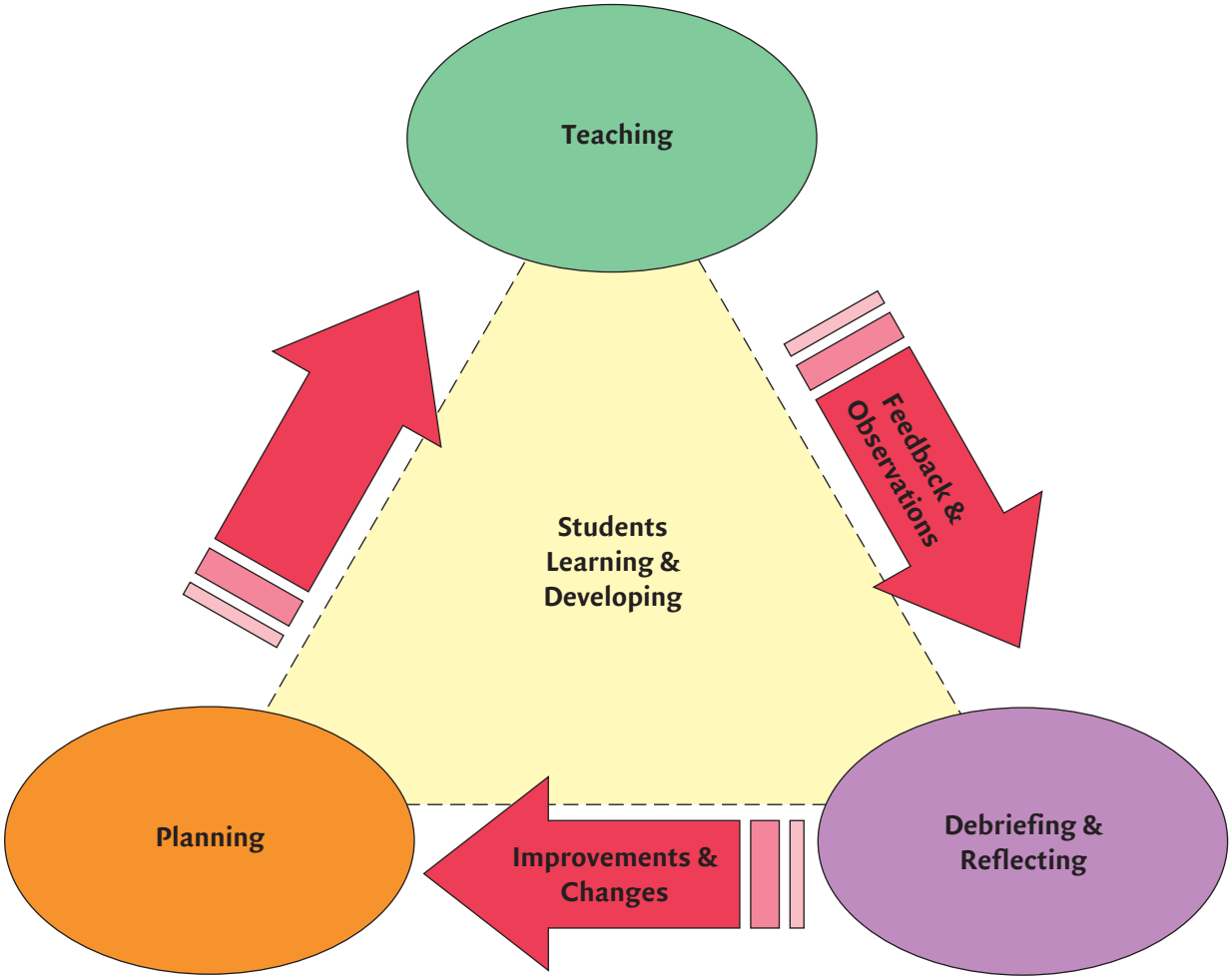
Reflective Practice

Individual and school-wide application

Self-reflective Teaching Evaluation Process

Reflective thinking means 'turning a subject over in the mind and giving it serious and consecutive consideration'. It frees us from impulsive or routine activity. It is the critical examination of teaching pratice from a personal perspective and from the perspectives of others.

Every teacher should be reflecting on their own teaching development as teaching, learning, evaluation and development are continual. The cycle continues throughout your whole teaching life.



The model provides a framework for educators to systematically observe, experience and reflect upon teaching and learning, and thus learn to challenge and explore their own teaching practice.

Feedback

Feedback sheets from the students, from another teacher or mentor observing the lesson or watching a video tape of the lesson, provide great information on your teaching methods, skills and practices. They are valuable ways to see the lesson from another's point of view.

Questions to ask at the end of a lesson:

1. How do you think the lesson went?
2. What worked; what did the students learn and pick up well; what didn't work?
3. What would you do differently if you could teach the lesson again?
4. Based on what happened today, what will you do when the class meets again?

Planning

From the feedback and reflective questions, plan your next lesson taking these things into account. Also make adjustments to the lesson taught, taking into account the feedback given and your reflections, so that you know what to do the next time you teach that lesson.

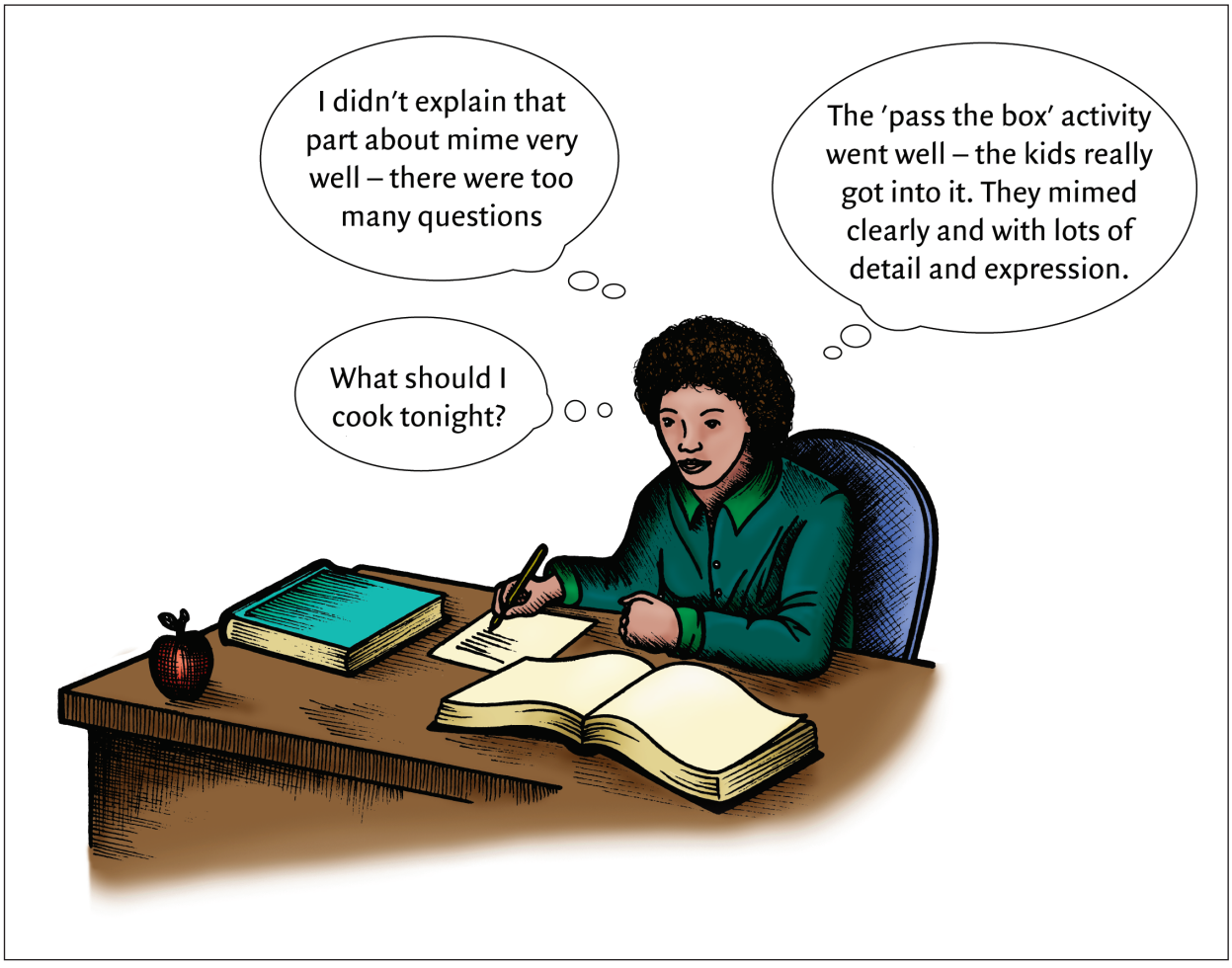


Figure 31 Feedback and planning

Student Feedback Sheet

What did you do in the lesson?

What did you learn in the lesson?

What can you do now that you could not do before this lesson?

Were the lesson and main points clearly communicated by the teacher?
Yes / No (circle one)

Give examples or reasons for your answers:

Were you given enough time for questions, practising what you learnt, discussions and theory work?

Did you enjoy the lesson? Why or why not?

Assessment

What is assessment?

Learning is a complex process. It entails:

- what students know
- what they can do with what they know
- their knowledge, abilities, values, attitudes and habits of mind.

All of these affect both academic success and performance beyond the classroom. Assessment should reflect these understandings by employing a wide range of methods, including those that call for actual performance, using them over time so as to reveal change, growth and increasing degrees of integration. Such an approach aims for a more complete and accurate picture of learning, and therefore firmer bases for improving our students' educational experience.

Assessment should focus on learning outcomes, rather than achievement objectives.

Achievement and progress are different:

- Achievement is about reaching overall goals, learning outcomes or standards.
- Progress is about monitoring ongoing advancement of learning.

Assessment is an ongoing process. Improvement is best fostered when assessment entails a linked series of activities undertaken over time. The point is to monitor progress toward intended goals in a spirit of continuous improvement. Along the way, the assessment process itself should be evaluated and refined in the light of emerging insights.

Why assess?

You will have students with a range of different ability levels and experiences. Therefore you must be able to identify what level their learning is at and what their next learning steps will be. It is good practice to observe students closely during the first two lessons and how they move and perform the task at hand so as to make your own professional judgment on their level of abilities and learning needs. It is also good to do a background introductory activity at first, to gather information on the students' past experiences. In performing arts, for example, they may have performed dances and songs and acted in small plays in their church for their 'White Sunday' performances, etc.

In this way you can provide **feedback** to students that identifies and is specific to their learning needs, ensuring **continuity of education** for individual students. Therefore you must create basic learning activities for your general class which also have advanced steps/levels to them that the more experienced students can move quickly into. This will mean all students' learning levels will be met and it lessens the 'bored because the activity is too easy' factor.

Remember assessment is **not just about testing**, it is also about informal and continuous teacher, peer and self-assessment based on observation, questioning and feedback.

Information generated by assessment tools is to **improve learning**, not just to give a child a mark or a placing in the class. Thus your teaching program should be constantly revised and changed depending on the students and their different learning needs.

Assessment can help us understand which students learn best under what conditions; with such knowledge comes the capacity to improve the whole of their learning. Some students learn best from verbal instruction (oral), others through pictures (visual), and some by demonstration or by actually doing the activity (kinesthetic). Thus your lessons need to take these things into account. For example, you should give simple clear verbal instructions with slow demonstrations, repeating them a couple of times, and then give students time to practise.

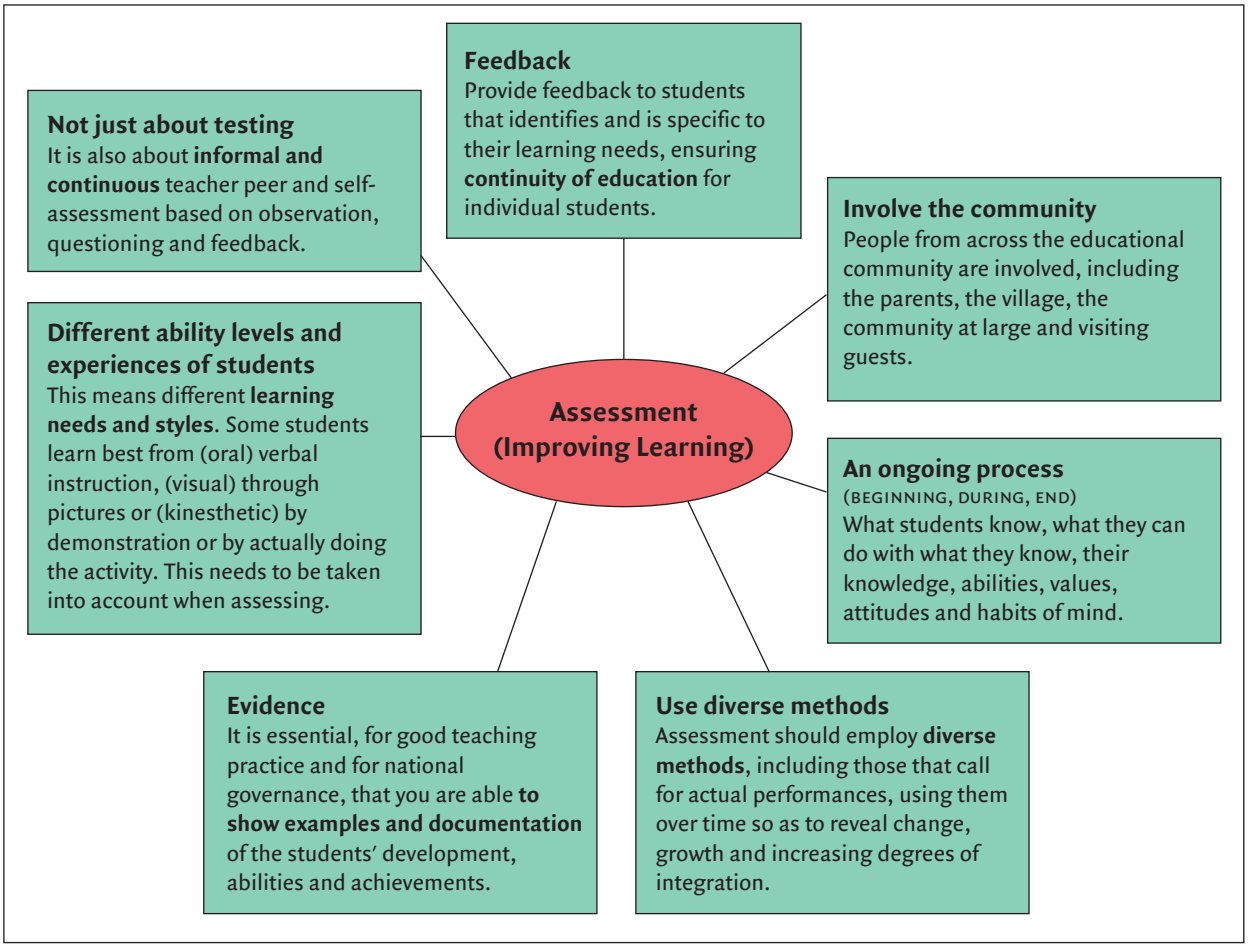
Rich **formative assessment tasks** to assess knowledge, skills, strategies and understanding can be **applied during, or at the end**, of particular units of work. For example, physical tests or oral tests, written projects, etc.

Assessment leads to improvement across the educational community when people including parents, the village, the community at large and visiting guests, etc. are involved. This works when the assessment approach **produces evidence** that relevant parties will find credible, suggestive and applicable to decisions that need to be made.

Assessment evidence

It is essential for good teaching practice and for national governance that you are able to show examples and documentation of the students' development, abilities and achievements, i.e. **evidence**. This can be done through:

- **video**, i.e. of the students performing specific tasks, showing students at the beginning of the unit and then in the middle of the unit and finally at the end performing tasks to show their development and achievements
- **portfolios**
- **photos**
- noted **observation**s throughout the unit by the teacher, peers and even self-evaluation by the students
- **tests**, e.g. oral, physical or written demonstrations
- **projects**, e.g. information posters, building a model, creating a costume, props or an instrument, story writing, script breakdowns, character notes created, etc.
- **exams**
- **homework**
- **performances**.



Safety In Dance

Correct **Warm-up and Warm-Down** procedures are the main preventative injury measures in dance! Always warm-up and warm-down, with full stretching for 15–20 minutes, especially if you are going to be jumping or dancing for long periods of time.

Correct **techniques and methods** of dance movements, especially jumping, landing and lifting really help in preventing injuries.

If an injury occurs please see the list below but always have a **first aid kit** and especially ice on hand!

Dancers must **remove their jewellery** before dancing. Rings pose another danger. They can get caught on clothing, resulting in injury or a dancer may accidentally hit another. A stone or its mount can cut.

Necklaces can hamper a dancer's concentration while they are jumping or (depending on its length) get caught on their noses when they bend over. Choking is always a hazard should the necklace snag on something.

Dance Injuries

Here are some common complaints and some hints to easing the pain:

Achilles Tendonitis

- Tightness or burning sensation in the area from lower calf to heel.
- Massage with ice twice a day, warm up thoroughly and strengthen your calves with heel raises.

Ankle Sprain

- Acute pain and swelling of the ankle.
- Apply ice immediately, elevate the leg. Ice the ankle as often as possible the first few days. If your ankle cannot bear weight, see a physician.

Cubolid Bone Displacement

- Pain on the outside of the ankle, resulting in the inability to push off from toes.
- Consult an orthopedist or podiatrist.

Groin Strain

- Pain or tightness on the inside of thighs.
- Apply ice and elevate the injured area. Perform stretches for the adductor muscles.

Sciatica

- Pain in the thigh or buttocks; tingling or numbness on the outside of feet and toes
- Perform hamstring and lower back stretches. If pain persists see a physician.

Shin Splints

- Pain along the inner side of the shin bone.
- Ice massage is helpful and avoid jumping for a few days. Persistent pain may be due to a stress fracture; consult a physician.

Side Stitch

- Muscle cramps in the upper abdomen.

  Stop and take deep breaths. Perform side stretches. If you are in a performance, take deep abdominal breaths.

Sāmoan Dance History

Sāmoan Dances

Performance is the **primary art form** in most of Polynesia. There is, of course, the decoration of *tapa* and on some islands the carving of *tikis*, but on Sāmoa, performance rules.

There are stately dances, humorous dances, and comic theatre.

Below you'll find part of a draft paper on Sāmoan dances, both existing and extinct dances, as described by authors like **Richard Moyle**, **Jeanette Mageo** and others.

The poula

The poula, or night dances, were high on missionaries' lists of those traditional practices to be stamped out. Missionaries considered the dances 'abominable', 'evil', and 'obscene'. Moyle writes that in some areas, the dances were abolished by the 1830s, although in other areas they survived at least to the end of the century.

Local Sāmoan ministers reacted against the blanket ban on night dancing imposed by early missionaries. They felt they should be allowed to assess the propriety of the occasion and allow dancing at night, depending on what kind of dances would be performed. The approach recognises the cultural importance of dance and the ability of Sāmoans to decide for themselves what is lascivious and what is acceptable. Only the Methodists continued the ban on dancing at night (Moyle, Richard, 1988 *Traditional Samoan Music*. Auckland University Press).

The word poula, Moyle writes, is a descriptive word. *Po* translates as 'night' and *ula* as the name of a dance. Ula can also mean 'to poke fun' or 'to make mischief'. The night dances did include clowning and ridiculing of individuals or activities, and poula could be translated as '**an evening of mischief**'.

Moyle writes:

> [T]he whole of the evening may be viewed as a continuum of competitiveness, the initial displays of gracefulness and group synchrony gradually giving way to more boisterous actions and concluding with sexually explicit movements (Moyle, p 207).

The word ula was used to describe both standing and seated dances. The entertainment consisted of a succession of dances by groups of people of both sexes and all ages. Moyle divides the program into three parts, Jeanette Mageo divides them into two: synchronised and comic dances.

Dances were held on **special occasions**, for example in honor of the visit of a neighbouring village. First one side would dance, then the torch would be passed to the visiting side for their performance.

The *poula* began with the singing of the **spirit song**, which announced the beginning of the performance. The singing and dancing was accompanied by the **beating of mats** rolled around bamboo and beaten either with the fingers or with sticks.

The first half of the evening's entertainment, **all done by torchlight**, consisted of stately dances performed sitting or standing.

Sitting dances, led by the village princess or *taupou*, began the program. According to Kramer (1994), about ten individuals sat in a line, singing. The *taupou* approached from another house, and sat between them with an even number of dancers on either side of her. When the singing stopped, the mat beating called *ta le siva* started, accompanied by hand movements but never singing. This dance was usually short, and was followed by a synchronised slap dance, accompanied by clapping.

The sitting dances continued until a chief rose and said, '**taualuga, tu i luga**', announcing the beginning of the standing dances.

The **standing dances** culminated in the chiefs' dance, the taualuga ('top of the house'), described by Moyle as 'a standing dance focused on an individual of high rank, which typically ended an evening's performance' (Moyle, p 209).

The second half of the performance began with **mimetic theater and dance**. First only the *taupou* danced, then the others joined her. While her movements were stately and graceful, others around her clowned, according to Augustin Kramer

> Sometimes one of them imitates a lame or limping person and is soon surrounded by laughing dancers, sometimes fish spearing by torch light, the lamalamata, is acted out, one dancer seeking to pierce with a stick a coconut leaf tossed at him, while the others surround the fish and chase it from time to time leaping high in the air as though afraid of it (Kramer, p 370).

The dancers **imitated creatures and mimed everyday activities**, but also **social superiors** as well.

Moyle writes that the **mimetic dances** were sung alternately: first the hosts, then the visitors. If the evening's performance wasn't going to proceed any further, the dance concluded with two *taualuga*, one by each group, in which the **taupou** danced flanked by only the high-ranking chiefs of her village.

The mimetic dancing was followed by the *sa'e*, the **exhibitionist dances**. First the girls, then the women and the old women each in turn enter the house and dance naked, using taunting language to the men. After they are finished, the men come in, attempting to cover themselves with a leaf or scrap of cloth, which, after some teasing by the women, they throw off.

The sa'e featured grotesque facial expressions and posturing indicative of its joking character, and the outrageous banter revealed its **humorous nature** (Mageo, Jeanette, 1998 *Theorising Self in Sāmoa: Emotions, Genders, and Sexualities*. Ann Arbor: University of Michigan Press).

The performance ends with the spirit frenzy, *le'aleaitu*, before which everyone but the young people departed. They would 'tear the eye off the spirit', shedding their clothes. The tempo was faster and the dancing more frenzied as the night progressed. The *le'aleaitu* provided an occasion for elopement (Mageo 1998).

Moyle and Mageo agree that while the *poula* was banned, the spirit of the **night dances simply underwent permutations** that made them acceptable to the missionaries. It survives in what constitutes the most popular dance forms, **the siva and the ma'ulu'ulu**. They may have been created to fill the cultural gap left when the night dances were banned by 19th-century missionaries.

Other extant dances include two that are of foreign origin, probably imported from Uvea, in the 19th Century.

The 'ailao

The *'ailao* is a standing club dance performed by men. The clubs or other weapons are brandished in synchronous movements. Moyle calls it a 'large-scale, visually exciting artistic spectacle', (Moyle 1988). The name of the dance is most often translated into English as 'war dance'. It involves the rapid manipulation of the weapon on all sides of the body to a fast beat hammered out on a kerosene tin.

Many of the movements of the *'ailao* have been transported into the cabaret scene and transformed into knife or fire dances performed by individual men, usually for the entertainment of non-Sāmoans.

Moyle suggests that the fire dance may derive from the dance performed by tattoo artists, using torches upon completion of a chief's tattoo.

The fa'ataupati

This is a wordless standing dance performed by men, using synchronised movements. Men stand in two or more rows across the dance floor. The dancers perform a series of very fast, vigorous movements slapping their own bodies.

The performance is very brief – about a minute, according to Moyle (Moyle 1988) – and involves slaps to various parts of the body, especially the sides (using the inner arms) and chest (using open palms), although others can be added.

The mauʻuluʻulu

First mentioned by Pratt in 1878, this **three-part synchronous seated dance** appears to have originated around that time as a local invention. Moyle states that there were no related or similar dances in surrounding islands during that period, although it was **exported to Tonga in the early 20th Century**.

Dancers sit in rows, and the song and movement are accompanied by mat-beating, although in earlier times they may have been accompanied by stamping tubes or the slit drum. Peter Buck wrote in his field notes that 'it is a posture dance in which crouching, crawling, lying down and standing take place in orderly rhythms but always coming to the main position of sitting'. (quoted by Moyle, p 227.)

The first part of the dance is called the sasa. It is a kind of salutation. The movements, done swiftly and accompanied by singing, involve clapping the hands and striking the thighs, sometimes ending in a salute.

The second part, called the laulau siva, is the dance song sung without movement.

The third is called the maʻuluʻulu proper. A continuation of the sasa, it has the dancers perform the same or similar movements, although at greater length.

Sometimes the order of the laulau siva and the maʻuluʻulu are reversed. There is only a brief pause between the parts of the dance, just long enough for the performers to regroup.

The sakʻ

This is the second of the two dances that originated on Uvea. The dance's progenitor is the eke, a somewhat martial stick dance in which each dancer holds a stick that is beaten against the sticks of other dancers. It is a standing dance performed by men.

The dance may have originated with the disappearance of a chief who went out fishing one day and never came back. A group of men from his village went from island to island looking for him, in the hope that he might have been blown ashore.

During the dance, the men form two lines facing each other about five or six feet apart. Movement involves making contact with other dancers' sticks overhead or under the thigh, back to back and facing other directions.

The words to the accompanying song are unintelligible to most Sāmoans. Moyle states that the dance was performed less and less frequently, and while he was on Sāmoa in the 1960s, the dance was performed mainly in villages in the Aleipata district of Upolu, and on Manuʻa.

The siva

The **siva** probably replaced the ula, and the **po fia fia** (literally, 'night entertainment') likely replaced the poula, according to Moyle. The siva is composed of the synchronised dances of the poula – sitting and standing dances with large groups of people performing synchronised movements.

The taualuga

The finale to the siva, the taualuga **formerly was performed by a high-ranking chief**. It has as recently as the 1950s become the special dance of the taupou.

The taupou performs in a stately manner, her movements graceful and refined. In the past, her accompanying dancers would also perform stately movements. However, she is likely today to receive an 'aiʻaiuli (joking) accompaniment. The word means 'to humble oneself so as to draw attention to another', and Mageo suggests this is a disguise to get the dance past missionary censors, because in practice to 'aiʻaiuli is to engage in wild choreographic jesting, a vestige or transmutation of the second part of the banned Joking Night.

Obsolete Sāmoan Dances

Moyle (Moyle 1988) lists these dances as having gone out of use either through missionary pressure or through social change and its shifting emphases.

The me

References to the *me* come from texts of a song thought to have been sung **immediately before the repulsion of a Tongan invasion several hundred years ago.** At least two versions of the text are preserved. This one is from the 19th Century:

> *Watch the* me, *watch the* me,
> *Shake the head, lift the leg*
> *Let the blows against the Tongans be great.*

This version has been replaced by a simpler one. According to Moyle, this one is taught in government schools:

> *Watch the* me, *watch the* me
> Strike the Tongans, strike them dead.

The saʻa

Moyle lists the word saʻa as representing a style of dancing. While the me was a category of dance, the saʻa was a style of dance that featured movement of the arms and hands, with the legs and feet kept relatively still. The word may also refer to the saʻo, a type of restrained dancing performed by the central figure in the final dance of the siva, particularly the taualuga. The word is also used in Kramer's description of the poula.

Dancing in this style, but with deliberate awkwardness, is also a feature of the children's game tuʻituʻi meto.

The word saʻa is preserved in a children's game song on Manuʻa. In versions on other islands, Moyle states, the word siva is used. The name Leʻonesaʻa, translated as 'the beach where [the boy] danced about' also preserves the word. It can also be found in a proverbial expression of self-depreciation, 'Siva i lagitau, 'ae ou saʻa i maʻomalie', '[You freely] dance to the best type of singing, while I move to the [socially undistinguished] maʻomalie dance'. In common speech, it only occurs in its reduplicated form, saʻa saʻa, as the polite verb for dance (Moyle 1988).

Dances that survive only nominally include dictionary entries, by Pratt (1911) and Violette (1879) for the maʻomalie and the 'ulo. Other described but unnamed dances include two men's dances, one of which involved clapping and the other a club dance. Moyle suggests that the latter dance may be the sake or the 'ailao, both of Uvean origin.

Williams in 1830 witnessed a women's dance in which four women danced in unison while facing four different directions.

Williams writes:

> . . . the person who took the lead . . . was repeating some ancient tale and moving her arms and fingers in a variety of different forms. The feet moved but little . . .
>
> Two or three elderly men and a woman were beating upon a mat with sticks, keeping time and singing after the bride. We were informed that it was one of their grandest dances. We did not however observe anything to admire. The tune was monotonous and rather melancholy (quoted in Moyle, 1988).

The fiti

Pratt (1911) describes the *fiti* as a dance introduced from Fiji, and new to Sāmoans at the time. His brief description is that it involves beating of mats and hand motions. Kramer adds that the mats were beaten with the backs of the fingers, making a clicking sound. The name of the dance suggests that one or more of its features, for example the performers or the movements, differed from what is normally seen in Sāmoan dance. The name 'fiti' would be used to explain them as having been imported rather than a local invention.

The text to the accompaning song, as translated by Moyle, is an ifoga, a formal group apology. It describes the anger of the people of Manono island because so many of their women were being taken as wives by men of Matautu, a village on Savai'i. The Manono people were particularly angry at the chief of Matautu because he was the most recent to do so. To avoid a conflict, Matautu sent two of its highest-ranking chiefs to make a formal apology to Manono.

Moyle states that the fiti was probably performed as part of a visual and verbal formal ifoga. It is not known whether or not the fiti was performed at other times. He also states that the use of a dance form to influence public opinion was not used elsewhere in Sāmoa. However, group song has often been used as ifoga.

Kramer, however, lists a text that describes the movement of the dance, but does not mention *ifoga*:

> The *fiti*, the *fiti*
> [We are] about to move the hands
> backwards and forwards; get ready.

The mamau

Kramer describes this dance as 'a sitting dance, with hands placed inside of each other, humming.'

The sao

Danced by women of rank, Moyle writes that this dance was popular in the 1830s. It was often performed by visiting parties when their food supply was running low. The host village would hurry to prepare food and bring it to the visitors.

Performed during the day, the dancers sat in a circle inside the house, beating mats with a stick to provide rhythm to the singing. After the singing, the women of rank performed the dance with a 'slow and graceful motion of the hands and head accompanying in time the movement' (Moyle, 1988).

The dance appears to have become obsolete by the middle of the century.

The soa

Kramer describes this 'death dance' as

> A very old dance performed by a hundred and more people standing in the open air. They move their extended arms slowly up and down; at large ceremonies, the death of chiefs, etc.

The talalo

The talalo was a slow dance accompanied by mat beating and hand clapping. The mats were beaten by the dancers themselves, and the dance emphasised movement of the hands. The only surviving text is a lament for men lost in a war.

Other dances Kramer mentions include the vila, which involved 'flashing the index finger up and down while singing', and the sate, which he describes simply as a 'dance with sticks'.

Resource List

Dance

People

Olivia Taouma, Choreographer / Director / Teacher (oliviataouma@hotmail.com)

Momoe von Reiche, Writer / Illustrator / Artist / Teacher / Storyteller (MADD Gallery, Apia, Sāmoa)

Peter Tamasese, Dancer / Choreographer (Apia, Sāmoa)

Britta Keil, Dancer / Choreographer / Teacher (Apia, Sāmoa)

Iosefa Enari, Dancer / Choreographer / Teacher (Auckland, New Zealand / Apia, Sāmoa)

Agnes Kerslake, Dancer / Choreography / Director (Apia, Sāmoa)

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Waddington, M, *Laughter*.

Videos

Sāmoa's Teuila festivals

Auckland Secondary Schools Polynesian Festival

MADD Gallery dances

Alaga'upu Productions

A range of 'Dance forms'

Poems And Songs

'You the choice of my parents', Konai Helu Thaman (Tongan)

'The Prophet', Khalil Gibran

'Pastime Paradise', Stevie Wonder

'Me, myself and I', Olivia Taouma

'Four Women', Nina Simone

'Phenomenal Tamaitai Sāmoa', Kalala Autagavaia

Pacific Island Poets

Kalala Autagavaia

Sia Figel

Albert Wendt

John Pule

Websites

www.sapphireswan.com

www.home.att.net/ffipacificdance/home.html

www.creativenz.govt.nz/resources/Pacific.arts.pdf

www.dancer.com

Drama

People

Iosefa Enari, Dramatist / Actor / Director / Teacher (Auckland, New Zealand / Apia, Sāmoa)

Olivia Taouma, Teacher / Director (oliviataouma@hotmail.com)

Momoe von Reiche, Teacher / Storyteller / Director / Playwright / Writer (MADD Gallery Apia, Sāmoa)

Oscar Kightley, Actor / Playwright / Director (oscarkightley@hotmail.com)

Sima Urale, Scriptwriter / Director / Actor (Wellington, New Zealand / Apia Sāmoa)

Charmina Faili, Actor / Director (Apia, Sāmoa)

Books

Clausen, Mathew, *Centre Stage: Creating, performing and interpreting drama*, Heinemann

Cohen, Robert, *Theatre*, (2nd edn), Mountain View, California: Mayfield Publishing Company, 1988

Cole, Toby & Krich Chinoy, Helen (eds), *Directing the Play*, 1953

Curton, Bruce, *Living Drama*, (3rd edn), Longman

Dougill, John & Doherty, Liz, *Stage by Stage: Students book*, Hodder & Stoughton

Luomala, Katharine, *Voices on the Wind: Polynesian myths and chants*

Roxborogh, Tania Kelly, *Performing with purpose: A handbook for senior drama students*, Longman Paul

Sharp, Lisa, *Drama Contexts: A resource for teachers of drama*, Auckland College of Education

Websites

Teacher class resources for drama: DramaTRR@yahoo.com

www.sk.Sympatico.ca/erachi/vl-theatre.com

www.personal.umich.edu/ffiakstill/CyberGuides/Pacific-CyberGuide/samoa.html

www.nakedsamoans.com

www.smokefreearts.co.nz/romeo.html

www.samoalive.com

www.doollee.com/playwrightsF/FraserToa.html

General

Books

Kramer, Augustin, *The Sāmoa Islands: an outline of a monograph with particular consideration of German Sāmoa.* Auckland, New Zealand: Polynesian Press, c1994–1995.

Luomala, Katherine, *Voices on the Wind: Polynesian Myths and Chants.* Honolulu: Bishop Museum Press, 1986.

Mageo, Jeannette, *Theorising Self in Sāmoa: Emotions, Genders, and Sexualities.* Ann Arbor: University of Michigan Press, 1998.

Moyle, Richard, *Traditional Sāmoan Music.* Auckland: Auckland University Press, 1988.

Glossary Of Keywords

Dance

Alignment	The relationship of the skeleton to the line of gravity and the base of support. Correct body posture lessens body strain.
Body Awareness	Explores how the body moves and includes: **body parts** – parts of the body moving in isolation and in combination; **body shapes** – curved/straight, angular/twisted, symmetrical/asymmetrical, open/closed; **body base** – balance/off balance; **locomotor** (travelling) – walk, run, leap, jump, hop, gallop; **non-locomotor (axial)** – bend, twist, stretch, shake, push, pull, fall.
Choreography	Creating, composing or arranging dance movements to form a whole dance piece around a theme or concept. Using the elements of dance in a variety of ways to make the movements dynamic, appropriate and effective.
Dance form	A broad category of different types of dance. That has a tradition or history and is identifiable by having social functions and cultural contexts, e.g. Sāmoan siva, Ballet, Folk dance, Contemporary dance, Tongan dance, etc.
Dance Elements	The basic building blocks or essential vocabulary of movements: 1. Body awareness 2. Space 3. Time 4. Energy 5. Relationships.
Duet	Movement/Dance performed in pairs.
Energy	The force with which the body moves, e.g. strong/light, sharp/sudden, free/bound, etc.
Improvisation	Spontaneous, unplanned movement.
Motif	A single movement or a short movement phrase, e.g. a single gesture which expresses tiredness or happiness, etc.
Performance	Ability to dance. Includes the ability to imitate dance movements given and show these to an audience.
Phrase	A sequence of movements with an observable beginning, middle and end.
Solo	Movement/dance performed alone.
Space	Area or room in which you move in. General space, space shared by others, or personal space, the 'space bubble' around the body.
Time	The counts used for the movements, phrases and whole dance pieces. Includes speed, fast/slow, of the movement(s); synchronised movements; movements starting at different times but performed at the same time, by different people, etc.
Technologies	Dance tools used to make the performance more effective. Lighting; sound; make-up; costume; props; backdrops; sets; video, etc.

Drama

Acts	**A play or musical** is broken up into main parts, usually two or three, that each tell a certain part of the complete story.
Character	**A role**, or part, in a scripted or unscripted performance, which has been developed and refined through use of different acting techniques in rehearsals.

Glossary Of Keywords

Contrasts	Dynamic use of movement/stillness, sound/silence, and light/darkness.
Cue	A moment in the script where the actor's words or movements prompt another person into action or dialogue. It may be to another actor, or the sound or stage crew, the lighting technicians or the musicians, etc. Everyone must know their cues for a production to run smoothly.
Directing	The person who decides and directs exactly how the Play/Musical/Performance will be performed: where the actors will stand, how they will express themselves, the person who knows the who, what, where and when of every production.
Drama Elements	The main parts of Drama: 1. Contrast (light/dark, noise/silence, movement/stillness) 2. Focus 3. Mood 4. Place 5. Symbol 6. Tension 7. Time. You can work the elements together to create more effect and dramatic meaning through: **still image; mime; improvisation and flashback**.
Focus	knowing what the drama is about and structuring the work so that the students are able to explore and make new discoveries about that particular concern.
Improvisation	Spontaneous, unplanned action or dialogue.
Lighting	Using lights to show time of day or to focus on a certain character or a part of the stage. Helps set the mood of the performance.
Mime	A method of acting, using movement with no sound.
Narrator	A person outside the drama who moves the action on or bridges between episodes, by telling the audience what's happening or where the story is at.
Props	Objects/items used on stage, sometimes held or carried by an actor, to help show the setting or what is happening in the scene. Sometimes they have symbolic meaning within the story.
Role	**Role taking**: pretending to be someone else in a made-up situation, usually to explore another person's point of view or experience. **Role-play**: exploring made-up situations in role. Often used to explore real life situations and problem solving.
Performance	Ability to carry out a role/part/character. Includes the ability to mime, improvise, act in character and perform to an audience.
Scenes	These are parts within each act, that may require a change of characters, or a change to a different time or place.
Script	The written words for the actors to speak, including special 'stage directions' as to emotion or movement, with suggested exits and entrance locations.
Scriptwriting	The development and application of ideas and themes into a story outline, which is then developed into a script for a performance, such as a stage play or film.
Sets	What the audience sees that defines where the characters are, using furniture, pictures and scenery.
Setting	Where the story takes place.
Soliloquy	Where a character makes a speech, as if talking to themselves, revealing their thoughts or intentions.

Glossary Of Keywords

Stage Crew	People who move things off and onto stage: the drops, the scenery, furniture and curtains, etc.
Stand up comedy	Comic routines performed to an audience, usually by a solo comedian, for humorous entertainment.
Storyboard	Drawings and text that show not only the sequence of shots but also what exactly each shot is going to look like in the film.
Symbol	Something which has special importance or meaning, it can be used as a sign or representation of something that has happened or will happen.
Techniques	The development and use of different acting methods and skills: in use of language, voice, movement, gesture, facial expression, etc.
Technologies	Tools used to make the performance more effective: lighting; sound; make-up; costume; props; sets; video, film, etc.
Tension	The 'pressure for response' which can take the form of a challenge, a surprise, a time restraint or the suspense of not knowing; tension is what works in a drama to impel the students to respond and take action.
General	
Fa'aSāmoa	**Fa'aSāmoa**, means the Sāmoan Way. This is an all encompassing concept that dictates how Sāmoans are meant to behave. It refers to the obligations that a Sāmoan owes their family, community and church and the individual's sense of Sāmoan identity. The concept of respect is also very important. You must always respect your betters, this includes those older than you, matais, ministers, politicians, doctors and teachers.