

Teaching and Learning of Dance in PE - extension to the Dance Scope & Sequence

The Scope of Dance in PE

- The scope is largely guided by the PE syllabus but not limited to its contents.
- Depending on the students' readiness, a teacher may facilitate movement experiences that involve movement concepts which are beyond the content stipulated for the level that the class is in.

The Sequence for the Teaching of Dance in PE

- The sequence of movement experiences will depend on the students' readiness and the teacher's style of facilitation, e.g. experiencing movement in general space and in different directions. Both movement concepts could be experienced at the same time; the teacher needs to decide which one to emphasise during the activity before layering on the other, or only just focus on one concept..

The Teaching of Dance in PE

- It is essential for PE teachers to be familiar with the intention of Dance in PE and the learning outcomes described in the syllabus.
- Teachers will benefit from reading Dan Young's *Moving to Success*, pages 7 to 8 (Annex A). In these pages, he provided a summary of what the teaching of Dance in PE is and useful tips for the planning and facilitation of movement experiences.
- The emphases during the lesson are on exploration, creation and performance. As mentioned in *Moving to Success* (page 8), "Most of the motor skills that students will use in their dances will have already been learned. However, they are applying the skills in a new situation."
- For movement exploration, creation and performance to be meaningful, teachers need to provide a context for the movement, e.g. moving in water to explore slow/sustained movement; growing from seed to plant to explore small and large extensions; like and unlike poles of magnets to explore time and/or force, etc. The movement concepts to be explored for each context of movement is not limited to these few examples.
- Exploration implies that there is no one way of movement; students can be discovering new ways to move and each movement can be unique. This does not mean that any movement will do. The students still need to produce movements that suit the given context.
- Cues are used when the teacher notices that the exploration of a movement concept can be improved.

E.g. In the context of moving in water, a student is moving forward mostly. The teacher can encourage the student to explore moving backwards and sideways.

- Quality creation comes about when students have been given ample opportunities for exploration. From the exploration, they are more aware of what their bodies can do, the options they have for movement and the choices they can make in creating a sequence to perform.
- Performance is usually a way for students to show the product of the decisions they made about the movements for their sequences. Performances do not always have to only happen at the end of a lesson or a unit. "Checkpoint" performances can be organised so that not only can students gain experience in displaying their "products", they can also get feedback about these "products" and make improvements on them.
- A dance performance generally starts and ends with stillness, although there are exceptions, e.g. stillness can occur in the middle of performances and performers can start their dances with movement. These exceptions can be regarded as contributing to the creativity of the whole sequence and can enhance the visual effect.

About the activities suggested in the extension to the Dance Scope & Sequence

- The scope of movement exploration, creation and performance for each level is guided by the syllabus.

- The sequence of movement experiences starts with presenting a context for movement and facilitating the movement exploration within the given context, shaped by the movement concept or concepts that the teacher decides to emphasise during the experiences.
- The exploration of any one movement concept will likely involve incidental exploration of other movement concepts, e.g. When exploring levels, pathways might also be used in the facilitation of movement exploration in order to expand the variety of exploration possibilities, e.g. If the context of movement is Fireworks, the student could be just moving upwards and straight. The teacher could then bring in the idea of spiralling upwards or going diagonally upwards.
- The videos found in the links in the table below can serve as idea generators for themes or examples for teachers to develop and extend the movement concepts on their own. Teachers may choose to adapt the ideas to make it more appropriate and relatable to their own students.
- Further development and extension of movement concepts within a theme have been made for each video and can be found in the links in the table below under "Suggested activities".
- The themes are not level-specific and may be used as a context of movement for a range of levels.
- The suggested ideas do not represent the only way to facilitate creative Dance movements. They serve as examples for teachers to adopt and adapt for their own lessons. They could also help the teacher generate more activity ideas and discover other movement concepts that could be covered using the theme.
- This document does not cover the pre-designed movement experiences for each level.

Additional aspects of Dance that the PE teacher might want to cover

Apart from the movement concepts explicitly stated in the learning outcomes in the syllabus, other aspects of performance should also be covered during the lessons, either concurrently with other movement concepts or separately, depending on student readiness and the teacher's style of facilitation. They are:

- Stillness at the start and the end of a performance. Stillness is used as a signal to the audience that the performer (student) is ready to start the sequence or that the performance has come to an end. Note that not all performances must start and end with stillness. It depends on the performer's rationale for starting and/or ending the sequence with stillness or not. In our PE lessons, stillness is used more as a management tool so that the teacher and audience know that the performance will be starting or has ended. Stillness can also be displayed during a sequence to enhance the visual effect of the performance. For more information on the use of stillness during a performance, refer to Dance Magazine's "How to Harness the Power of Stillness" at this link. For ideas on how to facilitate stillness in dance, go to [Dancers Forum](#).
- Moving to the rhythm and beat: "Beat is the underlying pulse of a piece of music, while rhythm is the pattern of notes and accents that create the musical texture." ([Music Gateway, 2023](#)) Dance offers a movement context that requires the performer to move in synchrony with the rhythm of the music or its beat. Note that not all dance performances must have music to accompany it, but there must be a rhythm to go with the performance. "Rhythm is essential for dancing, as it serves as the basis for the steps, patterns, and timing of the movements." (Louis, 2023) Music or beats can be used to regulate the speed of movements or provide the ambience for movement. At other times, with a given movement context and learning objective, students can be given the autonomy to decide on the speed and flow of their own sequence, with or without music.

Dancing without music can be a powerful experience. It can be a way to express yourself and to connect with your body. It can be a way to find your own rhythm and to let go of any inhibitions and just be in the moment. It can be a way to explore movement and to let your body speak its own language. Dancing without music can be a form of meditation, a way to connect with yourself and to move freely without judgement. It can be a way to challenge and to push the boundaries of what you thought was possible. It can be a way to discover and explore new possibilities. Dancing without music can be a meaningful and powerful experience.

Jenny Louis, 2023 ([Dance Music](#))

- Using contrast and exaggeration to enhance the communication of feelings and ideas and to performance quality. "In dance, contrast provides both unity and variety, adding texture and layers to the choreography ... using contrast can draw attention or emphasise certain elements and can appear as a whole section of the

dance, as a part of a sequence or even a single movement.” ([Dance Teaching Ideas](#), 2020) The same can be said of the use of exaggeration in movement. Just like spoken words or written text, certain words used could be pronounced more loudly and strongly or written in bold or highlighted to draw attention to them. For ideas on how to facilitate movements involving contrast and exaggeration, go to [Dance Teaching Ideas](#).

Additional teaching ideas

- [A Guide to Teaching Dance Part 4 - Choreographic Devices](#)

No .	Title of video (Click on the link or scan the QR code to access the video.)	Suggested activities (Click on the link to access the document.)
1	Secret Garden	https://go.gov.sg/secretgardenactivities
2	Fantastic Zoo	https://go.gov.sg/fantasticzooactivities
3	Sports Arena	https://go.gov.sg/sportsarenaactivities
4	Creative Chairwork	https://go.gov.sg/creativechairworkactivities
5	Train Station	https://go.gov.sg/trainstationactivities
6	Grand Prix	https://go.gov.sg/grandprixactivities
7	Cave Dwellers and Discovery of Fire	https://go.gov.sg/cavedwellersanddiscoveryoffireactivities
8	Fellowship of the Ring	https://go.gov.sg/fellowshipoftheringactivities
9	Growth of a Tree	https://go.gov.sg/growthofatreeactivities
10	Off the Wall	https://go.gov.sg/offthewallactivities
11	Draw A Name	https://go.gov.sg/drawanameactivities

12	<u>Working with Movement Essences</u>	<u>https://go.gov.sg/workingwithmovementessencesactivities</u>
13	<u>Big Movement In Restricted Space</u>	<u>https://go.gov.sg/bigmovementinrestrictedspaceactivities</u>
14	<u>Big and Small Movement at Different Speeds with Spoken Text</u>	<u>https://go.gov.sg/bigandsmallmovementatdiffspeedsspokentextactivities</u>
15	<u>Responding to Music</u>	<u>https://go.gov.sg/respondingtomusicactivities</u>
16	<u>Responding to Film</u>	<u>https://go.gov.sg/respondingtofilmactivities</u>

Extracted from Moving to Success: K-5 Physical Education Curriculum Guidelines, 2011, pages 7 and 8.